

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

Janković Shentser, Mia

Professional thesis / Završni specijalistički

2020

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek / Sveučilište Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:251:032559>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-07-28**



Repository / Repozitorij:

[Repository of the Academy of Arts and Culture in Osijek](#)



Josip Juraj Strossmayer University of Osijek
Academy of Arts and Culture in Osijek
Postgraduate Specialist Study of Creative Therapies,
major in Art Therapy

MIA JANKOVIĆ SHENTSER

**SELFIE: THE PHENOMENON OF FALSE SELF VS.
TRUE SELF REPRESENTATION IN SOCIAL MEDIA
COMMUNICATION**

Postgraduate final paper

Osijek, 2020.

Josip Juraj Strossmayer University of Osijek
Academy of Arts and Culture in Osijek
Postgraduate Specialist Study of Creative Therapies, major in Art Therapy

MIA JANKOVIĆ SHENTSER

**SELFIE: THE PHENOMENON OF FALSE SELF VS.
TRUE SELF REPRESENTATION IN SOCIAL MEDIA
COMMUNICATION**

Postgraduate final paper

JMBAG: 0381023033

E-mail: miajashe@gmail.com

Mentor: Associate Prof. Heidi Bardot MA, ATR-BC, LCPAT

Osijek, 2020.

Josip Juraj Strossmayer University of Osijek

Sveučilište Josipa Jurja Strossmayera u Osijeku
Akademija za umjetnost i kulturu u Osijeku
Poslijediplomski specijalistički studij kreativne terapije, smjer art terapija

Mia Janković Shentser

**SELFI: FENOMEN REPREZENTACIJE LAŽNOG SELFA
NASUPROT PRAVOG SELFA U KOMUNIKACIJI NA
SOCIJALNIM MREŽAMA**

Završni rad poslijediplomskog specijalističkog studija

Osijek, 2020.

IZJAVA

O AKADEMSKOJ ČESTITOSTI, PRAVU PRIJENOSA INTELEKTUALNOG VLASNIŠTVA, SUGLASNOSTI ZA OBJAVU U INSTITUCIJSKIM REPOZITORIJIMA I ISTOVJETNOSTI DIGITALNE I TISKANE VERZIJE RADA

1. Kojom izjavljujem i svojim potpisom potvrđujem da je završni/specijalistički rad isključivo rezultat osobnoga rada koji se temelji na mojim istraživanjima i oslanja se na objavljenu literaturu. Potvrđujem poštivanje nepovredivosti autorstva te točno citiranje radova drugih autora i referiranje na njih.
2. Kojom izjavljujem da je Sveučilište Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku, bez naknade u vremenski i teritorijalno neograničenom opsegu, nositelj svih prava intelektualnoga vlasništva u odnosu na navedeni rad pod licencom Creative Commons Imenovanje – Nekomercijalno – Dijeli pod istim uvjetima 3.0 Hrvatska.
3. Kojom izjavljujem da sam suglasan/suglasna da se trajno pohrani i objavi moj rad u institucijskom digitalnom repozitoriju Sveučilišta Josipa Jurja Strossmayera u Osijeku, Akademije za umjetnost i kulturu u Osijeku, repozitoriju Sveučilišta Josipa Jurja Strossmayera u Osijeku te javno dostupnom repozitoriju Nacionalne i sveučilišne knjižnice u Zagrebu (u skladu s odredbama Zakona o znanstvenoj djelatnosti i visokom obrazovanju, NN br. 123/03, 198/03, 105/04, 174/04, 02/07, 46/07, 45/09, 63/11, 94/13, 139/13, 101/14, 60/15 i 131/17.).
4. izjavljujem da sam autorica predanog rada i da je sadržaj predane elektroničke datoteke u potpunosti istovjetan s dovršenom tiskanom verzijom rada predanom u svrhu obrane istog.

Ime i prezime studenta/studentice: Mia Janković Shentser

JMBAG: 03810223033

OIB: 07651467754

e-mail za kontakt: miajashe@gmail.com

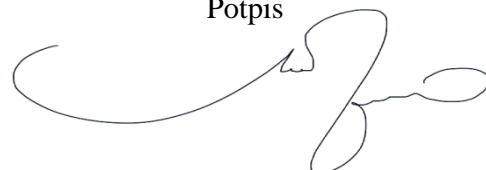
Naziv studija: poslijediplomski specijalistički studij kreativne terapije/smjer art terapija

Naslov rada: SELFIE: THE PHENOMENON OF FALSE SELF VS. TRUE SELF REPRESENTATION IN SOCIAL MEDIA COMMUNICATION

Mentor/mentorica rada: Associate Prof. Heidi Bardot MA, ATR-BC, LCPAT

U Osijeku, 11. 05. 2020. godine

Potpis



To my parents and my sister, whose love made it all happen

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

ABSTRACT

The research explores the social phenomenon of selfie practice as a way of communication in social media networks, hypothesizing False Self representation in the image presented by everyman and his smartphone. The phenomenon includes posting the selfie on social networks (SN) to make a person available to the public eye, in this way, feeding the self-esteem or narcissistic hunger, and as such being bought or sold in the currency of “likes.”

As much as selfie is an interesting phenomenon of self-portrait in the new technology era, a tool for self-awareness and building up the self-esteem, 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 is a cause of accidental mortality (unintentional deaths while making selfie, most often occurrences are falling off the high places, train accidents, and drowning) and an increase of facial plastic surgeries in the USA (FlorCruz, as cited in Shah & Tewari, 2016).

Alternately, it seems the selfie has a higher purpose in use among minorities, LGBT society, and other marginal layers of society (Lang, 2013) who use it as affirmation, identification, proof of existence and belonging. Feminists, similarly, use the selfie as a statement where the woman is the manifest and the subject of the photograph. Feminists are well aware that their body alone can serve as a message of feminism, in the case of selfie the message is private – carries the name and the identity of a certain woman in the selfie, and general – a feminist setting the statement to general public.

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?

Keywords: *Selfie, False Self, True Self, self-image, social media communication*

Selfi: Reprezentacija Lažnog Selfa nasuprot Pravog Selfa u komunikaciji na socijalnim mrežama

SAŽETAK

Ovo istraživanje bavi se fenomenom prakse selfija kao načina komunikacije na socijalnim mrežama, postavljajući hipotezu reprezentacije Lažnog Selfa u ovoj slici sebe. Fenomen uključuje izradu i objavljivanje fotografije na socijalnim mrežama kako bi osoba postala dostupna oku javnosti, hraneći samopouzdanje ili narcisističku glad, i kao takva bila prodavana i kupovana u valuti *lajkova*.

Koliko god je selfi interesantna pojava autoportreta u eri nove tehnologije i alat za postizanje samopouzdanja, u njemu se ogledaju problemi društva: selfi služi kao platforma za amplifikaciju poremećaja u ponašanju i ovisnosti o selfi praksi te odgovorima sa socijalnih mreža; uzrok je smrti u nesrećama nastalima tijekom izrade selfija (najčešće pad s visina, željezničke nesreće i utapanja) i povećanje broja facijalnih plastičnih operacija u SAD-u (FlorCruz, prema Shah & Tewari, 2016).

Međutim, selfi služi i za postizanje viših ciljeva među manjinama, LGBT populaciji i drugim marginalnim slojevima društva (Lang, 2013) koji ga koriste kao alat za samopotvrđivanje, identifikaciju te kao dokaz postojanja i pripadanja. Potpuno svjesne da tijelo samo može služiti kao poruka, feministice, također, koriste selfije kao formu u kojoj je lik žene i manifest i tema fotografije. Selfi tako dobiva dvojnu ulogu: postaje privatna poruka o identitetu određene ženske osobe i generalna poruka koja sadrži feminističku izjavu upućenu javnosti.

Mijenjajući urbani pejzaž, pokazuje li selfi naš Pravi Self ili postavljenu pozu koja predstavlja nametnutu sliku našeg uvjerenja o ljepoti, formiranog prema parametrima pop kulture?

Ključne riječi: *selfi, Lažni Self, Pravi Self, slika o sebi, komunikacija, socijalne mreže*

TABLE OF CONTENTS

1. Introduction.....	1
1.1.Statement of the problem: Is selfie a representation of False Self?.....	1
1.2.Purpose of the study.....	3
1.3.Social significance of the study (context and importance of the study).....	4
1.4.Research question.....	4
1.5.Definition of key terms.....	5
1.6.Population.....	7
1.7.Research design.....	8
2. Literature Review.....	10
2.1.Introduction.....	10
2.2.Of Self.....	11
2.3.The Development of Self, True and False.....	12
2.4.Attachment theory.....	13
2.5.Archetypes: Persona, Shadow & False Self intersection.....	14
2.6.Of Selfie.....	15
2.7.Body Image, Self-Esteem & Self-worth.....	18
2.8.Social Media Communication.....	21
2.9.Private and Public Self.....	22
2.10. Commodity and consumption practice.....	23
2.11. Selfie expectancy.....	23
2.12. Selfie motivation.....	24
2.13. Selfie Addiction as a sub addiction to Internet Addiction.....	25
2.14. Conclusion.....	26
3. Methods.....	29
3.1.Introduction.....	29
3.2. Research Questions and Hypotheses.....	29
3.3.Participants.....	30

3.4.Procedures.....	30
3.5.Instrumentation.....	31
3.6.Variables.....	32
3.7.Data Analysis.....	32
3.8. Limitations to the study/ Implications for the future study.....	33
4. Research Description and Results.....	34
4.1.Overview.....	34
4.2.Qualitative data.....	34
4.3. Quantitative data.....	40
5. Discussion.....	44
5.1.The overview.....	44
5.2.Limitations to the study.....	49
5.3.Implications for practice and further research.....	50
5.4.Exclusion criteria.....	50
6. Conclusion	51
Reference list.....	52
Appendix A. Documentary and Selfie image compilation.....	58
Appendix B. Questionnaire on selfie practice.....	60
Appendix C. Tables.....	66
List of Figures and Tables in text	
Figure 1. New measures to novel dangers.....	2
Figure 2. Murad Osmani, photograph from the “Follow me” series.....	16
Figure 3. Noraan Matthies, Self-portrait.....	20
Figure 4. Nan Goldin, Self-portrait, cycle “Ballad of Sexual Dependency”	21

Figure 5. The documentary photographs.....	35
Figure 6. The selfies.....	36
Figure 7. Documentary and Selfie Picture example.....	44
Figure 8. Pout lips selfie and documentary photograph.....	45
Figure 9. Fish gape selfie and documentary photograph.....	45
Figure 10. Documentary and Selfie Picture.....	46
Figure 11. Documentary and Selfie Picture.....	46
Figure 12. Documentary and Selfie Picture.....	46
Figure 13. Documentary and Selfie Picture.....	47
Figure 14. Documentary and Selfie Picture.....	47
Figure 15. Documentary and Selfie Picture.....	47
Figure 16. Documentary and Selfie Picture.....	47
Figure 17. Men in selfies.....	48
Figure 18. Documentary and Selfie Picture.....	49
Table I Definition of the participants Self representation, age, and gender.....	34
Table VII. Quality analysis results of the distribution of False and True Self.....	39
Table II. Chi-squared test results forage, gender and Self representation.....	41
Table XXI Chi-squared test results for the Attachment in False and True Self... 	42

1. 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.” (Selfie, n.d.) In Oxford English dictionary a webcam is added as a tool for making a selfie (Selfie, n.d.). The same source named a “selfie” a word of the year 2013.

The overflow of selfies lasting over ten years makes it impossible to call selfie “a trend.” The phenomenon has taken on the massive part of social communication functions, especially of the millennials. Pew Research Center (2014) found that 55% of 18-33-year-olds in the U.S.A. post a selfie on social media daily, opposed to 23 % of all Americans. In 2018, 82% of 18-34-year-olds in the U.S.A. posted a selfie, opposed to 62% of all American citizens (Statista, 2019). These numbers show the rise of the use of the selfie practice by 27% in the last 4 years.

This study concentrates on the elements of self-awareness of selfie author, True and False Self representation, self-esteem, body image, need and lack of gratification, attachment style, and social adaptability. The fact that people are building a presentable False Self (Arnould & Price, 2000) by controlling the self image and representation to receive the attention and gratification from their 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.

1.1.Statement of the problem: Is selfie a representation of False Self?

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, interesting facial expression, hip company, and unique 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 the preparation and execution of the self-portrait.

The phenomenon has taken such a dimension that different cases of personal trauma caused by a critique of peers, as well as addiction to selfie making and deaths caused by selfie making intention has been reported (Wakefield, 2015). The case of a teenager that tried to commit suicide after being unable to make the selfie he would be satisfied with (Gemma & Kerry, 2014) speaks of the complex society’s influence in adolescent’s life. The boy managed the addiction through therapy and the society was made aware of the dangers.

Accidental deaths influenced by selfie making is a difficult issue connected to this need to make more exciting, even more radical picture, taking a challenge, and putting own life at risk for a selfie. There have been 259 victims since 2011, with the highest number recorded in India, followed by Russia and the U.S.A. (Bansal, Garg, Pakhare, and Gupta, 2018; Jain & Mavani, 2017). New traffic signs and instructions have been created and placed for this cause on certain dangerous places in Russia and India. The basic idea is summed up by the headline: "Your health and your life are worth more than a million likes on social networks!" (Figure 1)

As humans, we have always been fond of our image, since the myth of Narcissus who fell in love with his reflection on the surface of the pond, to thousands of self-portraits drawn, painted and photographed, to now, with our reflection in the smartphone camera lens.

Every culture honors heroes, and contemporary and global culture - a regular celebrity: “the influencers”, young persons working for social networks where they create their profile of megastars.



Figure 1. New measures to novel dangers: no selfie zones warning signs in Russia with the message: “Your life is worth more than a thousand likes on social networks.”

When the camera made its way on the scene, at the end of the 19th century, it made possible to make small things big and memorable. As the camera, so the smartphone, with its genuine possibility to do all these at once: photographing, editing, sharing and adding text to the image. Initially refused, this simple technical novelty - the front-facing camera on the smartphone of the Sony Ericsson telephone company entered the market and the possibility of a selfie was born (Quito, 2017.). The history of photographic self-portrait before this invention was sentenced to mirror self-portraits or the intuitive setting of the camera with the lens turned to self, without knowing what exactly enters the frame.

So how do we want to look? How do we want people to perceive us? The selfie practice poses questions regarding identity, self-image, the True and False Self image representation and imposes the use of the archetypes of mask and shadow in the sense of choosing how to represent oneself to the public and what to hide.

1.2.Purpose of the study

Understanding human behavior comes with collecting and analyzing the correct data, which explains the mechanism that makes us approve of behavior and engage in it.

The literature speaks of different angles of the selfie phenomenon but an art therapeutic approach has not been applied as research yet. Because of the creative and visual character of the selfie procedure and its result: a purely visual electronic data, it is objectively reasonable to make it an art therapeutic research. The art therapeutic approach is atoned with the interview as qualitative data and the questionnaire for the quantitative data.

The purpose of the study is to find the connection between the personal attachment style and the choice of exhibiting True or False Self in a selfie. The study is to evaluate the impact public opinion has on a person posting a selfie, and the state of involvement in the selfie creation – how long does it take to make it, how many pictures are made, how many rejected, and as a result: is the author more involved with him/herself or is the purpose of the activity - fun.

Another goal of the study was to find out data on the amount of selfies made per day/week and how many is considered excessive. The Selfie Behavior Scale (Griffiths & Balakrishnan, 2017) is based on the number of selfies made per day. It sets the classification of three levels

of *Selfitis*, the obsessive selfie-taking behavior: borderline (taking at least three selfies a day without posting them), acute (taking at least three selfies a day and posting all of them), and chronic (uncontrollable urge to take selfies around the clock and posting more than 6 times a day) which defines an alert and abusive use of selfies – an addiction. The number of selfies per day suggested by a Selfie Behavior Scale should probably be revised, as for example a study made a year earlier, shows the number of selfies taken by participants by day ten times (Shah & Tewari, 2016). Given that the selfie use has increased in the last 4 years by 27%, we could only suggest that this number is getting higher, giving us cause to investigate this issue further.

1.3.Social significance of the study (context and importance of the study)

Selfies have changed communication in a social surrounding. It has changed leisure time and communication on social networks and, consequently, face-to-face communication. Instead of living in the moment, people are documenting it only to relive it on the screen. The original moment was lived through the screen of a smartphone in the first take and perhaps not even truly experienced or enjoyed.

Selfies have changed the way we look at ourselves as well. The perfect representation, even obviously false, became more important than communicating deeper content and quality. There is a new goal of social excellence (Ecce homo!).

The social significance of the study is to understand the False or True Self presentation captured in Selfie as a passing trend of the society, or a sign of a society that demands “perfection” in representation over the quality and truth of the individual Self.

1.4.Research question

The following research questions are addressed: Is Selfie a phenomenon of False Self representation? Is attachment style a predictor of False or True Selfie?

This research hypothesizes selfie as a presentation of False Self and the attachment style as an important influence of the representational style of Self in the selfie practice. True and False Self are created through the attachment style construction in early childhood (Winnicott,

1965) which is the reason for including the attachment style test in the research. The attachment style could predict the True or False Self representation as it is engraved in the regular self-representation and self-image of a person. This model of self-representation is continuing to be prevailing in later life (Bowlby & Ainsworth, 1979), and as such is relevant for this research. This is the reason for using the adult attachment style test, the attachment style is in early adolescence still fresh from the nest, but early adulthood gives the specific age a rich social life, numerous relationships, which is a certain experience. The attachment stability through time is securing the correct results concerning an attachment style, and in this way, the individuals are not put in the uncomfortable situation of having to answer the sensitive questions concerning their childhood situations, but rather being reflective of their current relationships opinions and stands. The questions are selected with the thought of most effective results, clear, exact and not revealing. The participants were sitting in privacy while fulfilling the questionnaire, and talking about it through this process and some not. Some participants were interested in this theme only because the attachment style was part of the perspective of selfie. The test can be illuminating as much as it is demanding.

Apart from the attachment style, there are other influences concerning self-representation, especially in the adolescence when the Self is exposed to secondary adaptation, the one to the social influences. In the age of adolescence, which is the focus group of this research, the strong accent on the physical appearances, comparison with peers, and effort to fit in with the peer group influences the self-representation expressed in the communication. Past research (Arnould & Price, 2000) proved the use of a controlled self-image in social media communication. It seems that the real image of a person has to pass the edits to be presented at the peak of the attractiveness concept made or at least influenced by society. This and other researches proved the intention of presenting this False Self image in an attempt to get more attention and popularity (Buffardi & Campbell, 2008; Tewari & Pathak, 2015). The controlled, False Self image is thus presented in order to stand out, be accepted, and fit in, but it can also be a tendency of narcissistic personality (McKinney, Lynne, & Duran, 2012).

.5. Definition of key terms

- Selfie, defined by Merriam Webster Dictionary is “an image of oneself taken by oneself using a digital camera, especially for posting on social networks.” (“Selfie,” n.d.) Oxford English Dictionary adds: “also selfy, is a photograph

that one has taken of oneself, typically one taken with a smartphone or a webcam and shared via social media” (“Selfie,” n.d.)

- The True Self, also called the *real self*, is our spontaneous and natural self-expression, a sense of being alive in mind and body that allows us to be genuinely close to others (Winnicott, 1965).
- The False Self, similar to Freud’s concept of the superego, develops in compliance with social rules and the moral majority (Winnicott, 1965). In a healthy personality, The False Self is the mannered social rules self that is carrying out the True Self’s best interests (1965).

The True and False Self develop during infancy in reaction to and interaction with one’s caregivers. The infant reacts with a gesture which is the outcome of True Self, instinctively. On the account of the mother’s way of meeting this True Self expression, both the True and the False Self are being shaped. For instance, when a caregiver fails to respond to a baby’s spontaneous and genuine reactions to the world and instead imposes expectations, the baby, after repeated experiences of this, will become compliant and may experience impairment in her autonomy. Even worse, the baby may begin to feel that it is unsafe to express her True Self (Winnicott, 1965).

- Self-image: Baumeister (as cited in Liggins, 2012) defines the self-concept as an individual’s belief about himself/herself, which includes the person’s attributes and the idea of self. Self-image has been defined as the total subjective perception of oneself, including an image of one’s body and impressions of one’s personality, capabilities, etc. One’s self-image is one’s mental picture, one’s physical appearance, and the integration of one’s experiences, desires, and feelings.

“The word *image*, probably from the same source as *imitate* (*to make a copy of*), defined both as a *likeness of something* and *to picture to oneself*. When the *mental* part was added, the 16th century definition of *picture* included a *visualized conception* and a figurative *graphical description*. All of these parts shaped a definition of *self-image* as a rough pictorial representation of measurable things.” (Bailey, 2003, p. 383)

- Self-concept is defined as “one’s self-identity, a schema consisting of an organized collection of beliefs and feelings about oneself” (Baron & Byrne, 1997, as cited by Bailey, 2003, pg. 384). It is a sense of having an *I*, together with psycho-physical, social, and intellectual qualities. The word *concept* in European Middle Ages meant *the*

conception, and from there on, since 1380, the “mental process converting apprehended impressions into an abstract thought” (Bailey, 2003, p.384).

- Self-identity, “a complex multidimensional concept with several components, has been defined as an integrated image of himself or herself as a unique person, including ethnic identity, *what one is* as distinguished from another person, what one knows and believes, what one holds dear and reveres, and what meaning one's existence has to themselves. The 16th-century word *identity* (*sameness, oneness*) originally referred to a set of definitive characteristics that made a person a *natural self* - a *real self* preserved over time. If we pause to think about that part of us which has not changed since as far back as we can remember, we will realize that this *natural self* has acted and reacted, is acting and reacting, and is likely to continue acting and reacting until death (at least) in a typical way to certain experiences” (Bailey, 2003, p.384).
- Attachment theory: In her research, Ainsworth (1979) found that most of one-year-old children explored the toys in the room, cried when their mothers left the room, sought brief interaction and settled down upon their mother's return, and then returned to room exploration. However, not all children followed the expected pattern. Some children appeared to reject their mother when she returned from her brief absence. They essentially ignored her by looking away and refusing to interact even when the mother made attempts to interact with the child. A third and smaller group of children protested loudly when their mothers left the room, but appeared angry when she returned, even though they often attempted to make contact with their mothers. Mary Ainsworth labeled the three groups as securely attached, avoidantly attached, and ambivalently attached, respectively.

1.6. Population

The research was held in two phases. The first phase, a pilot version, was a simplified version of the research, consisting of the art therapeutic experiential (the photo session making of selfie) with the discussion/ the interview afterward, and the questionnaire about the selfie practice. The research was opened to participation for two days in the Museum of Fine Arts, Osijek, Croatia. 21 participants were 20-62 years of age. Most of the participants were not using selfie as their expression of communication and hence couldn't answer the questions from the field of selfie behavior, and the majority was apriori against the selfie. The participants over 55 years of age were separated from the targeted age groups (18-35) which

made the sample to scarce. Another influence observed was the average participant profile, which is assumingly more interested in art and arguably more socially aware.

The interview with the participants, on the other hand, unveiled deeper issues concerning self-acceptance, self-image and the general feeling of not belonging, also with those who refused to make selfie and discarded the practice as *bad, fake, wrong...*, and with those who were indeed making selfies. This information made even more reasons to scratch under the surface of the representation of the Self in selfie. It became obvious that the creation of the True and False Self image in selfie for purpose of fitting in the society was the afterimage of the first adjustment of Self in the first surrounding – the family. This awareness made the implication for the research to be adjusted. The questions of adult attachment style were added to the questionnaire for the purpose of detecting the present attachment style and to connect it to the self image representation, in other words, the True or False Self representation in social media communication, with selfie as a tool for such communication.

Finally, the research was ready for a remake. The second phase was held in the streets of Zagreb and Osijek, Croatia and Jerusalem, Israel where participants were randomly selected, targeting the participants from 18-50 years of age the convenient sample was made of people accessible to the researcher. The researched sample included 33 persons ranging from 16 to 49 years of age. The Participants' nationalities were Croatian (13), Macedonian (2), Israeli (6 Arabic and 10 Jewish), Filipino (1) and Hindi (1).

The research included 33 participants (23 females and 10 males) ranging from 16 to 49 years of age. Average age of the participants was 23 years.

1.7. Research design

The mixed, qualitative and quantitative design of the research gathered as much data as possible. The triangulation of data analysis made it possible to get the most realistic results. The qualitative data was gathered through the art therapeutic experiential (creating the self – image through selfie) and an interview with the participants, and quantitative data collected from the written questionnaire. Both sections of the results were compared and analyzed with the chi-squared test.

The chi-square test is the statistical tool for finding the hypothesized statistically significant difference in values of the researched variables. The results are shown in Tables II, VIII.A., VIII.B., IX.A., IX.B., XI.A., XII.A., XIII.A., XV.A., XV.B., VII.A, VIII.A, XIX.A and XXI.

The dependent variables of the research are the False Self and the True Self image, and the independent variable, the selfie.

Instrumentation was held in this order:

1. Initial interview, introducing the theme and the art therapeutic approach to researching the theme, phase one and phase two of the interview.
2. Introducing the experiential “My best selfie”.
3. Art therapeutic experiential: “My best selfie”, creation of the selfie.
4. Written questionnaire and
5. Interview with the participant.

2. Literature Review

2.1.Introduction

“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 Jackson, 2017, p.26). This sentence encompasses the main interests of this research: using a face in communication, the adaptation to an environment, and the self-representation in contemporary media communication and its trends.

Research on the topic of selfie is abundant and it comprises 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 the majority of users being women. The majority of research is invested in connecting the selfie practice to narcissistic urges, boosting the self-esteem, getting verification from peers, being accepted, and fitting in. Ambivalent results are found connected to self-esteem and selfie behavior. According to most of the research lower self-esteem is connected to posting more selfies (Alblooshi, 2015; Boursier & Manna, 2018; Mäkinen, Puukko-Viertomies, Lindberg, Siimes, & Aalberg, 2012; Pounders, Kowalczyk, & Stowers, 2016; Salomon, 2017; Shah & Tewari, 2016) in order to feed the lack of self-esteem, and thus provide a controlled image where the subject represents his/her ideal self. Other research, however, finds that people with high self-esteem post more selfies as these persons feel more comfortable with their self-image (Gallagher, 2017; Iqani & Schroeder, 2015; Murray, 2018; Singh & Tripathi, 2016). The conclusion is that persons with low self-esteem post more controlled images of self, while persons with higher self-esteem post more honest, true representation of self, or what they believe their true image is. This makes the theme so uncatchable. Self- image is as an anchor, when you don't need it you take it and when you need it, you let it go.

The number of selfies taken has been structured in an attempt to show the excessive snapping of selfies which could predict addictive behavior. Selfie addiction is a topic that is greatly discussed but has not yet been approved by the Diagnostic and Statistical Manual of Mental Disorders (DSM). Still, the Selfie Behavior Scale, (Griffiths & Balakrishnan, 2017) gives information on the growing issue of selfie abuse.

This paper's goal was to find out if the subjects are showing and sharing their True or their False Self image in their self representations, and to investigate their attachment style, since it gives a signature to all communication patterns. 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. The paper is structured by themes that overview the main topic of False and True Self representation in Selfie.

2.2.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 its morals of religion. The postmodern version of self appeared after religion was replaced with the philosophical concepts, followed by the *death of god* (philosophical thought of Nietzsche regarding higher consciousness that can only exist in absence of the religious, or any other, authority) 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 hypothesized the self as a mental representation of the totality of one's experiences (Blandin, 2011). Jung 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 (Blandin, 2011).

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, the Self is a cultural and historical construct (as cited in Blandin, 2011).

The Self, as an autonomous, self-determined, unique, yet destructive, 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 him/herself.

Individuation is “the absolute affirmation of all that constitutes the individual” (Jung, as cited in Zimbleman, 2013, p. 18), the most successful adaptation to the environment's conditions

with the “goal of the development of the individual personality” (Jung, as cited in Jackson, 2017, p. 7). Jung separated it into two phases: in the first half of one’s life (age 4 to 11 years) - striving to accomplish the socially accepted persona, and the second one (age 18 to 29 years) - connected to a purpose of fulfillment of own nature, a desired self-image. During these two stages, self-concept change is most noticeable, while in later adulthood it stagnates, developing only if major events in life occur (Simmons et al., as cited in Liggins, 2012).

Construct of self-concept conforms to group influence for cooperation, competition, conformity, stereotyping, and polarization (Banji & Prentice, 1994; Rosenberg et al., 1981; James, 1890; 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 to post them. They search for the right persona to fit into the society, and only after that, in the early adulthood, will their search for the real, True Self take place.

2.3.The Development of Self, True and False

Winnicott (1965) developed the theory of True and False Self explaining a child’s 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. If a caregiver fails to respond to the baby’s spontaneous and genuine reactions to the world and instead impose expectations, the baby, after repeated failure to be approved of, feels it is unsafe to express her true nature, her True Self. Fearing a negative response, she tries to be a *good baby* to win the attention of the unreachable caregiver developing 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 she 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 adaptability 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's nature, it exists secretly. If True Self does not 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 (Winnicott, 1965).

False Self can build its existence on identification based on the sublimation of persona. In an actors' profession, for example, False Self can feel alive only when on stage and receiving an 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, 1965). Winnicott (1965) asserts that the goal of human development is the formation of the True Self, the expression the deep and full potential.

2.4.Attachment theory

Attachment theory (Bowlby, 1969) gives a view of a child's attachment to the main caregiver and the ways the attachment is built and stays active in all other meaningful relationships throughout the life of the person.

The quality of the attachment between the infant and caregiver results in one of three attachment styles postulated by Ainsworth in 1979. The first pattern of attachment, the *secure* style, results in an individual being able to trust the attachment figure, to function independently, and to explore the environment. Securely attached individuals are confident that their parental figures are available and responsive to their needs.

The second type of attachment style, the *anxious-resistant*, results from parenting that is inconsistent in their availability. As a result, the child is anxious when separated from his parental figures, angry when reunited with a parent, and is highly uncertain about the safety of the world.

The third style, *anxious-avoidant*, results in distrust and a need for independence from intimate relationships. Such an attachment style is the result of non-availability of parents that may actively reject, or criticize the child.

These attachment styles have been demonstrated to be relatively stable and endure into adulthood relationships (Ainsworth & Bowlby, 1983). This fact has decided on including the adult attachment style test to investigate the False or True Self expression, generally and in a selfie.

Additionally, Bowlby delineated two internalized cognitive models through which attachment in later life is affected. The first model consists of the individual's view of caregivers as positive or negative and the second model consists of the individual's view of one's self having a positive or negative value. In combination, these models explain how each unique individual negotiates relationships in order to meet their needs (Bowlby, 1973) and is influenced by the interpersonal environment in which the self is formed to the extent a person lives to his or her true potential or develops the True Self (Horney, 1994; Kohut, 2009; Miller, 1979/1981; Wickes, 1988; Winnicott, 1965, as cited in Seyer, 2011).

2.5. Archetypes: 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 a person's identity and stands between the ego and the unconscious (Blandin, 2011). It is 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 the 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 who are highly self-conscious use more distinct personae in public communication, and that

the fear of vulnerability and rejection keeps them in their persona roles (Leary & Allen, 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 as narcissistic personality disorder or histrionic personality disorder exhibiting dramatic, erratic, and emotional behavior (Barlow & Durand, as cited in Blandin, 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, p. 16), the alter ego, the shadow is dark, but as no other part of Self, so she too is not inherently evil (Jung, 1979). Shadow 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 the darker it becomes. The persona, then, can be seen as the justified side of the False Self and the shadow as the condemned side of False Self. It will stay condemned and influential as long as it is repressed. If through the successful individuation the shadow becomes realized, her influence will simultaneously diminish.

2.6.Of Selfie

Since September 2002, when Steven Wrighter published a picture and the term “selfie” to explain it, describing an unfocused 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” (Jerslev & Mortensen, 2015, p. 255).

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 communication (Walsh & Baker, 2015). It concerns identity, privacy, security, surveillance, commodity form, and consumer behavior, and it is connected to concepts of authenticity,

consumption, as well as art (Cruz & Thornham, 2015). These concepts will be explained more in depth later in this paper.

No one is left out of the selfie curiosity, from presidents, comedians, actors, or even the Pope. The hashtag #selfie brings up more than 300,000,000 posts on Instagram. Selfies Research Network has over 2750 members on Facebook and special journal issues are being produced (2015 Special Section of the International Journal of Communication). Different kinds of selfies are in circulation: Funeral selfies (Meese, as cited in 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), and Feministic and Political Selfies (whose goal is social change).

Different poses in selfie show the tendency for almost a performative actions of self-presentation and gestural image definition (Frosch, 2015), showing enormous will for social unanimity and proving the social comparison to be a large aspect of the selfie practice.

In the photograph, a “selfie” from the series from a well-known Russian photographer Murad Osmann shows a hand of the author and the back of the girl leading him all around the world (Figure 2). The leading is interesting because of the immediate sense of trust and healthy

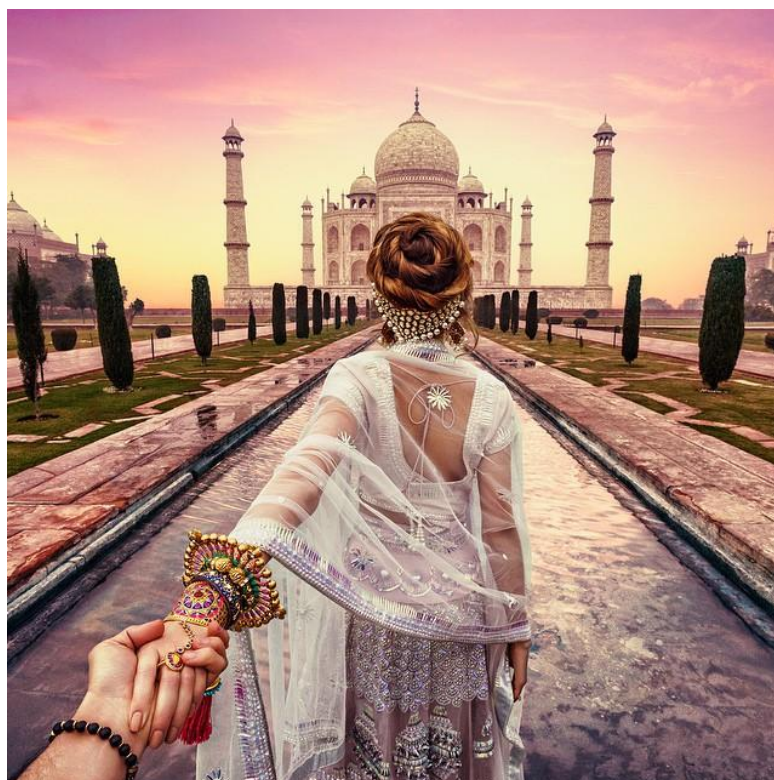


Figure 2. Murad Osmann, photograph from the “Follow me” series

union. Also, the focus is on the camera screen in front of the eyes and not on the ground where he is about to step; however, because we see the back of the person leading, the image leaves an impression of the “blind leading the blind.” Youth similarly move in one direction together, following each other with magnetism.

Interestingly, traditional photographic portraiture is perceived by viewers as staged, whereas the selfie is presented as impulsive. On the contrary, selfie's *spontaneity* may take 20 or more pictures before the satisfying image is conceived (Tifentale, as cited by Iquani & Schroeder, 2015.) and planted in the social networks.

The selfie exists on the account of an awareness of its predatory nature, knowing that one is being gazed upon. The fantasy is not about an individual getting everything they want, but become “desired by others” (Fiennes, Holly, Rosenbaum, & Wilson, 2012 14:08:25).

The most preferred media outlets for sharing selfies are WhatsApp, Snapchat and Instagram. Facebook's nature is more public and requires more caution (Albury, 2015). Participants of the study characterized 100 likes for an uploaded selfie as 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.

A positive aspect of taking a selfie is self-exploration, allowing self to be more genuine, promoting awareness of self-identity and lifting up one's self-esteem (Kasch, as cited in Shah & Tewari, 2016; Rutledge, as cited in Wortham, 2013). 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, p. 413). 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 were not affected negatively by mediated images of celebrities, had their confidence about their appearance boosted, so long as others posted positive and supportive comments. However, their images were edited to the level of their imagined ideals, and showed dependence on

other's opinion. Such self-confidence is just a momentary, unreal boost (Rutledge, as cited by Wortham, 2013).

Tiidenberg and Cruz (2015) argue sexual selfies are a "practice of freedom" (p. 1). 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, p. 1883)

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

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

2.7.Body Image, Self-Esteem & Self-worth

The body is a medium of culture, wearing its elements on the surface (clothes, hairstyle, etc.) (Askegaard, Gertsen, & Langer, 2002; Bordo, 2003; Grogan, 2016; 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 the self-esteem (Patrick, Neighbors, & Knee, as cited in Gallagher, 2017). Social comparison is hence a key element of self-esteem and, as a result, promotes 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 as unrealistically thin females and over-muscular males (Swami et al., as cited in Salomon, 2017). The inevitable

consequence is the (upward) social comparison, especially of women, which 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 (Bessenoff, 2006; Cattarin, Thompson, Thomas, & Williams, 2000; Clay, Vignoles, & Dittmar, 2005; Grogan, 2016; Halliwell, 2013, as cited in Grogan, Rothery, Cole, & Hall, 2018). Women are more inclined to post selfies (Qiu et al., 2015; Sorokowski et al., 2015, 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 in regards to body (dis)satisfaction, but the girls' responses were more profound (Granatino & Haytko; Murphy-Gill; as cited in Alblooshi, 2015).

Overall, the more adolescents use social media, the more are they at risk for negative body image (Briggs, as cited in Murray, 2018). Feeling that others were happier than them and feeling overall dissatisfaction with their life (Chou & Edge, as cited in Salomon, 2017), resulting in low self-esteem and anxiety (Indvik, 2012; Soltero, n.d., as cited in Singh & Tripathi, 2016), dependance 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 (Bray, 2015, as cited in Shah & Tewari, 2016; Lindner, Tantleff-Dunn & Jentsch, 2012, as cited in Grogan, Rothery, Cole, & Hall, 2018).

Objectification is defined as “the experience of being treated as a body“ (p. 7) 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 referred to as body surveillance (Fredrickson & Roberts, as cited in Salomon, 2017). 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 shaming and surveillance are often conceptualized as part of a construct known as objectified body consciousness (Manago et al., 2008; McKinley & Hyde, 1996; Moradi & Huang, 2008; as cited in Salomon, 2017).

Social and peer-group pressures had a direct influence on the decision to engage in the selfie session, and on the number of posted selfies (Gabriel, as cited in Grogan, Rothery, Cole, &

Hall, 2018). Under the pressure to match their physical appearance with those showcased on social networks, individuals sometimes even resort to plastic surgery. American Academy of Facial Plastic Reconstruction Surgery registered a 5–10% rise in plastic surgery as a result of an amplified focus on physical image which was traced to higher social media usage (FlorCruz, as cited in Shah & Tewari, 2016).

A positive effect of posting on social media, however, is the boosting of 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 (Vogel, Rose, Roberts, & Eckles, 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 (2015) and his colleagues associate selfie-posting behaviors with narcissism, concluding that women posted selfies of all types more than men; but the relationship between narcissism and selfie-posting was more connected to men, independent of age (Weiser, as cited in Boursier & Manna, 2018).

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



Figure 3. Noraan Matthies, self-portrait. Retrieved from [//noorannmatties.com/image/151296561642](https://noorannmatties.com/image/151296561642)

There are many artists using the media of selfie to bravely share their troubles, and in this way serve as a support to other young persons in coping with their own issues. Artist Noorann Matties uses her blog as a visual diary showcasing her incredibly frank selfies, speaking of her own struggles with anorexia and in this way helping other young women fighting similar battles (Murray, 2018; Figure 3).

Another woman artist, Nan Goldin, reknowned photographer, in her cyclus “The Ballad of Sexual Dependency” (1986) documents lives of LGBT society, addicted and abused individuals. By sharing her self portrait after being abused, and making above mentioned subcultures visible, she is helping them become a conscious part of society, leaving the hiding place, receiving support, and if not being accepted, than at least being handled as an issue on the margins of our society (Figure 4).



Figure 4. Nan Goldin, Self-portrait, cycle of photographs “Ballad of Sexual Dependency”

The art of these brave individuals is serving as social support, and showing that honest self-image, even from an angle of low self-esteem can be encouraging, and initiate social awareness and action.

2.8.Social Media Communication

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 unintentionally (Bandura, as cited in Salomon, 2017), serves as one of our most salient cultural symbols. In the digital age, communication is much more interactive: consumers produce digital versions of their self-identities, generating and sharing their own images, and showing how an individual has been shaped by the power of consumerist mediation (Borgerson, as cited in Iquani & Schroeder, 2015).

Communicating through time-limited, self-destructing messages give the users a sense of real conversations and control over the time and the content of their digital communication (Kotfila, as cited in Aljouhi, 2017). The research (Wagner, as cited in Aljouhi 2017) shows that 77 % of college students exchange these time-limited images every day assuming the same expectations as those of in-person conversation (Spiegel, as cited in Aljouhi, 2017). Baym (as cited in Bournier & Manna, 2018) describes those expectations as following concepts of “communication of interactivity, temporal structure, social cues, storage, replicability, reach, and mobility” (Aljouhi, 2017, p. 13). In Hyper-personal Theory media communication surpasses interpersonal face-to-face (FtF) communication by an ability to improve and exceed the levels of emotions and the 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 the 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.

2.9.Private and Public Self

Harris (2009) locates the private self in the context of family, and public self in the context of social communication (as cited in Blendan, 2011). Media communication, a powerful social communication tool, creates new forms of surveillance and sousveillance, 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 the expectation that we are being watched, 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.

2.10. 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 branded person available to be consumed, packed as a commodity in the best looks available (Gye, as cited in Iquani & Schroeder, 2015). The selfie culture, thus, produces an ideal citizen-consumer, who responds to social conditions of the neoliberal individualism's “weakening of public values” (Giroux, 2015, p. 159).

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

2.11. Selfie expectancy

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 and causing problems in the future. They reflect both esteem and improving status as 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 a boy’s sexual fantasies and often lead to expectations that their partners should create similarly explicit content (Diefenbach and Christoforakos, 2017; Etgar & Amichai-Hamburger, 2017; Katz & Crocker, 2015; Nadkarni & Hofmann, 2012; Nguyen, 2014; Sorokowska et al., 2016; Taylor et al., 2017; Reich et al., 2018, as cited in Bousier 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) of selfies” (Bousier & Manna, 2018, p. 2).

2.12. Selfie motivation

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, 2008, as cited by Shah and Tewari, 2016; Berger, 2011, as cited in Khamis, Ang & Welling, 2016; Wang, Yang, & Haigh, 2018); self-approval, belonging, and documentation (Etgar & Amichai-Hamburger, 2017; Halpern et al., 2016, as cited in Boursier & Manna, 2018).

College students in India (average age 23,5 years old), motivated by fun and freedom to ‘self-depict’, click up to 60 to 70 selfies daily. Reasons not to post are unsatisfying 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 (as cited in Singh & Tripathi, 2016) study results showed that both narcissism and self-objectification were associated with spending more time on social networking sites and with more photo editing. Posting numerous selfies was related to narcissism and psychopathy (Bergman et al., as cited in Singh & Tripathi, 2016) and a 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 allowed fulfilling self-presentational needs without feeling narcissistic (Diefenbach & Christoforakos, 2017).

2.13. Selfie Addiction as a subaddiction to Internet Addiction

Internet addiction was first introduced in 1996, at the Annual Meeting of the American Psychological Association (Young, 2004). Compulsive Internet use is defined as an impulse-control disorder developing a habit of spending a significant amount of time online, experiencing increasingly painful states of tension and agitation if removed from the source, and relief on the completion of the act. The goal of the behavior is to resolve the emotional tension, serving as a reward for future behavior, and a psychological escape to coping with life's problems.

Griffiths and Balakrishnan (2017) established the psychometric tool, Selfie Behavior Scale, with which they categorized three levels of the selfie behavior according to the number of selfies taken per day. Results found borderline addictive behavior with less than 3 selfies made and posted, acute (3 or more), and chronic (6 or more) levels (Balakrishnan & Griffiths, 2017). The case of a British teen, who snapped over 200 photos a day trying to get the perfect shot and nearly committing suicide served as an example of the selfie addiction (Gemma & Kerry, 2014). However, due to the clinical state of the young man (diagnosed with a dysmorphic disorder) that led him to abuse the selfie as a perfect tool for his excessive need, the selfie addiction can be regarded only as the secondary addiction.

Constant linkages on social media platforms create ‘uninterrupted virtual-connectivity’ and lead to the pre-occupation with getting the ‘right click’ and promptly sharing it with people in the virtual world, in turn, creating a disconnect with the actual happenings (Shah & Tewari, 2016.). Gaddala et al. (as cited in Griffiths & Balakrishnan, 2018) examined the selfie addiction among Indian medical students where there was a significant association between selfie dependence and internet dependence found. They reported that narcissism and hyperactivity was positively correlated with selfie addiction whereas self-image was negatively correlated with selfie addiction. Kaur and Vig (as cited in Griffiths & Balakrishnan, 2018) found that selfie addiction was most associated with low self-esteem, narcissism, loneliness, and depression.

The six components of “selfitis” were: environmental enhancement (e.g., taking selfies in specific locations to feel good and show off to others), social competition (e.g., taking selfies to get more ‘likes’ on social media), attention-seeking (e.g., taking selfies to gain attention from others), mood modification (e.g., taking selfies to feel better), self-confidence (e.g., taking selfies to feel more positive about oneself), and subjective conformity (e.g., taking selfies to fit in) (Kaur & Vig, as cited in Griffiths & Balakrishnan, 2018). The research concluded that those with chronic levels of selfitis are seeking to ‘fit in’ (Silverman, as cited in Griffiths & Balakrishnan, 2018).

2.14. Conclusion

Concealing and revealing is a significant aspect of the selfie. It is a game of representation of True and False Self. Those with high self-esteem post more honest selfies, being able to show their non-perfectness, which is what persons with low self-esteem do not have the courage or confidence to do. In early childhood communication with our main caregiver, we create the attachment style and our self-concept. In good conditions as True Self, and in not so good conditions, the False Self. Since then, the approach to the world outside of us is structured and we make the same attachments in all important relationships later in life. We have a pattern for our relationships. The result of this *secure*, *anxious-resistant*, or *anxious-avoidant* attachment style (Ainsworth & Bowlby, 1983) is a certain self-image, body image, and representation of both in communication. Face to face communication and computer-mediated communication are shown to have similar motivation and impact. However, in media communication there is a much higher control over the content, it provides the zone to produce wanted versions of self, the amplified False Self representation. This deliberate

attempt to have greater control over our own presentation online (Buffardi & Campbell, as cited by Shah & Tewari, 2016), gives, as a result, a different communication in the off-line life. Individuals are more self-conscious because they cannot fulfill in real life the ideal image they create in their online profiles (Tolly, 2014, as cited in Alblooshi, 2015).

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 plea for approval (and feelings of gratification) from one's peers and to improve one's self-esteem, self-confidence, and popularity (Etgar & Amichai-Hamburger, as cited in Bousier & Manna, 2018).

The mass media sets cultural standards for ideal body types, excessively thin females and over muscular males, causing an increase in women's and men's negative self-evaluation, decreased body satisfaction, objectification, surveillance, body-shaming, eating disorders, and lower self-esteem.

Teenage girls spend a considerable amount of time and money to look attractive to others and consequently, boost their self-esteem. Compared to girls, only 19 percent of boys do the same (Dahl, as cited in Alblooshi, 2015).

The nature of social media sets the stage for a 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 social and peer comparison is so strong that the gesture or style of a selfie will spread in hours time. Adolescents will take a pose, share it with friends, who will make the same expression, share it again and again until it becomes global. This is how culture works. Not only urban culture but evolutionary culture, as noticed in the primate's learning process (monkey see, monkey do). The need to present oneself as others do is in the age of adolescence acceptable and normal, as is the wish to fit in, to validate oneself, receive affirmation and gratification, experiment with own self-image, performatively (exhibiting one's body) or with agenda (exhibiting own ideas), and to play with levels of privacy and being public.

How are the False Selfies and True Selfies connected to the triangle of attachment style, self-image, and social media communication? This study investigates this issue proposing a

perspective that the attachment style of the person can connect to the volume of True or False Self and Selfie. The true nature of a person is constantly developing and negotiating the border between the outside and inner worlds. The border, our skin, (in computer term: looks, image) is decorated with rules of society (the world around us) and instinctual urges from the *id* deep inside. Specific formula combining the visible and hidden elements of these two worlds we choose to convey serves as our body of the communication.

3. Methods

3.1.Introduction

This study investigates the connection between the Selfie, as practice and image, the True Self and False Self representation, and the influence of social media as a social environment for communication. The research is composed as a triangular type of mixed-method design, collecting the data in qualitative and quantitative methods and combining the results for an interpretation and analysis.

The phenomenon of Selfie is ubiquitous online and offline. Online as an image of self-representation and offline as a performance of Self representation. This study searches into the issue of production of the selfie in connection to self-image and attachment style, where the self construct grew from and continues to look at the result in the manner of representation of Self, be it False or True. The study relies on the visual and creative side of the practice in the purpose of the research, and additionally on the results of research connected to body image, self-esteem and selfie behavior.

3.2.Research Questions and Hypotheses

Two research questions are raised:

Is Selfie a phenomenon of False Self representation? Is attachment style a predictor of False or True Selfie?

Hypotheses of the research is that the attachment style directly influences the representation style of Self in the selfie practice. False Self is created through the attachment style construction in early childhood, and in later life caused by the social surrounding and expressed in the communication in media environment. Past research proved that usage of a controlled self-image, edited and presented at the peak of the attractiveness concept influenced by society, leads the young individual to the conclusion that only the appropriate picture of False Self gives the satisfaction of fitting in, being accepted, and brings happiness to the user, whereas a True Self image satisfies the individual as a truly honest representation of who they are.

3.3.Participants

The only condition concerning the subjects of the study was the participant's age (between 16 to 49 years old) and their agreement to take part in the research; 33 persons met these criteria.

The research took place on the campus of the Hebrew University of Jerusalem, Israel and the streets of Zagreb and campus of Osijek, Croatia, where participants were randomly selected.

3.4.Procedures

The research was carried out in one meeting with each participant individually. The meeting length was dependent on the participant but lasted between 10 to 30 minutes. Data was collected through the face to face interview, the visual exercise of making selfie, a written questionnaire and finishing with a concluding discussion.

The research protocol included a casual initial interview held to collect the basic information about the person (i.e., age, where they are from, what do they study, general view of the selfie making practice, interest in taking part in the research). Then, the person was photographed for documentation and the possibility of comparison to the selfie made by a participant. The following activity was designed as an art therapeutic experiential of creating a self-image in media of photography, creating a selfie titled "My best selfie". The participants were encouraged to think about the environment and the background of their photograph, situations they might want to be in and possible props, and a company they might want to be photographed with, or not. The idea was for a person to create the picture closest to their imagined ideal selfie, which would presumably result in a self-representation of True or False Self.

After the exercise, participants were interviewed, invited to expand on the selfie making experience, and to express their emotions and thoughts on the subject.

As a closure, each participant completed the written questionnaire about their experience of creating a selfie and other questions related to selfie practice, addiction and their adult attachment style.

3.5. Instrumentation

Instruments for conducting the research were the interview, the art therapeutic experiential (creating a photographic selfie), and a written questionnaire. There were two interviews held at the time of the research. The initial interview was informative and gathered basic information about the participant, as stated above. The second interview was held after making of the art therapeutic experiential, as a part of the qualitative information gathering. The interview was held privately to enable the sense of safety of shared information and a possibility to make the process without interruption. The art therapeutic experiential process started with the explanation of the idea and the protocol started with the researcher taking a documentary photograph. This photograph was made with the knowledge of the participant and may have been influenced by that, in terms of self-presentation. The selfie was made in as much privacy as the surrounding made possible, the participant chose the gesture, company, and the specific background. The questionnaire (see Appendix B) was comprised of the questions that documented their experience of the experiential, demographic questions, the questions connected to Selfie behavior, addictive behavior, and adult attachment style questions. The questions on their experience of art therapeutic experiential were especially important for giving results on how they saw and stated their self-representation, as True or False Self. The Selfie behavior section of the questionnaire was made with the psychometric tool of Selfie Behavior Scale composed by Balakrishnan and Griffiths (2016), other selfie surveys found on the internet, and by the researcher's own questions that arose in the course of creating the questionnaire. The questions regarding addiction were a minor part of the questionnaire and were connected to emotions before and after creating the selfie and view on the seriousness of the practice concerning the development of addictive behavior. Questions investigating the attachments style were constructed from two sources: psychologist Diane Poller's attachment style test (dianepoller.com) and the Adult Attachment Scale (AAS) first developed by Hazen and Shaver (1987) and Levy and Davis (1988). The selection of the questions concerning the adult attachment style was made with care for the participant's privacy in mind. Relying on the fact that the attachment style is constant and perpetuates into the adulthood relationship (Ainsworth & Bowlby, 1983), the adult attachment style test was chosen, where the questions were directly connected to their present style of attachment in important relationships. This ensured the avoidance of the possible triggering of stress or trauma from their primary attachment while still giving the data needed for the research. All the questions related to the attachment style, selfie behavior, and addictive behavior were presented in the 5-point Likert scale.

Another methodological tool was used in analyzing the qualitative data. Because of the ambiguity and sensitivity of the participants' choice of True or False Self presentation, and the possibility of different impressions the self-image can give or be defined as by the presenter and someone looking from the outside, the researcher organized an independent board of three evaluators who did not participate in conducting the research, but were prepared for evaluation of the participants' self-presentations. Group evaluation is considered to be of maximal objectivity and the number of evaluators influences the quality of evaluation positively. The quality of evaluation is at its maximum if there are three evaluators, so the researcher chose this optimal number of evaluators for the board.

The independent board made of three evaluators from Zagreb, Croatia made the consensual evaluations that are displayed in Tables III, IV, and V.

3.6.Variables

Independent variables

The independent variable in the research is the Selfie. The term Selfie in this research connotes the image, the visual data obtained by the process of making the photograph, and the practice of making a selfie, selfie as a social phenomenon. The selfie practice and its resulting image are so popular, so ubiquitous, so easily produced and shared with thousands of people. The main object of selfie is a human image, usually the face, which is the first and the most important instrument of self-representation in communication. Due to these two objectives, selfie is the perfect tool to investigate the Self representation, True or False, in contemporary media communication.

Dependent variables

The dependent variable of the research is the representation of the subject in the selfie, be it False or True Self. The dependent variable is also the personal style of communication with the True or False Self and influenced by the attachment style. The adult attachment style is another dependent variable separately investigated in the adult attachment test.

3.7.Data Analysis

Data collected by each participant was separated into two sections. Qualitative data was in the form of photographs of participants (comprised of two photographs for each participant: one

documentary, taken by the researcher and the other one a selfie) and interview observations. Quantitative data collected from the questionnaire was analyzed with the chi-squared test, the statistical tool for finding the hypothesized statistically significantly different in values of the researched variables. The results of chi-squared test are shown in the Tables II, VIII.A., VIII.B., IX.A., IX.B., XI.A., XII.A., XIII.A., XV.A., XV.B., VII.A, VIII.A, XIX.A and XXI. explained and compared to the qualitative data.

3.8.Limitations to the study/ Implications for the future study

One of the limitations of the study was the number of participants. The more participants the better insight we can have on the topic.

The questionnaire for the research was asking the participants to think about their relationships and hence more comfortable surroundings, where they could contemplate the subject and have more privacy, would be more appropriate. The questions from the adult attachment style awoke the discussion, showing the interest of young adults for this theme and need to share, ask and investigate their feelings. There were participants that the theme of attachment style triggered them to participate in the research too. The discussions were interesting for the participants and ended in a positive tone. There were no cases of anxiousness or negative feelings expressed by the participants, but a more comfortable place would allow for more time to discuss the theme and to feel more secure in opening more sensitive subjects.

Future study would make more valid conclusions if a bigger sample was questioned. Also, more meetings would possibly give more insight and understanding in the participant's choice of self-presentation. The longer process would give a participant more time to open, be more secure, and trusting the researcher more. It would also give the researcher more information on selfie practice process, behavior and opinion.

4. Research Results

4.1.Overview

The qualitative data, collected in the interview and art therapeutic experiential was conveyed by narrative and displayed in the Tables VI and VII (See Appendix C) and Figures 4 and 5. The qualitative methodical tool of the independent board was included in the qualitative data analysis and presented in Tables III, IV, and V. The quantitative data concerning True and False Self representation in selfie practice and in connection to the adult attachment style was derived from the questionnaire and displayed in Tables I-V and VIII-XXI (See Appendix C. Tables).

The sample included 33 participants, ages 16 to 49, 10 males and 23 females (See Table I).

Table I. Definition of the participants Self representation, age and gender

	False Self representation		True Self representation		
	16-32	33-49	16-32	33-49	
Male	6	0	3	1	10
Female	8	4	7	4	23
	14	4	10	5	33

Because of the small sample, the statistic is made for both age groups, with the gender distinction

4.2.Qualitative data

The first step was to discern whether the participants see their representation in selfie practice as False or True. The qualitative data was gathered from the interview, the art therapeutic experiential, and the written descriptions from the questionnaire (“Questionnaire on Selfies as a phenomenon of True vs. False Self image representation” in Appendix B). In the interview, the participant compared the documentary photograph (Figure 5) and the selfie (Figure 6) and stated his/her view on his/her True or False Self representation. S/He will have expanded on that matter in the first part of the questionnaire answering

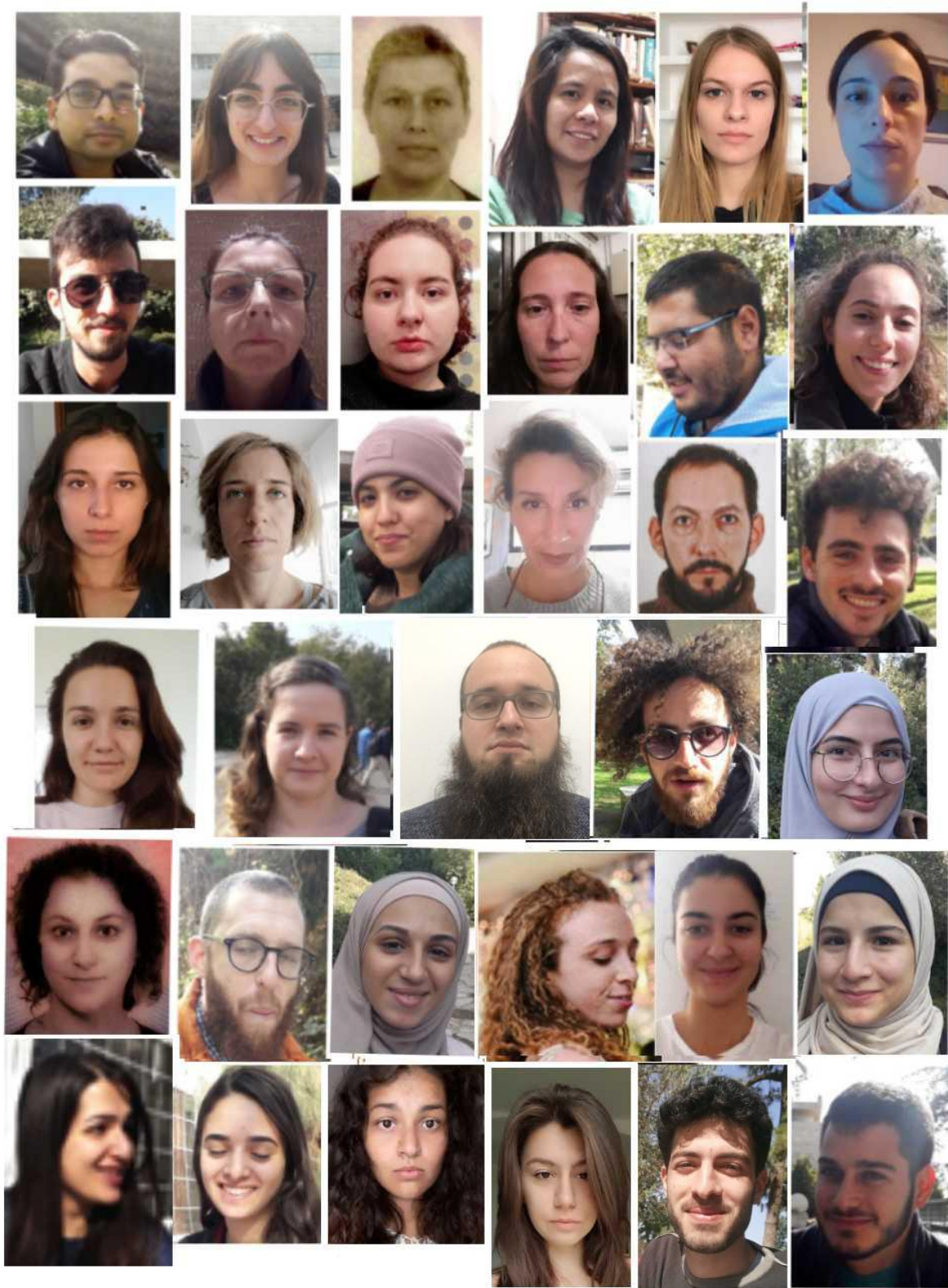


Figure 5. The documentary photographs



Figure 6. The selfies

questions and describing his/her point of view. The final discussion concluded the process. The participants made their general view of selfie practice and their ways of using this practice.

The dependance of True or False Self presentation was much more distinctive in the interview. In words of one of the participant: "Selfie is more representative, and my documentary photo is more natural." Another participant states: "Documentary image is spontaneous, while selfie is planned and designed. I don't worry how I look on the documentary image and on selfie I do." Others see documentary photo, or their spontaneous body image as "insignificant, nothing special", while the selfie "shows how I'm having fun or something that i like to do.", suggesting that young individuals believe their unsurvaillenced lives are not as worthy. The control that participants have on their self-presentation in selfie is significant, as one participant says: "You can dictate selfie, fake your emotions, in the documentary picture you cannot change your emotion or action." "It's 'stolen'", one participant says of the documentary picture, as if their undirected self-presentation is not for the public eye, and they do not agree on taking it without being aware of being photographed, and posing, or how one participant says: "being ready for it". One of the questions in the questionnaire was would the participant would share any of the photographs made in the experiential. 17 participants answered they would post one of the pictures made in the experiential, while 16 would not post any of these photographs. This shows that persons are aware of the control they have over the distribution of their photos. Tagging on Facebook enables the security of distributing photographs. For example, tagged people have to approve the publishing of the photos they are tagged in and if there is no approval, there is no publishing. This is developing the borders of self-disclosure and privacy in the young individuals and givs a sense of safety.

Individuals are also very critical of their looks in the documentary, somewhat spontaneous photographs. Generally, they have a negative view of it, calling themselves "ugly" or joking about it, categorizing it as non-representative, and not for the public eye. They prefer taking their own documentary photo too, as like this they could control this image too. Making own documentary photo is a complicated context in the self-presentation theme, making the documentary photo a selfie too, so this practice was avoided.

Further action has been made in the direction of discerning the False and True Self in the selfie because of the sensitivity of the subject stating her/his own representation, and because the participant's evaluation wasn't always in accordance with the researcher's opinion. The self-representation is rather deceitful, questionable, and seldom seen for what it is, by the author or others. As one participant intuitively stated: "I instinctively go for the answer I think you would want me to have, or what is considered acceptable." This is the importance of the independent board of evaluators. The three independent evaluators were not involved in the research, which made them unbiased. They were prepered for the evaluation and were left to make their decisions, which they did as a united body

of evaluation. Their evaluation has added to the objectivity and quality of the evaluation of the representation of Self in participants of this research. Their results were included in the results of the Self representation Tables III, IV and V. The qualitative data is presented in Table VI where the participants' statements concerning personal and general selfie practice are displayed, and Figure 5 and 6 where the documentary and the selfie photographs of the participants are laid out. These three elements are compared and complemented the empirical findings. The analysis shows that the majority of the participants (21) experienced the selfie practice as faked, acted or posed, meaning that the majority sees the selfie practice as a representation of False Self. This number is higher than the one suggested by the empirical data, and is attributed to the general rather than personal selfie practice opinion. The participants (#7, 10, 12, 27, 29, 31) speak of others making fake impressions of Self (i.e. presenting False Self in selfie), while stating that they represent their True Self. The other issue of empirically proved representatives of True Self is their own explanation of posing. Participant # 11 says that he will "of course make the picture of the best side of him, post the best picture of himself. You want others to see you as beautiful!" Number 21 says: "I don't want none to see my documentary photo, I want to have control over my looks." Or "of course, when there is a camera, I pose." (#22). The comment by #33 is most obviously revealing the hidden False Self representation, and stating the acting of True Self, even more so because the participant states that he represents his True Self. This participant says: "We always pose in front of people, on the surface we always try to look better, but inside we are the same. I like to look good, I always take care of my looks,...., I know I am an actor a bit."

The participants are also justifying themselves saying that "everybody is faking." The facial expressions, accepted "face poses," like duck face or slightly opened mouth,...., these poses are giving a hint of similar social situations when you are expected to look good, radiate health and happiness even though you don't necessarily have it. In that manner, everybody is forced to act. Indirectly, these statements reveal that most of the relations in contemporary society are faked, and among them the Self. Some of the participants (5 of them) say how the selfie-taking is the same as taking a picture before the smartphones - also then people would smile and pose. This thought defines the human nature as striving to show only the good side and hiding the not-so-good side of own personality for the reasons of almost aggressive tone of the pop culture that paints the picture of success in big smile richly decorated with clothes and accessories, surrounded by good-looking men and women – the perfectly contagious picture of marketing for utopistic lifestyle. The race to that goal is very transparent in the selfie practice. This implies that instead of going in the direction of accomplishing the impression we are trying to convey with the selfie, we are led in the opposite direction, creating an even more fictional image of wished Self.

Through the analysis of the participant's comments and pictures, both made in the art therapeutic experiential, and comparing them to the results given by the independent board of evaluators, we find

that out of the 18 empirically defined False Self representers 11 show their True Self in their selfies, but generally have opinion on selfie as showing the False Self. Out of 15 empirically defined True Self representers there were 7 hidden False Self representers and 3 think that others are presenting False Self in selfie while they are maintaining the True Self representation.

Table VII. Quality analysis results of distribution of False and True Self

	FS(18)	TS(15)	Total
FS in General selfie practice	18	3	21
FS in Personal selfie practice	7	11 (of which 2 FS in general selfie practice)	18
TS in Personal selfie practice	11(all of which see FS in general selfie practice)	4(of which 1 FS in general selfie practice)	15

Interestingly enough, the results of the qualitative analysis show the same number of False and True Self representation in selfie practice. However, the ones that were empirically defined as False Self representers show higher number of True Self representation (n=11) in their own selfies, opposed to a number of False Self representers (n=7). On the other hand, exactly the same number of the False Self representers in the group of the empirically defined True Self representers (n=11), and only 4 participants are defined as True Self representers.

This turn in the results shows unreal impressions we have of ourselves or avoiding to present the True Self, often because of the dissatisfaction with ourselves which has been mentioned by the number of participants (n= 12).

The thought of exploring Self with photographing selfie also came up in the answers of two participants who use selfies to find the sides they love about themselves, or what they would like to emphasize.

Other opinions were connected to making selfies while having fun, making funny faces, which is in the grey area where False Self and True Self meet, where the healthy False Self is presented and unpretentious self presentation is being made. On the other end of the selfie making are the sworn enemies of selfie making, who categorically state: “I don't make selfie!“ „It's terrible, it makes me sick!“

Their view on selfie making practice, in general, was more distinct, inclined towards a negative view of selfie and labeling it a False Self image representation. However, the opinion on their own Self representation was different, inclined to the True Self representation in, for them, rarely used practice

of selfie making (n=7). Even so, most of the participants making False Selfies, think selfie is a False Self image representation. This is especially noticeable in the 16-32-year-olds, which we can understand as another proof of trying to model the appearance and behavior to the peer group, trying to fit in, experimenting with the Self-image. This also coincides with the existing theories about self-concept and its stability *after* the adolescent phase of identity searching (Simmons et al., as cited in Liggins, 2012) while at the moment they are still shaping themselves and thus experimenting with the Self image. The possibility is that after the adolescence phase and hopefully found identity the concentration on own Self is succumbed and this practice becomes less used naturally.

Yet another idea of the selfie practice trying to show the best Self image is by two participant. One of them stated: "I want to look better in the selfie because it will stay for a longer time. I want people to remember me like that." The other participant was more humorous commenting: "I'm cooler in selfie, I feel like in selfie i am representing myself to all mankind, it's a responsibility!" This is a very true point that the publicity and the stability of the image through time influence a great deal on the person presenting himself on the photograph and thus making selfie different from the everyday, if not real Self, making this Self representation improved, beautified, and not necessarily False.

4.3. Quantitative data

The quantitative data was gathered from a written questionnaire. The answers on three sections of this questionnaire gave the empirical results used for a statistical analysis. The first section of the questionnaire is continuing the art therapeutic experiential and sets the questions significant to define True or False Self presentation. The second part of the questionnaire contains a set of questions concerning selfie behavior: the frequency and the amount of selfies made in specific time-frame, emotional and physical condition in which the selfies were made. The final section of the questionnaire is the adult attachment style test. The answers to these questions concerning the attachment style were revised and the participants were divided by the attachment style type, with subdivision according to the gender. The gender difference was excluded from the statistical analysis since the sample was small.

The statistical values of False and True Self in the 33 (10 males and 23 females) participants' sample are found equal both in female and male participants, and therefore there is no statistical significance between participants representing False Self and True Self. However, there is minor statistically significant difference between False and True Self values between the genders ($\chi^2=0.15$). That is to say, significantly more women are practicing selfie than men, but there is same amount of False and True Self representers in men and in women. See Table II.

Table II. Chi-squared test results

$$\chi^2 = \sum (O_s - E_s)^2 / E_s$$

	False Self	True Self	Total Prtpcnts	χ^2 FS	χ^2 TS	Total χ^2
Male	6/5.45	4/4.5	10	0.055	0.055	0.11
Female	12/12.54	11/10.45	23	0.02	0.02	0.04
	18	15	33	0.075	0.075	0.15

$$\chi^2 = 0.15 \text{ DF}(1)$$

The values of False and True Self in male and female participants respectively are equal, and therefore there is no statistical significance. However, the χ^2 for female and males in both False and True Self representation is 0.15 and therefore statistically significant.

The division of False and True Self in social media communication of participants in selfie practice is shown in Tables I and II. The factors of dividing the participants into False or True Self representation are displayed in Tables III, IV and V (See Appendix C).

The results concerning selfie sessions experience showed that most of the participants make selfies for their own documentation, and not with the intention to post it on the social networks. When posting a selfie, participants choice is influenced both by what they think the public, the “others” will like, and what they will like, with the higher values of their own “likeness”. Their own opinion still counts for more (Table IX, IXA, and IXB).

The majority of the participants make a selfie to document their emotional state or their locus, and least to create jealousy. In females the self-admiration and getting the attention are statistically significantly higher rated than in men. (See Table X). The expectancy of the feedback after posting the selfie on the Social network is the highest in female True Self presenters (See Table XI and XIA), and the influence of positive feedback on the self-esteem strongly stands out in the female True Self representers (See Table XII and XIIA). The negative influence of negative feedback is stronger at females of False Self representation (See Table XIII and XIII A in Appendix C).

The motivation for making selfie in majority of participants is having fun. Other reasons are being bored, and feeling pretty (See Table XIV). Representatives of False Self are mostly taking selfies with friends, and rarely with partner or alone, while representatives of True Self are making selfies with friends significantly more than alone or with partner (See Tables XV and XVA).

The frequency of making selfies is expressed in monthly or yearly occurrences, since there was not sufficient data for more frequent categories. The results show that significantly more representatives of female True Self are making selfie sessions in comparison to female representatives of False Self. Male representatives of False Self are on the other hand, more frequent in selfie making than True Self representatives (See Table XVII and XVII A). False Selfie representatives make selfies mostly few times a year (3-10/year, one not making at all). No males and 2 out of 12 females make 4-9/month.

Most of the female True Self representers make selfies on a weekly basis, 3 out of 11 on a monthly basis (as high as 30/month), 2 out of 11 on a yearly basis, and one not making at all. Male True Self representatives make selfies on the weekly basis (1 in 4) and a yearly basis (3 in 4).

Small difference was noticed in the opinion of the selfie causing the addiction, where participants representing the True Self had positive opinion opposite of the False Self representers (See Tables XVIII and XVIII A). Only three persons out of thirty three participants claimed to be moderately addicted to the selfie making practice (See Tables XIX and XIX A).

The result of the statistical analysis for the False and True Self in comparison to attachment style is shown in Table XXI in Appendix C.

Table XXI. Chi squared test results for the Safe and Ambivalent attachment in False and True Self.

Attachment Style	Safe Attachment	Ambivalent Attachment	Total Partcpts	χ^2_{SA}	χ^2_{AA}	Total χ^2
False Self	13/ 13.09	5/4.9	18	0.0006	0.002	0.0026
True Self	11/10.9	4/4.09	15	0.0009	0.001	0.0019
Total	24	9	33	0.0015	0.003	0.0045

The value of $\chi^2=0.0045$ (DF=1) and therefore not significant.

The majority of False and True Self representers are safely attached persons (N=24) and the difference between them is not statistically significant. The other attachment style type for which the results were collected is the ambivalent attachment style with nine participants found to be ambivalently attached (N=9). The difference between the safe and ambivalent attachment style is statistically significant, but not dependant on the False or True Self representation.

5. Discussion

5.1. The overview

The visual quality of selfie made it possible to be used as a creative art therapeutic activity, which made the research method differentiated from the pure quantitative form and from other researches on the subject. This approach was essential to this research, as the qualitative data gave much more information on the practice than the quantitative one. The symbolic language it uses influenced the narrative and said much more than words in the questionnaire. This can be visible from the following examples (Figure 7.)



Figure 7. Documentary and selfie example

Selfie practice shows the need for adolescence to compensate for low self-esteem through peer approval, and fitting in by being involved in the same behavior as peers. Social comparison in the issue of self-image, especially dominant in the age of adolescence reduces authenticity. The specific need of being part of the group is mirrored in a fact that for a novelty, a specific gesture or an expression, after its first appearance on the network, it takes a few days for it to become commonly used and part of urban culture. The information flies as waves of tremble of bees' wings in the beehive, transferring information without a word, to remote distances, just by vibration, consciously and unconsciously and in the speed of thought. In the same way, *yesterday poses* are surpassed. A good example is the duck face selfie (Figure 8), once ubiquitous on the network exchanged by the *fish gape* pose (Figure 9). This pose is concentrated on the slightly opened mouth and is much more convincingly spontaneous than is a duck face or a pout selfies.



Figure 8. *Pout lips* selfie (left) and documentary picture



Figure 9. *Fish gape* selfie (left) and documentary picture

Authenticity is a theme intimate to the True Self expression, for only the True Self can be authentic (Winnicott, 1965). The irony of the adolescent age concentrated on the unique self-representation and authenticity is that it is also the age of the highest rate of stereotyping (Cruz & Thornham, 2015) and compliance with the majority. It is the time of beehive.

In Figures 8 and 9, we see the suggested poses, commonly used *pout face and fish gape*, which become so challenging in the hands of the youth. With or without intention the expression leads them to look alluring while keeping up with the competition for coupleship.

Some participants who were defined as the True Self representers on account of the results, look very different on the documentary photograph and the selfie, in terms of True or False Self representation. Observation discovers how their inner grasp of themselves blocks the realistic image. If the person is not aware of their False Self representation, there is a case of hidden False Self domination. If the False Self is completely ruling the person's Self, it is impossible for the person to answer the questions in the questionnaire truly.



Figure 10. Documentary and Selfie pictures



Figure 11. Documentary and Selfie pictures

These (non)objective factors are nevertheless part of the results and they have to be taken into account. In Figures 10 and 11 the participants defined as True Self by their choice are shown. These participants also make the highest number of selfies in a specific timeframe, and are obviously very skillful in this practice, finding the best angle, making an effort to avert the look, avoiding the eye contact, posing spontaneously, as if someone else made the photograph. The impression of the photographs is not conveying the False Self because of the efforts made for the photograph to look spontaneous, especially in Figure 10 and 11. But the intention to find a good pose is much more hidden and refined than in the younger participant we see in Figure 8, 9, and 11.

The participants generally put the least attention on the surrounding, not choosing the background at all, but concentrating on their faces and mostly making the selfies alone. Most of the participants exhibited a smile as a form of expression.

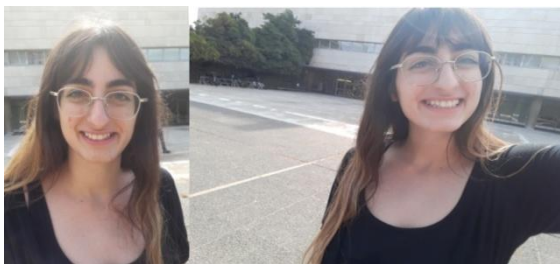


Figure 12. Documentary and Selfie pictures



Figure 13. Documentary and Selfie pictures



Figure 14. Documentary and Selfie pictures



Figure 15. Documentary and Selfie pictures



Figure 16. Documentary and Selfie pictures

These selfies show the pose, and with some of the participants, they were surprisingly opposite to their behavior during the time of the research. The examples of the participants shown in Figure 13, 14, 15 and 16, display a False Self in the documentary photograph, when they are aware of being watched, acting spontaneously. In the selfie they look much truer, their smiles look real, and complete presentation works. If we did not have a note on their spontaneous behavior we could never draw these conclusions from the selfie photograph. Figure 12, though, depicts a straightforward young woman

whose True Self is in both photographs, her smile is moderately exaggerated in the selfie, but not false, and her behavior during the handling of the research was there to prove this.

Another issue noticed in the course of the analysis was the specifics of men’s selfies. The documentation photo vs the selfie photo were noticeably less distinctive from each other and they had minimal expression, face or body wise. Figure 17 shows clearly what the case is. The difference between documentary images comparing to selfies is so small that you could mistake one for the other. This shows that men put less attention on their self-representation and that their representation is not as distinguished or developed and perhaps not as intended. The only subtlety that reads as a difference



Figure 17. Six men documentary and selfies photos

from the documentary image is a slight embarrassment on the selfie image. The young man (Figure 17, 4th in the series) that decided to attach a selfie from the telephone memory is one of three of such cases where participants are shown with friends and having fun.

Figure 18 shows on the other hand and example of a person who smiled in the documentary image the researcher took, but puts on a serious expression in the selfie. This participant made a comment on the selfie’s long-term nature and thus the importance of leaving a good impression.



Figure 18. Documentary and Selfie pictures

Taking this comment into account, we could conclude that this participant wanted to leave an impression of a serious, important person, while his real nature is shy and lighthearted. His False Self is taking the pose in the selfie.

The experiential part of the research, i.e. the making of the selfies, took little time, on average 3 minutes for each person. This can speak of the participant's skill in making of selfie or showing the reaction to the influence of specific artificial conditions in which the selfie has been made.

5.2.Limitations to the study

The main limitation of the study is a small sample, which influenced the result of the study. The research population was composed of students and randomly selected individuals that fit into the age profile between 18-49 years of age. The relevancy of the research would be higher if the sample was larger and more representative of the average population as the student participants are generally more socially aware and involved.

The other limitation of the study is the ethnicity unanimity. Even though there were Arab(6), Israeli(10), Croatian(13), Macedonian(2), Hindi(1) and Filipino(1) participants, the number is still too low to be significant.

The research protocol was complex for quick, by-the-way participation. The art therapeutic experiential was created in the mode of the everyday selfie practice, but the questionnaire demanded more time and thought for a solid evaluation. Since the research was made on the campus of the Hebrew University, Jerusalem, Israel, and in the campus of University of Osijek, Croatia, it was not easy to involve participants. A more intimate and comfortable setting would have been more convenient for the character of this research. This could also have influenced the participants' responses to questions in the adult attachment test as they thought they should, giving possibly wrong impressions and faulty results.

5.3.Implications for practice and further research

The research can be used for the comparison of the expression of True and False Self in social network communication through self-portraiture. The implied results from the qualitative data is more significant covering the theme of social communication and self-representation in it, and describing False Self use as more representative in social communication and True Self as less interesting, less important and not made for the public eye (“stolen”, as explained by one participant).

The connection between attachment style and self-representation is worth attention and further exploration. In this research, enough data was gathered for statistical analysis of Safe Attachment and Ambivalent Attachment connected to False and True Self expression. Because of the small sample, though, there was no possibility to calculate the Avoidant Attachment and Disorganized Attachment. However, the difference between genders is significant so the difference between genders concerning different attachment styles could make the difference.

The questionnaire was broadly set, opening issues of behavior, addiction and attachment style. Because of more than one interest, and the time frame of the research handling, the themes were not elaborated in-depth and better results would be received if they were cut into three different pieces of research and results compared. The research could also be done in a longer time frame, deriving more in-depth results in more fields that are connected and only informatively covered in this research.

5.4.Exclusion criteria

Selfie stick – another alienation symbol was not included in the research. What was communicated with others before now is an instant, lifeless helper to DIY photo; it is made futile and helps to give control to individuals on their self-representation.

Selfie accidental mortality is also excluded from the research for its non-relevance to the main issue of False and True Self. Minorities distinction was excluded from the research because of insufficient data on that matter.

6. Conclusion

Selfie 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 research has helped to become aware and evaluate the presence and the level of revealing the True Self in the course of social media communication. The impersonality of social communication has given to most the possibility to open more than in face to face communication. However, regarding selfies this has in most cases been the practice of showing the good side of self, controlling the self-representation in making self appealing and at the same time hiding the True Self in the not-so-happy times. The social environment has shown itself to be cruel and if fragility is expressed, a person could face shaming, negative critique and isolation (the case of a white raven and a black sheep). In response to the possibility of being isolated, we all agree to pretend to be happy and to imitate our peers and celebrities in order to be more alike and "liked." Even though the Self is singular and authentic in each person's mind, and we want to be perceived as authentic individuals while albeit trying to look and behave like someone else, because of the feeling of unexpectedness and loneliness we become copycats, building and verifying the society as it is. Selfie seems to be 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 showing-off and self-obsession, but ironically, 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, temporarily using the tools of entertainment and communication to define their Self, leaving a mark on the history of Self in the 2000-nds.

Reference List

1. Ainsworth, M. S. (1979). Infant-mother attachment. *Journal ArticleDatabase: PsycARTICLES, American Psychologist*. <https://psycnet.apa.org/record/1980-09337-001>.
2. Alblooshi, A. (2015). Self-esteem levels & selfies: the relationship between self-esteem levels and the number of selfies people take and post, and the uses and gratifications of taking and posting selfies. *Middle Tennessee State University, JEWL scholar repository*. <https://jewlscholar.mtsu.edu/handle/mtsu/4760>.
3. Albury, K. (2015). Selfies, sexts, and sneaky hats: young people's understandings of gendered practices of self-representation. *International Journal of Communication* 9, 1734–1745.
4. Arnould, E., & Price, L. L. (2000) Authenticating acts and authoritative performances: Questing for self and community. *Researchgate, Routledge 2000, NY, London*
5. Aljouhi, D. (2017). Snapping live: exploring the effects of ephemerality nature of messaging in social media settings. *Cleveland State University EngagedScholarship@CSU ETD Archive, MSI academic endeavors*. <http://engagedscholarship.csuohio.edu/cgi/viewcontent.cgi?article=1951&context=etdarchive>
6. Bailey, J. A. (2003). Self image, self-concept, and self-identity revisited. *National Medical Association, Washington, DC. VOL. 95, NO. 5. Pg. 383-386* [Retrieved from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2594523/pdf/jnma00309-0088.pdf>]
7. Bansal, A., Garg, C., Pakhare, A., & Gupta, S. (2018). Selfies: A boon or bane? *Journal of family medicine and primary care, 2018. Volume:7, Issue:4, page:828-831* [Retrieved from <http://www.jfmpc.com/article.asp?issn=2249-4863;year=2018;volume=7;issue=4;spage=828;epage=831;aulast=Bansal;type=0>]
8. Bauman Z., & Lyon, D. (2013). Liquid surveillance. *Polity Press*.
9. Blandin, K. C. (2012). Brain, psyche, and self: a dialectic between analytical psychology and neuroscience. *Pacifica Graduate Institute, UMI Dissertation Publishing, Published by ProQuest, LLC 2012*. [Retrieved from <http://www.mind-mastery.com/pdf/Brain-Psyche-and-Self.pdf>].
10. Boursier V., & Manna V. (2018). Selfie expectancies among adolescents: construction and validation of an instrument to assess expectancies toward selfies among boys and girls. *Front. Psychol. 9:839. doi:10.3389/fpsyg.2018.00839*.

11. Bowlby, J. (1973). Attachment and loss: volume II: separation, anxiety and anger. Place of publication not identified: *Hogarth Press and the Institute of Psycho-Analysis*.
12. Bowlby, J., & Ainsworth, M. S. (1983). Child care and the growth of love. *London: Penguin Books*.
13. Carr, D. (2015). Selfies on a stick, and the social-content challenge for the media. *New York Times [Online]* [Retrieved from nytimes.com published on 4.1.2015.]
14. Cushman, P. (1995). Constructing the self, constructing America: a cultural history of psychotherapy. *Cambridge Ma. Da Capo Press*.
15. Diefenbach, S., & Christoforakos, L. (2017). The selfie paradox: nobody seems to like them yet everyone has reasons to take them. An exploration of psychological functions of selfies in self-presentation. *Frontiers in Psychology, 08*. doi:10.3389/fpsyg.2017.00007.
16. Frosch, P. (2015). The gestural image: the selfie, photography theory, and kinesthetic sociability. *International Journal of Communication (2015), Feature 1607-1628, 1932–8036/2015FEA0002*. [Retrieved from http://www.leicafinder.com/_pubs/Frosch_The_Gestural_Image_.pdf].
17. Gallagher, S. M. (2017). The influences of social media on teens' self-esteem. *University Rowan Digital Works, Theses and Dissertations*. 2438. [Retrieved from <https://rdw.rowan.edu/cgi/viewcontent.cgi?article=3440&context=etd>].
18. Gemma, A., & Kerry, H. (2014). Selfie addict took TWO HUNDRED a day – and tried to kill him self when he couldn't take perfect photo. *The Mirror Real Life Stories Bizarre Addictions News*. [Retrieved from <http://www.mirror.co.uk/news/real-life-stories/selfie-addict-took-two-hundred-3273819>].
19. Giroux, H. A. (2015). Selfie Culture in the Age of Corporate and State Surveillance. *Third Text Journal, Vol. 29, 2015 – Issue 3, Pages 155-164*. [Retrieved from www.tandfonline.com/doi/abs/10.1080/09528822.2015.1082339]
20. Gómez Cruz, E., & Thornham, H. (2015). Selfies beyond self-representation: the (theoretical) f(r)ictions of a practice. *Journal of Aesthetics & Culture, 7:1*. DOI: 10.3402/jac.v7.28073
21. Griffiths, M. D. & Balakrishnan, J. (2017). The psychosocial impact of excessive selfie-taking in youth: A brief overview, 2018. *Education and health Vol.36 No.1*
22. Balakrishnan, J. & Griffiths, M. D. (2017). An exploratory study of 'selfitis' and the development of the Selfitis Behavior Scale. *International Journal of Mental Health. Ad. 1–15*. doi: 10.1007/s11469-017-9844-x.

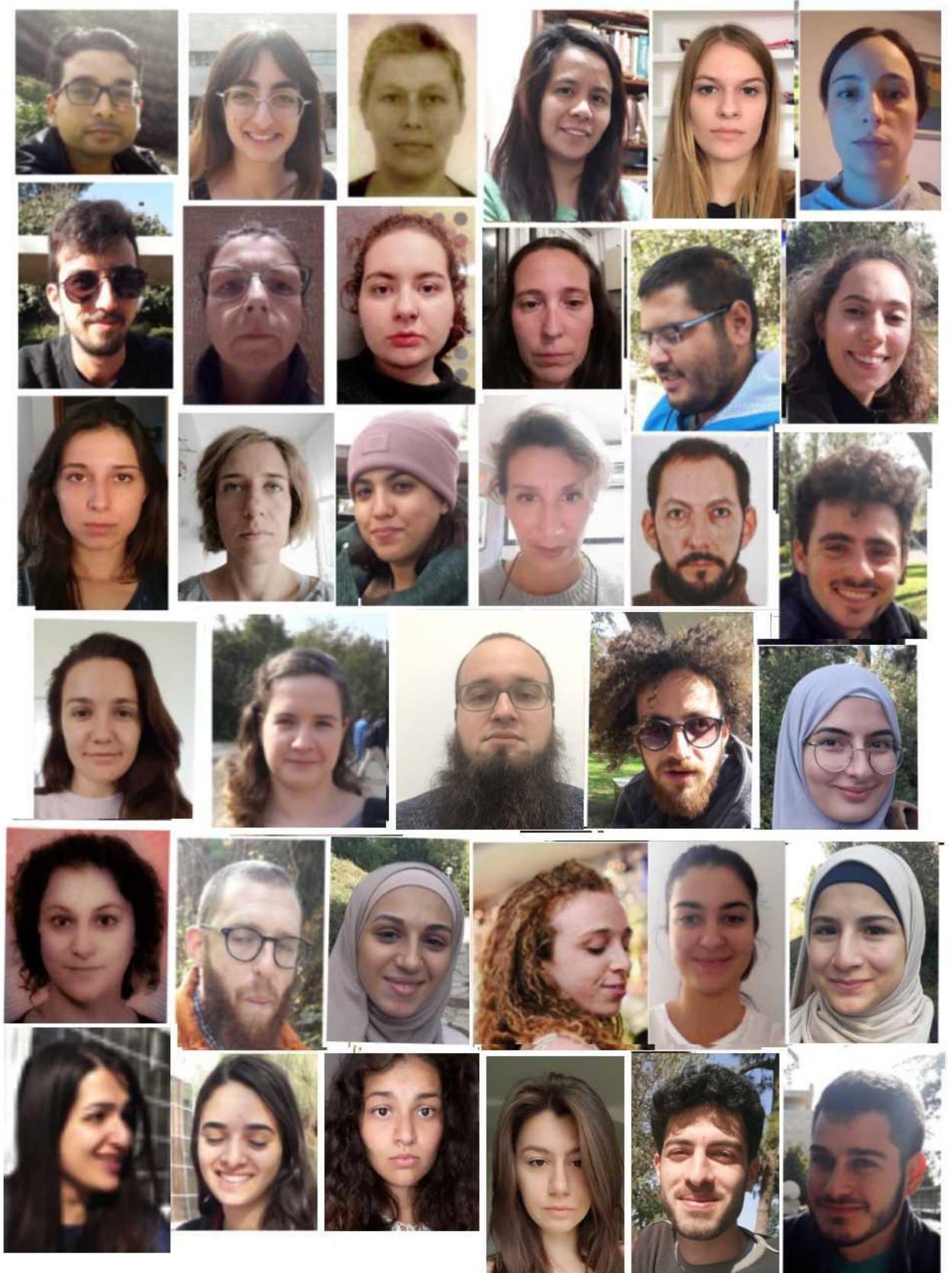
23. Grogan, S., Rothery, L., Cole, J., & Hall, M. (2018). Posting selfies and body image in young adult women: the selfie paradox. *The Journal of Social Media in Society*, 2018, Vol.7, No. 1, Pg. 15-36, 2018. [Retrieved from <http://thejsms.org/index.php/TSMRI/article/view/324>]
24. Iqani, M., & Schroeder, J.E. (2015). #Selfie: digital self-portraits as commodity form and consumption practice. *Journal of Consumption Markets & Culture*, Vol. 19, 2016 – issue 5; Pages 405-415 / 2015. [Retrieved from <https://doi.org/10.1080/10253866.2015.1116784>].
25. Jackson, D. (2017). Persona of Anime: A depth psychological approach to the persona and individuation. *Pacifica Graduate Institute, ProQuest LCC*. [Retrieved from <https://search.proquest.com/openview/7eb29f4d3bfa5a71ce5903619c74ed13/1?pq-origsite=gscholar&cbl=18750&diss=y>].
26. Jain, M. J., & Mavani, K. J. (2017). A comprehensive study of worldwide selfie-related accidental mortality: a growing problem of the modern society. *US National Library of Medicine, National Institutes of Health*. doi: 10.3402/gha.v5i0.19078.
27. Jung, C. G., Read, H., Fordham, M. S. M., & Adler, G. (1979). The collected works of C.G. Jung. *Princeton, N.J: Princeton University Press*.
28. Khamis, S., Ang, L., & Welling, R. (2016). Self-branding, “micro-celebrity” and the rise of social media Influencers. *Journal of Celebrity Studies*, Vol 8, 2017 – Issue 2, Pages 191–208. <https://doi.org/10.1080/19392397.2016.1218292>.
29. Lang, N. (2013, May 12). In the queer community, selfies are about visibility, not validation. [Retrieved from <https://www.dailydot.com/irl/transgender-community-needs-selfies/>]
30. Leary, M. R., & Allen, A. B. (2011). Self-presentational persona: simultaneous management of multiple impressions. *Journal of Personality and Social Psychology*, 101, 1033-1049. <http://dx.doi.org/10.1037/a0023884>.
31. Liggins, J. (2012). Self concept education as a motivator of life effectiveness. *Pepperdine University Graduate School of Education and Psychology, Pro Quest LLC, UMI. dr. dissertation*
32. Mäkinen, M., Puukko-Viertomies, L. R., Lindberg, N., Siimes, M.A., & Aalberg, V. (2012). Body dissatisfaction and body mass in girls and boys transitioning from early to mid-adolescence: additional role of self-esteem and eating habits. *NCBI, PubMed, US*

- National Library of Medicine, National Institute of Health, BMC Psychiatry. 2012. doi: 10.1186/1471-244X-12-35.*
33. Murray, D. C. (2015). Notes to self: the visual culture of selfies in the age of social media. *Art therapy journal, 07 Jul 2015, 490-516.*
 34. Murray, D. C. (2018). Selfie consumerism in a narcissistic age. *Consumption Markets and Culture*, DOI: 10.1080/10253866.2018.1467318
 35. Nguyen, L., & Barbour, K. (2017). Selfies as expressively authentic identity performance. *First Monday, peer reviewed journal on the internet, Vol. 22, No. 11, 2017.* [Retrieved from <https://firstmonday.org/ojs/index.php/fm/article/view/7745>]
 36. Pearlman, J. S. (2013, Nov 19). Australian man 'invented the selfie after drunken night out.' *The Telegraph*. Retrieved from <http://www.telegraph.co.uk/news/worldnews/australiaandthepacific/australia/10459115/Australian-man-invented-the-selfie-after-drunken-night-out.html>
 37. Pew research center (2014, Mar 4). Retrieved from <http://www.pewresearch.org/fact-tank/2014/03/04/more-than-half-of-millennials-have-shared-a-selfie/>
 38. <https://www.pewresearch.org/internet/2016/11/11/social-media-update-2016/>
 39. Pounders, K., Kowalczyk, C., & Stowers, K. (2016). Insight into the motivation of selfie postings: Impression management and self-esteem. *European Journal of Marketing, 50(9-10), 1879-1892. doi:10.1108/EJM-07-2015-0502*
 40. Quito, A. (2017) We're so vain. Front-facing cameras were never intended for selfie. *Quartz*. [Retrieved from <https://qz.com/1104742/front-facing-cameras-were-never-intended-for-selfies/>]
 41. Ridgeway, J., & Clayton, R. B. (2016). Instagram unfiltered: Exploring associations of body image satisfaction, Instagram #selfie posting, and negative romantic relationship outcomes. *Cyberpsychology, Behavior, and Social Networking, 19(1), 2-7.* [Retrieved from <https://www.ncbi.nlm.nih.gov/pubmed/26779659>]
 42. Salomon, I. P. (2017). The selfie generation: examining the relationship between social media use and early adolescent body image. *University of Kentucky UKnowledge, Theses and Dissertations – Psychology.* doi.org/10.13023/ETD.2017.130
 43. Selfie. (N.d.) *Oxford Online Dictionary* Retrieved on Aug, 8, from <https://www.lexico.com/en/definition/selfie>
 44. Selfie. (N.d.) In *Merriam-Webster Online Dictionary*. Retrieved on Aug, 8, 2018, from <https://www.merriam-webster.com/dictionary/selfie>

45. Seyer, T. M. (2011). Development and redevelopment: the journey toward the True Self. *Pacifica Graduate Institute, UMI Publishers, ProQuest LLC*. [Retrieved from <https://pqdtopen.proquest.com/doc/914949115.html?FMT=AI>]
46. Shah, R., & Tewari, R. (2016). Demystifying 'selfie': a rampant social media activity. *Behaviour & Information Technology, 35(10), 864-871*. [Retrieved from <http://www.tandfonline.com/doi/abs/10.1080/0144929X.2016.1201693?journalCode=tbit20>]
47. Singh, S., & Tripathi, K. (2016). Selfie: a new obsession. *Journal of Human and Work Management.[Online] Vol. 4.Pg. 37-44*. [Retrieved from https://www.researchgate.net/publication/313859405_SELFIE_A_New_Obsession]
48. Sorokowski, P., Sorokowska, A., Oleszkiewicz, A., Frackowiak, T., Huk, A., & Pisanski, K. (2015). Selfie posting behaviors are associated with narcissism among men. *Personality and Individual Differences, 85, 123-127*. doi: 10.1016/j.paid.2015.05.004
49. Statista (2019) <https://www.statista.com/statistics/304861/us-adults-shared-selfie-generation/>
50. Tiidenberg, K., & Gomez Cruz, E. (2015). Selfies, Image and the re-making of the body. *sagepub.co.uk/journalsPermissions.nav* DOI: 10.1177/1357034X15592465
51. Vogel, E. A., Rose, J.P., Roberts, L.R., & Eckles, K. (2014). Social comparison, social media, and self-esteem, psychology of popular media culture. *American Psychological Association 2014, Vol. 3, No. 4, 206–222*.
52. Walsh, M. J., Baker, S. A. (2015). The Selfie and the Transformation of the Public-Private Distinction. *Information, Communication & Society Journal, Vol. 20 2017 - Issue 8, Pages 1185-1203*
53. Wang, R., Yang, F., & Haigh, M. H. (2017) Let me take a selfie: exploring the psychological effects of posting and viewing selfies and groupies on social media. *Telematics and Informatics, Vol. 34, Issue 4, July 2017, Pg. 274-283* . doi:10.1016/j.tele.2016.07.004
54. Winnicott, D. W. (1965). The Maturation Processes and the Facilitating Environment (Studies in the Theory of Emotional Development) [Online] *The International Psycho-Analytical Library, 64:1-276*. London: The Hogarth Press and the Institute of Psycho-Analysis, 1965. [Retrieved from <http://doctorabedin.org/wp-content/uploads/2015/07/Donald-Winnicott-The-Maturation-Process-and-the-Facilitating-Environment-1965.pdf>]

55. Wortham, J. (2013, Oct 20). My selfie, myself. Retrieved from https://www.nytimes.com/2013/10/20/sunday-review/my-selfie-myself.html?pagewanted=all&_r=0
56. Young, K. S. (2004). Internet addiction. A new clinical phenomenon and its consequences. *American Behavioral Scientist, Vol. 48 No. 4, December 2004, Pg. 402-415* DOI: 10.1177/0002764204270278; 2004 Sage Publications
57. Fiennes, S., Holly, K., Rosenbaum, M., Wilson, J. (Producers), & Fiennes, S. (Director). (2012). *The Pervert's Guide to Ideology*. UK: Zeitgeist Films.

Appendix A. Documentary Photographs & Selfies





Appendix B. Questionnaire on Selfie practice and Adult Attachment

QUESTIONS ON SELFIE EXPERIENCE.

1) Do you see the difference between these two photographs: documentary and selfie?

- a) YES b) NO

2) Does the selfie show your natural condition, your True Self?

- a) YES b) NO

3) Will you post these photos?

- a) YES b) NO c) ONE OF THEM. WHICH?

4) On which social network? _____

5) Please describe the difference between these two photographs.

DEMOGRAPHIC QUESTIONS

6) You are: a) Woman b) Man

7) You are:

- a) heterosexual b) bisexual c)homosexual d)lesbian e)transsexual f)other:___

8) Your age is_____

SELFIE PRACTICE: PLEASE CIRCLE THE NUMBER THAT BEST DESCRIBES YOUR OPINION, 0 BEING LEAST AGREEABLE AND 5 THE MOST AGREEABLE.

9) DO YOU CREATE SELFIE AS A:

- a) personal documetation, 0-1-2-3-4-5
b) part of a post on social media. 0-1-2-3-4-5

10) DO YOU MAKE A PICTURE OF YOURSELF:

- a) that the public will like, 0-1-2-3-4-5
b) that you will like. 0-1-2-3-4-5

11) THE PURPOSE OF SELFIE FOR YOU IS TO:

- | | |
|---|-------------|
| a) Document the place/state you are in, | 0-1-2-3-4-5 |
| b) Getting the attention, | 0-1-2-3-4-5 |
| c) Show off, | 0-1-2-3-4-5 |
| d) Self admiration, | 0-1-2-3-4-5 |
| e) Create jealousy, | 0-1-2-3-4-5 |
| f) Other _____, | 0-1-2-3-4-5 |

12) WHEN I POST A SELFIE, I'M WAITING FOR THE FEEDBACK/LIKES. 0-1-2-3-4-5

13) WHEN I GET A „LIKE“ ON SM, IT HELPS MY SELF-ESTEEM. 0-1-2-3-4-5

14) IF THE FEEDBACK ON SM IS NEGATIVE, IT LOWERS MY SELF-ESTEEM. 0-1-2-3-4-5

15) ARE YOU TAKING MORE SELFIES WHEN YOU (check all that apply):

- | | |
|--------------------|-------------|
| a) feel pretty, | 0-1-2-3-4-5 |
| b) are having fun, | 0-1-2-3-4-5 |
| c) are down, | 0-1-2-3-4-5 |
| d) bored, | 0-1-2-3-4-5 |
| e) sick, | 0-1-2-3-4-5 |
| f) angry. | 0-1-2-3-4-5 |

16) DO YOU TAKE MORE SELFIES WHEN YOU ARE

- | | |
|------------------|-------------|
| a) alone, | 0-1-2-3-4-5 |
| b) with friends, | 0-1-2-3-4-5 |
| c) with partner. | 0-1-2-3-4-5 |

17) WHERE DO YOU TAKE SELFIES MOST OFTEN?

- | | |
|-------------------|-------------|
| a) nature, | 0-1-2-3-4-5 |
| b) street, | 0-1-2-3-4-5 |
| c) at home, | 0-1-2-3-4-5 |
| d) school/work, | 0-1-2-3-4-5 |
| e) clubs, outings | 0-1-2-3-4-5 |
| f) traveling. | 0-1-2-3-4-5 |

18) SELFIE REPRESENTS YOUR IDEAL SELF? 0-1-2-3-4-5

19) SELFIE REPRESENTS SELF YOU WISH TO BE? 0-1-2-3-4-5

20) SELFIE REPRESENTS YOUR TRUE SELF? 0-1-2-3-4-5

21) SELFIE REPRESENTS YOUR FALSE SELF? 0-1-2-3-4-5

22) HOW OFTEN DO YOU POST A SELFIE? (choose one base, a, b, c or d) HOW MANY?

a) on the daily basis, _____

b) on the weekly basis, _____

c) on the monthly basis, _____

d) few times a year.

23) MAKING OF AND POSTING OF A SELFIE CREATES ADDICTION. 0-1-2-3-4-5

24) I AM ADDICTED TO CREATING AND POSTING A SELFIE. 0-1-2-3-4-5

ADULT ATTACHMENT STYLE

25) I talk things over with my partner. 0-1-2-3-4-5

26) I find that my partner(s) don't want to get as close as I would like. 0-1-2-3-4-5

27) It helps to turn to my romantic partner in times of need. 0-1-2-3-4-5

28) I worry that I won't measure up to other people. 0-1-2-3-4-5

29) I'm afraid that once a partner gets to know me, he/she won't like who I really am.
0-1-2-3-4-5

30) I feel comfortable depending on romantic partners. 0-1-2-3-4-5

31) I often worry that my partner doesn't really love me. 0-1-2-3-4-5

32) My romantic partner makes me doubt myself. 0-1-2-3-4-5

33) I prefer not to show a partner how I feel deep down. 0-1-2-3-4-5

34) It makes me mad that I don't get the affection and support I need from my partner.
0-1-2-3-4-5

- 35) I sometimes feel superior in not needing others and I wish others were more self-sufficient. 0-1-2-3-4-5
- 36) I can keep secrets, protect my partner's privacy, and respect boundaries. 0-1-2-3-4-5
- 37) I am comfortable being affectionate with my partner. 0-1-2-3-4-5
- 38) After anxiously awaiting my partner's arrival, I end up picking fights. 0-1-2-3-4-5
- 39) I look at my partner with kindness and look forward to our time together. 0-1-2-3-4-5
- 40) I find it easy to flow between closeness and connection to being on my own. 0-1-2-3-4-5
- 41) I feel comfortable expressing my own needs. 0-1-2-3-4-5
- 42) In an attempt to stabilize connection, sometimes, I over-function, over-adapt, over-accommodate, or over-apologize for things I didn't do. 0-1-2-3-4-5
- 43) I have a hard time remembering and discussing the feelings related to my past attachment situations, when I try I disconnect, dissociate, or get confused. 0-1-2-3-4-5
- 44) I attempt to discover and meet the needs of my partner whenever possible. 0-1-2-3-4-5
- 45) When I reach a certain level of intimacy with my partner, I sometimes experience inexplicable fear. 0-1-2-3-4-5
- 46) My instinctive self-protective responses are often unavailable when possible danger is present – leaving me feeling immobilized, disconnected, or “gone”. 0-1-2-3-4-5
- 47) Protection often feels out of reach. 0-1-2-3-4-5
- 48) I am always yearning for something or someone that I feel I cannot have. 0-1-2-3-4-5
- 49) It is often difficult to receive love from my partner when they express it. 0-1-2-3-4-5
- 50) Keeping agreements with my partner is a priority. 0-1-2-3-4-5
- 51) When presented with problems, I often feel they are irresolvable. 0-1-2-3-4-5
- 52) I often expect the worst to happen in my relationship. 0-1-2-3-4-5
- 53) I struggle to feel safe with my partner. 0-1-2-3-4-5

- 54) I feel like my partner is always there but I would often prefer to have my own space unless I invite the connection. 0-1-2-3-4-5
- 55) Sometimes I prefer casual sex over a committed relationship. 0-1-2-3-4-5
- 56) If my partner and I hit a glitch, it's relatively easy for me to apologize, brainstorm a win-win solution, and/or repair the misattunement or disharmony. 0-1-2-3-4-5
- 57) I rarely feel satisfied with the relationships/ connection I have with partners. 0-1-2-3-4-5
- 58) I want to be close with my partner but feel angry at my partner at the same time. 0-1-2-3-4-5
- 59) I attempt to maintain safety in our relationship and actively protect my partner from others and from harm. 0-1-2-3-4-5
- 60) I insist on self-reliance; I do many of life's tasks or my hobbies, alone and I have difficulty reaching out when I need help. 0-1-2-3-4-5
- 61) I feel relaxed with my partner most of the time. 0-1-2-3-4-5
- 62) When I give more than I get, I often become resentful and/ or harbor a grudge. 0-1-2-3-4-5
- 63) When I lose a relationship, at first I tend to experience separation elation and then become depressed. 0-1-2-3-4-5
- 64) It is difficult for me to be alone. If alone, I feel stressed, abandoned, hurt, and/or angry. 0-1-2-3-4-5
- 65) I want closeness but am also afraid of the one I desire to be close with. I get stuck in approach-avoidance patterns with my partner. 0-1-2-3-4-5
- 66) It is difficult for me to say NO or to set realistic boundaries. 0-1-2-3-4-5
- 67) I often tend to "merge" or lose myself in my partner and feel what they feel, or want what they want. 0-1-2-3-4-5
- 68) I tend to prefer relationships with things or animals instead of people. 0-1-2-3-4-5

69) I feel inexplicably stressed when my partner arrives home or approaches me – especially when he or she wants to connect. 0-1-2-3-4-5

70) At the same time as I feel a deep wish to be close with my partner, I also have a paralyzing fear of losing the relationship. 0-1-2-3-4-5

71) My desire to be very close sometimes scares people away. 0-1-2-3-4-5

72) Comments:

THANK YOU FOR YOUR KIND PARTICIPATION!

For any questions or comments please write to miajashe@gmail.com.

Appendix C. Tables

Table I. Defining the participants Self representation, age and gender

	False Self representation		True Self representation		
	16-32	33-49	16-32	33-49	
Male	6	0	3	1	10
Female	8	4	7	4	23
	14	4	10	5	33

Because of the small sample, the statistics is made for both age groups, with the gender distinction

Table II. Chi squared test results

$$\chi^2 = \sum (O_s - E_s)^2 / E_s$$

	False Self	True Self	Total Prtcpnnts	χ^2_{FS}	χ^2_{TS}	Total χ^2
Male	6/5.45	4/4.5	10	0.055	0.055	0.11
Female	12/12.54	11/10.45	23	0.02	0.02	0.04
	18	15	33	0.075	0.075	0.15

$$\chi^2 = 0.15 \text{ DF}(1)$$

The values of False and True Self in male and female participants respectively are equal, and therefore there is no statistical significance. However, the χ^2 for female and males in both False and True Self representation is 0.15 and therefore statisticly significant.

Table III. Distribution of False and True Self in selfie in participants 16-32 of age

Participants 16-32 of age														
Partcpt. no.	1	2	3	4	5	6	7	8	9	10	11	12	13	
Partcp's gender	F*	M*	M	F	M	M	F	F	F	F	F	F	M	
Self presentation	FS*	TS*	FS	FS	FS	FS	FS	FS	FS	FS	TS	TS	TS	
S.pres. independen board	-	+	-	-	+	+	+	+	-	+	+	-	-	
Q U E S T I O N S	1. diff. in photos?	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	NO	
	2. true self in selfie?	NO	YES	NO	NO	NO	NO	NO	YES	NO	NO	YES	YES	
	3. will you post?which?	NO	YES, Selfie	YES	YES, Selfie	NO	NO	NO	YES	YES	YES	YES, One of them	NO	NO
	4. where?	/	Whats App	Fb	Whats App	Whap p, fb	/	/	/	Insta /fb	Fb	Insta story	/	/
	18. s= ideal Self	3	4	4	3	3	1	2	3	0	3	2	3	1
	19. s= wished Self	4	1	4	5	4	1	0	4	0	4	2	3	3
	20. s= true self	3	4	1	4	3	1	2	2	0	3	4	3	3
21=false	2	2	1	2	3	4	0	2	0	4	1	1	0	

*F – Female; *M – male; *FS – False Self; *TS – True Self

Table IV. Distribution of False and True Self in selfie in participants 16-32 of age, continuance

Participants 16-32 of age											
Participant no.	14	15	16	17	18	19	20	21	22	23	24
Partcp's gender	F	M	M	F	F	F	F	F	F	M	M
Self presentation	FS	FS	FS	FS	TS	TS	TS	TS	TS	FS	TS
S. presentat. By independent board	-	+	+	-	+	+	-	+-	--	+	-
Q U E S T I O N S	1. diff. In photos?	YES	NO	YES	YES	YES	YES	YES	YES	YES	YES
	2. TS in selfie?	NO	YES	NO	NO	YES	YES	YES	YES	YES	NO
	3. post?which?	NO	YES	NO	NO	NO	YES, Selfie	YES	NO	YES	YES, Selfie
	4. where?	/	Fb	/	/	/	Insta	Insta	Insta	Insta	WtsAp
	18. s= ideal Self	3	4	2	2	1	4	3	3	5	3
	19. s= wish Self	3	3	2	2	3	4	3	2	0	1
	20. s= True Self	1	0	1	1	4	4	3	3	5	3
	21= False Self	4	2	4	1	3	2	1	0	0	0

Table V. Distribution of False and True Self in selfie in participants 33-49 of age

		Participants 33-49 of age								
Participant no.		25	26	27	28	29	30	31	32	33
Partcp's gender		F	F	F	F	F	F	F	F	M
Self presentation		FS	TS	FS	TS	FS	FS	TS	TS	TS
S.pres. by independent board		+	+	+	-	+	-	+	+	-
Q U E S T I O N S	1. diff. In photos?	YES	YES	YES	YES	YES	YES	YES	YES	NO
	2. TS in selfie?	NO	YES	NO	YES	NO	NO	YES	YES	YES
	3. posting? Which?	NO	NO	YES B, selfie prob.	YES C, selfie	NO	NO	NO	YES C, selfie	YES , selfie
	4. where?	Fb	Fb, insta	Fb	Fb, insta	/	/	/	Fb, insta	Fb
	18. s= ideal	3	0	4	4	3	0	4	3	0
	19. s= wished	3	0	3	4	3	1	4	3	3
	20. s= true	0	0	1	4	4	0	4	3	2
	21. s= false	4	0	3	0	1	5	4	0	1

Table VI. Participants' description of selfie making practice

Participant's #	Participant's comment
#1	„In the documentary image we didn't influence on the looks and in selfie we did; We have a chance to change what we don't like on the image, so, why not. I do it all the time, even though my friends know how i look, they will kind of respect me more if i did something to look better virtually.“
#2	„They represent different things, the selfie is showing me having fun, doing something i like to do. The other one is showing me sitting without importance, there is nothing special about it. I don't think people are always showing the real self, but they want to be beautiful and there's nothing wrong at that. I would want my girlfriend to see a good picture of me, and not like this documentary image you made (laughs with friends saying he looks like a criminal..)“
#3	„Selfie was designed by me in every way, and doc not. I think people don't feel comfortable about themselves because they think too much of what others think. Also my smile here, maybe it's just defense.,,
#4	„One is planned and designed, the other one is spontaneous, in this one i less mind how i look. I don't like what selfie has made from the self-portrait. Kind of caricature of ourselves..“
#5	„I want to look better in the selfie because it will stay for a longer time. I want people to remember me like that. Also, i feel like i need to comply to what others think. Filling up the questionnaire i suddenly understood i was trying to answer the questions like you would want me to, like others would, like society sees fit.“
#6	„Documentary image is more natural, a selfie is more representative. I just try to look good on the picture, nothing else is visible, but my happiness and good life, who cares anyway what is behind this face.“
#7	„In our culture (Arabic) there is not a lot of photographing, i see many people making faces in the camera and it looks stupid.“
#8	„I make selfies with friends, it's fun, and if we make fake or beautiful faces, it's for fun.“
#9	„Picture is always faked, you kind of make a face when you get photographed.“
#10	„Selfie is a self-portrait which you can dictate, or fake your emotions, and in documentary photograph it's „stolen“ pictures you cannot change the action and

	emotions.It's fake/cynic time of history. Everybody makes themselves something they want to be“
#11	„Selfie is not expected, it's in real-time, you can make many and still it will be real-time, you will of course make the picture of the best side of you, post the best picture of yourself, you want others see you as beautiful.“
#12	„I guess i am communicative and my face kind of talks for itself, i don't need to fake it. But there are those that only think of the looks, so this is their goal for the picture too.“
#13	„The only difference between my documentary and selfie photograph is the atmosphere. In one i am relaxed and in the other i am more formal. I don't see difference in me. I am always real.“
#14	„I am aware when someone is looking, i don't like to know, i like better documentary. When someone is taking a picture i immediately become different, you know like some other „picture“ me“
#15	„The difference is just in how much i show myself. Now i was imberressed so i did a basic photo of me. I am usually making selfies with friends, that's more comfortable, what ever you do.“
#16	„I feel like there is much to forget before taking a real natural selfie.“
#17	„I'm more cool in selfie I feel like in selfie i am representing myself to all mankind, it's a responsibility! (Hahaha!)“
#18	„I don't make selfies, so i don't know, maybe someone else sees the difference. For sure i am different when someone is putting attention on me...or when i'm alone, this is the difference. It is different when people look at you or when you are alone, so, yes, there is this not natural self in selfie too, but everybody is like that.“
#19	„I look prettier on the selfie. Selfie is kind of fake, we all want to look better on it..but i try to be natural.“
#20	„In documentary photograph i am cracked(?) and in the selfie i am more simmetrical...i feel that anybody that know what is the prayer (in arabic it's connection to God) knows what it means to be real. I can tell you about it, because i feel his presence all the time, and my selfie is full of Him too. So I don't think it can be faked.“
#21	„My documentary image is terrible, i don't want none to see it! In selfie i have control on how i look, how i will turn out!“
#22	„Documentary caught me red-handed, selfie is more self-conscious. We make

	photos only with friends, so it's not really like trying to look good, i mean, of course, with the camera in front we pose, but it's not too much, just for fun.“
#23	„For the documentary image, i wasn't ready, in the selfie i could decide what to show. There is no difference between taking a picture with some people old-fashioned way and taking a selfie. You don't smile all the time, but you will smile on the picture.“
#24	„I think people are making selfie the same as they did before, no difference, and those that do it, do it to look good, that's all, it is fake, but it's natural for people.“
#25	„In the documentary picture i am not pretty, in selfie i am trying to be....In the age of Kardashians all the people want to show what they are not, it's so obvious that they are faking but, obviously not to all.“
#26	„Every selfie is a part of me, it doesn't say that it's false me, it's just me in that moment. Maybe then i try to be smth else..i do always like the real, true self picture, you always know what they are.“
#26	„I am smiling on the selfie, i like better the documentary image; I don't have problem showing my real me. If i change i will again show real me.“
#27	„Documentary photograph is a bit uglier, in the selfie, i am trying to find the position where i look better to myself; I use my self-image only to show something i am interested in, in general, i don't like to be on „that“ side of the lens, i'd rather be making a picture of something else. Selfies make me sick.“
#28	„It's amazing we can still find angles that we don't know of ourselves, i like to investigate them and find the right ones, the ones that i like, even though they might not look like that in reality. I use a photography as an art tool, not only as self-expression.“
#29	„I'm terrible in posing, i find many people making the face grimaces and body gestures that are fake, i am embarrassed by them and rather look funny on the photo than fake beautiful.“
#30	„First one is a terrible photo of me, second one is posed, and not real, but looks better esthetically. I see people do the selfie and i don't believe how they fake their bodies and faces, it takes practice, you know, time in front of mirrors and cameras and editing software..terrible.“
#31	„Documentary is sterile and selfie is more personal, I think that also with selfies the most important thing is balance;) false self is shown by people that have to prove smth, which are the most.“

#33	„There's no difference, just a pose, but there is always this posing in front of people. On the surface we are always doing something to look better, but inside we are the same. I like to look good, i always take care of my looks, so when i make a selfie i choose a side and fix so that my bald head is less visible, hahah..but it's all me, i know i am an actor a bit...Selfie gives you freedom to be whatever you want to be.“
------------	--

Table VII. Quality analysis results of distribution of False and True Self

	FS(18)	TS(15)	Total
FS in General selfie practice	18	3	21
FS in Personal selfie practice	7	11 (of which 2 FS in general selfie practice)	18
TS in Personal selfie practice	11(all of which FS in general selfie practice)	4(of which 1 FS in general selfie practice)	15

The gender distinction in chi square test was excluded because of small sample.

Table VIII.

Question	9. Do you create selfie as a: a)personal documetation; b) part of a post on SM?			
Self representation	False Self		True Self	
	A	B	A	B
0+1+2	5	11	2	9
3+4+5	13	7	13	6
Total	18		15	

Table VIII. A. Chi square test results for selfie practice as a personal documentation in False and True Self

Self represent	False Self	True Self	Total Prtcpts	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	5/3.81	2/3.18	7	0.36	0.4	0.76
3+4+5	13/14.1	13/11.8	26	0.08	0.1	0.18
Total	18	15	33	0.44	0.5	0.94

$\chi^2_A=0.94$ and therefore is significant. It shows that the most of the participants make selfie for their own documentation and not as a part of a post on SN.

Table VIII. B. Chi square test results for selfie practice as a part of a post on social networks.

Self represent.	False Self	True Self	Total Prtctp	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	11/10.9	9/9.09	20	0.0009	0.0008	0.0017
3+4+5	7/7.09	6/5.9	13	0.001	0.001	0.002
Total	18	15	33	0.0019	0.0018	0.0037

$\chi^2=0.0037$ and therefore not significant. Both True and False Self representation makes a selfie for a personal documentation significantly more then as part of a post on social networks.

Table IX.

Question	10. Do you make a selfie: a) that public likes; b) that you will like?			
Self represent.	False Self		True Self	
Options	A	B	A	B
0+1+2	5	2	5	2
3+4+5	13	16	10	13
Total	18		15	

Table IX. A. Chi squared test results for selfie creation that public will like.

Self represent.	False Self	True Self	Total Prtcpt	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	5/5.45	5/4.54	10	0.036	0.04	0.074
3+4+5	13/12.54	10/10.45	23	0.016	0.01	0.026
Total	18	15	33	0.052	0,05	0.1

$\chi^2=0.1$ and therefore is statistically significant. Both True and False Self representations make selfies that will be liked by the public.

Table IX. B. Chi squared test results for selfie creation that the author will like.

Self represent.	False Self	True Self	Total Prtcpt	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	2/2.1	2/1.81	4	0.004	0.019	0.023
3+4+5	16/15.81	13/13.18	29	0.002	0.002	0.004
Total	18	15	33	0.006	0.021	0.027

$\chi^2=0.027$ and therefore not statistically significant.

All participants make a selfie that they believe the public will like but even more so that they will like.

Table X.

Question	11. The purpose of selfies for you is to: a) document the place/state you are in; b) getting the attention; c) to show off; d) self admiration; e) create jealousy; f) other,____?																							
Self representation	False Self												True Self											
Gender	F						M						F						M					
Options	A	B	C	D	E	F	A	B	C	D	E	F	A	B	C	D	E	F	A	B	C	D	E	F
0+1+2	2	8	10	8	12	/	3	6	5	5	6	5	1	8	10	7	11	/	/	4	3	4	4	2
3+4+5	10	4	2	4	/	/	3	/	1	1	/	1	10	3	1	4	/	3	4	/	1	/	/	/
TOTAL	12						6						11						4					

Most of all participants make a selfie to document where they are or how they are, and least to create jealousy. In females the self admiration and getting the attention is higher then in men.

Table XI.

Q	12. When i post a selfie, i am waiting for the feedback/likes.			
Self-representation	False Self		True Self	
Gender	F	M	F	M
0+1+2	6	3	2	2
3+4+5	6	3	9	2
TOTAL	12	6	11	4

FTS are waiting for the feedback on SN. Other participants are equally (not) interested in the feedback.

Table XI. A. Chi squared test results for participants waiting for the feedback on their selfies on social network.

Self-representation	False Self	True Self	Total	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	9/7.09	4/5.9	13	0.5	0.6	1.1
3+4+5	9/10.9	11/9.09	20	0.33	0.4	0.73
TOTAL	18	15	33	0.83	1	1.83

$\chi^2=1.83$ and therefore significant. The True Self are more expecting the feedback from SN than the False Self participants.

Table XII.

Q	13.When i get a like, it helps my self-esteem.			
Self-representation	False Self		True Self	
Gender	F	M	F	M
0+1+2	6	4	5	/
3+4+5	6	2	6	4
TOTAL	12	6	11	4

MTS is influenced by „likes“ in social networks communication. FTS is also influenced but not significantly. MFS is significantly not influenced by feedback.

Table XII. A. Results of Chi squared test for positive influence of „likes“ on self-esteem of the participant.

Self-representation	False Self	True Self	Total Participants	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	10/8.18	5/8.18	15	0.4	1.23	1.63
3+4+5	8/9.8	10/9.8	18	0.3	0.004	0.304
TOTAL	18	15	33	0.7	1.234	1.93

$\chi^2=1.93$ and therefore significant.

Table XIII.

Q	14. If the feedback is negative, it lowers my self-esteem.			
Self-representation	False Self		True Self	
Gender	F	M	F	M
0+1+2	5	3	7	2
3+4+5	7	3	4	2
TOTAL	12	6	11	4

In FFS negative feedback influences the self-esteem, while in FTS the negative feedback doesn't influence. In men the feedback doesn't seem to influence the self-esteem.

Table XIII. A. Chi squared test results for the negative influence of „dislikes“ on the self-esteem of participants.

Self-representation	False Self	True Self	Total Partcpnts	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	8/9.2	9/7.7	17	0.15	0.2	0.35
3+4+5	10/8.7	6/7.27	16	0.19	0.2	0.39
TOTAL	18	15	33	0.34	0.4	0.74

χ^2 is 0.74 and therefore significant.

Table XIV.

Q	15. Are you taking selfies when you: a) feel pretty, b) are having fun, c) are down, d) bored, e) sick, f) angry?																							
Self-represent.	False Self												True Self											
Gender	F						M						F						M					
Option	a	b	c	d	e	f	a	b	c	d	e	f	a	b	c	d	e	f	a	B	c	d	e	f
0+1+2	7	5	12	4	1	1	5	4	6	5	6	6	5	4	9	7	1	1	1	/	4	3	4	4
					2	2											0	1						
3+4+5	5	7	/	8	/	/	1	2	/	1	/	/	6	7	2	4	1	/	3	4	/	1	/	/
TOTAL	12						6						11						4					

Least selfies are made when feeling down, angry or being sick. FFS make most selfies when bored and having fun, FTS and MTS when feeling pretty and having fun. Majority of the participants are making selfies when having fun.

Table XV.

Q	16. Do you take more selfies when: a) alone; b) with friends; c) with partner?											
Self-representation	False Self						True Self					
Gender	F			M			F			M		
Option	a	b	C	A	b	c	a	b	c	a	b	c
0+1+2	7	3	9	5	3	3	4	2	9	2	0	1
3+4+5	5	9	3	1	3	3	7	9	2	2	4	3
TOTAL	12			6			11			4		

FFS Mostly taking selfies with friends, rarely with partner or alone. FTS take mostly alone and with friends, rarely with partner; MFS take in the same measure with partners and friends, rarely alone and MTS mostly with friends and rarely with partner.

Table XV. A. Chi squared test results for selfie creation when alone.

Self-representation	False Self	True Self	Total partcps	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	12/9.8	6/ 8.18	18	0.49	0.58	1.07
3+4+5	6/ 8.18	9/ 6.8	15	0.58	0.7	1.28
TOTAL	18	15	33	1.07	1.28	2.35

χ^2 a=2.35 and therefore significant.

Table XV. B. Chi squared test results for selfie creation when with friends

Self-representation	False Self	True Self	Total partcps	χ^2_{FS}	χ^2_{TS}	Total χ^2
Option	b	B	B	B	b	
0+1+2	6/ 4.3	2/ 3.6	8	0.67	0.7	1.37
3+4+5	12/13.6	13/ 11.3	25	0.18	0.25	0.43
TOTAL	18	15	33	0.85	0.95	1.8

$\chi^2 b=1.8$ and therefore significant.

$\chi^2 c=0$ and therefore insignificant for selfie making with partner.

Table XVI.

Q	17. Where do you take selfies: a) nature; b) street; c) home; d) school/work; e) outing; f) travel?																							
Self-representation	False Self									True Self														
Gender	F						M						F						M					
Option	a	B	c	d	e	f	a	b	c	d	e	f	a	B	c	d	e	f	a	b	c	d	e	f
0+1+2	8	10	6	7	6	3	3	6	5	5	3	3	5	7	3	6	3	3	/	2	2	3	2	2
3+4+5	4	2	6	5	6	9	3	/	1	1	3	3	6	3	8	5	8	8	4	2	2	1	2	2
TOTAL	12						6						11						4					

FemFS make most selfies while traveling, FemTS make most selfies at home, outing and traveling. MleFS don't make selfies in the street while other answers (lower and equal values) imply they don't connect the selfie with the locus. MleTS makes most selfies in the nature and least in school/at work.

Table XVII.

Q	22. How often do you post selfie? a) Daily (no); b) Weekly (no); c) Monthly (no); d) A few a year.				
Self-representation	False Self		True Self		
Gender	F	M	F	M	
a+b	/	/	5	1	6
c+d	12	6	6	3	27
TOTAL	12	6	11	4	33

Table XVII. A. Chi squared test results for frequency of making the selfies on the monthly and yearly basis.

	False Self		True Self	
	F	M	F	M
χ^2	0.49	0.24	1	0.02
TOTAL	0.73		1.02	

$\chi^2=1.75$ DF(0)

Showing that the TS female are making more selfies then other groups together. FSf are the second in the size, then FS m and finally TSm in the end.

Tablica XVIII.

Q	23. Making and posting selfie creates addiction.			
Self-represent	False Self		True Self	
Gender	F	M	F	M
0+1+2	8	3	5	2

3+4+5	4	3	6	2
TOTAL	12	6	11	4

Tablica XVIII. A. The results of Chi squared test for stating the possibility of selfie practice evolving into an addiction.

Self-representation	False Self	True Self	Total Prcpnts	χ^2_{FS}	χ^2_{TS}	Total χ^2
0+1+2	11/9.8	7/8.18	18	0.14	0.14	0.28
3+4+5	7/8,18	8/6.8	15	0.14	0.2	0.34
TOTAL	18	15	33	0.28	0.34	0.62

$\chi^2 = 0.62$ (DF=1) and therefore significant.

True Self representation participants more then False Self representation sees the selfie as an activity that can create addiction.

Table XIX.

Q	24. I am addicted to Selfie practice.			
Self-representation	False Self		True Self	
Gender	F	M	F	M
0	11	5	10	4
3	1	1	1	/
TOTAL	12	6	11	4

Major amount of participants chose lowest value for this question. In each group, except of the TSm there was one person that thought s/he was moderately addicted to selfie making (3/5).

Table XIX. A. Results of Chi squared test for stating the addictive behavior.

Self-representation	False Self	True Self	Total Prtcpts	χ^2_{FS}	χ^2_{TS}	Total χ^2
0	16/16.36	14/13.63	30	0.007	0.01	0.0179
3	2/1.63	1/1.36	3	0.08	0.09	0.17
TOTAL	18	15	33	0.087	0.1	0.18

$\chi^2=0.1879$ and therefore significant. The majority of the False Self representation and True Self representation do not feel they are addicted to selfie making and posting.

Adult Attachment Style test - Questions 25-71

Defining the attachment style in False and True Self representation

Table XX. Results

Self representation		False Self								True Self							
		F				M				F				M			
Values		S*	AM*	AV*	D*	S	AM	AV	D	S	AM	AV	D	S	AM	AV	D
SAFE ATTACHMENT	1.	9	5	3	1	8	6	4	2	9	2	1	0	9	6	0	5
	2.	8	5	4	4	8	5	3	3	7	2	4	0	6	4	4	5
	3.	8	9	7	6	10	1	2	0	10	10	6	4	8	6	4	2
	4.	9	8	4	2					10	4	2	1				
	5.	6	5	5	3					10	3	2	2				
	6.	9	7	3	4					9	4	6	3				
	7.	4	3	2	0					9	4	2	0				
	8.	8	2	4	1					8	3	7	4				
	9.	6	0	4	1												
	10	8	4	5	4												
TOTAL SAFE ATTACHMENT		10				3				8				3			
		13								11							

		24															
AMBIVALENT ATTACH- MENT	1	7	10	6	2	8	11	4	5	8	7	1	3	5	7	5	6
	2	7	11	2	5	8	12	8	7	8	10	5	8				
	3					8	9	6	5	8	11	9	7				
TOTAL AMBIVALENT ATTACHMENT	2				3				3				1				
	5								4								
	9																

S - Safe Attachment style; AM- Ambivalent Attachment style; AV – Avoidant Attachment style; D – Desorganized Attachment style.

Table XXI. Chi-squared test results for the Safe and Ambivalent attachment in False and True Self.

Attachment Style	Safe Attachment	Ambivalent Attachment	Total Partcpts	χ^2_{SA}	χ^2_{AA}	Total χ^2
False Self	13/ 13.09	5/4.9	18	0.0006	0.002	0.0026
True Self	11/10.9	4/4.09	15	0.0009	0.001	0.0019
Total	24	9	33	0.0015	0.003	0.0045

The value of $\chi^2=0.0045$ (DF=1) and therefore not significant.