Transformation of Self Presentation in Virtual Space: Created Realities on Instagram

Virtüel Mekânda Benlik Sunumunun Dönüşümü: Instagram'da Yaratılmış Gerçeklikler

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Abstract

Technology detaches people from time and space and puts different contextual structures before them. First caused by traditional media, this rupture prevails in virtuality, resulting in a paradigm shift in space and self. Virtual space, like the physical world, witnesses a collective production. In other words, contrary to popular belief, virtual space has a connection with reality and allows the subject to reproduce herself. However, virtual space has a sense of space that breaks down contexts in the physical world. The space of new media uncovers the self-presentation where public and private boundaries are blurred. The desire for visibility conflicts with privacy. The subject presents herself in a space where the boundary between the front stage and backstage becomes fuzzy. The change in our perception of space in virtuality transforms privacy, and the desire of subjects to meet their identity needs affects their self-presentation. This study investigated the interrelated transformations in space and self resulting from the paradigm shift induced by advances in technology. For this purpose, semiological analysis was conducted on a YouTube video criticizing the virtuality in Instagram. The result of the research has shown that people consume space while making self presentations and the consumed space transforms privacy.

Anahtar Kelimeler:

Mekân,
Benlik,
Virtüellik,
Gerçeklik,
Instagram.

Öz

Teknolojinin insanı zamandan ve mekândan koparması farklı bağlamsal yapıları karşımıza çıkartır. Önce geleneksel medya ile ortaya çıkan bu kopuşun virtüalitede kendini bugün devam ettirmesi birçok alanda olduğu gibi mekan ve benlik konusunda paradigma değişimini beraberinde getirmiştir. Sanal alanda fiziksel dünyada olduğu gibi toplumsal bir üretim vardır. Yani burası zannedildiği gibi gerçeklikle bağsız bir yer değildir. Öznenin kendini yeniden ürettiği bir yer olarak karşımıza çıkar. Ancak burası fiziksel dünyadaki bağlamları çökerten bir mekân olgusuna sahiptir. Yeni medyanın mekân olgusu içinde, ortaya kamusal ve özel sınırların bulanıklaştığı bir alanda benlik sunumları çıkmıştır. Görünürlük arzusu, mahremiyet ile çatışır. Sahnenin önü ve arkasının neresi olduğu anlaşılmayan bir mekânda özne kendini sunar. Sanallıktaki mekân algımızın değişmesi, mahremiyeti dönüştürürken öznelerin burada kimlik ihtiyacını karşılama istekleri benlik sunumlarını etkiler. Bu çalışmada teknoloji ile değişen paradigma değişimiyle mekân ve benliğin birbiri ile olan karşılıklı dönüşümleri incelenmiştir. Bu amaçla Instagram'da sanallığı eleştiren bir YouTube videosuna göstergebilimsel analiz yapılmıştır. Araştırmanın sonucu, insanların benlik sunumlarını yaparken mekânı tükettiğini ve tüketilen mekânın mahremiyeti dönüştürdüğünü göstermiştir.

Introduction

In the digital age, we are witnessing paradigm shifts in space, privacy, and self-presentation. There is a direct relationship between privacy and space. The private sphere depends on how space is perceived, and therefore, any change in the perception of space in virtual space blurs the boundaries between the private and public spheres and transforms privacy. So, since privacy is space-dependent, how could privacy be perceived where space dissolves, and contextual structures collapse? Virtuality, in this sense, has led to a dramatic paradigm shift. Structures to which we attribute meaning in the physical world are faced with a paradigm shift and a semantic change in virtual space. The blurring of the boundaries between the public and private domains in virtual space is an essential phenomenon of that new paradigm.

In the traditional sense, privacy is interaction-evasive and one-way withdrawal. However, advances in communication technology have reconfigured the traditional meaning of privacy. Privacy always exists but is continually evolving. This shows us that privacy is time- and culture-dependent. Privacy is related to the private and public spheres because privacy is a subcategory of the private sphere. Privacy affects and is affected by the private and public spheres.

Sennett argues, in The Fall of Public Man (1978), that the distinction between the private and public spheres in today's sense emerged in the eighteenth century. Habermas, on the other hand, claims, in The Structural Transformation of the Public Sphere (1991), that the public sphere, which became more and more prominent with the rise of the bourgeoisie and liberalism and other developments in the eighteenth century, gradually lost its rationality with commercialization. Although the earlier distinction points to a public and private, it now has a different context. However, the era prior to the eighteenth century (Ancient Greek and Roman Era) tells us more about the distinction between the private and public spheres in the present sense. Liberalism is the ideology of the bourgeoisie, the foundations of which were laid before the eighteenth century. In liberalism, privacy, which is a subcategory of discussions on the private and public spheres, is of paramount importance for the freedom of the individual. Economic liberalism is based on the assumption that individuality, the private sphere, and privacy should be protected against the state and other authorities to make sure that the individual can freely trade and sustain the free market. Therefore, individual freedom takes precedence over the state.

The public sphere, in today's sense, is a result of urbanization, population growth, and organic relationships replaced by secondary mechanical relations during the Industrial Era in Europe. In this process, modern humans underwent individualization. This is why alienation is also undergoing a paradigm shift. Withthe transition from capitalist producer to consumer society, what matters to the already-alienated individual is not materialist consumption but self-presentation because the norms of identity granted to the individual in a consumer society are based on consumption. However, the individual in the digital era constructs that identity in virtual space. In other words, we are now faced with the phenomenon of self-presentation.One consumes oneself by objectifying oneself and one's body in virtual space. This is an important point because privacy, which is directly related

to the concept of space,transforms the contextual structures of virtual space. Privacy transforms with space because space is dissolved in virtual space. Self-presentation emerges right at this point, where space is dissolved, and privacy is transformed. In such a structure, the self is nothing more than virtual.

Today, self-presentation in virtual space shows everything clearly. This whole process transforms the meaning of secret, privacy, confidentiality, and sincerity. We can now assess many issues contextually in a fragmented world, especially in virtual space. However, the paradox of privacy in virtual space results in contextual collapse. In other words, it is hard to protect privacy in a place where the self and information are, or even need to be, disclosed. It is, therefore, impossible to tell where the private sphere ends, and the public sphere begins, also resulting in contextual collapse. Ambiguous followers overlap the communication, which does not take place in the physical world, causing contextual collapse.

Virtual space has its own culture. Like the real world, social media is a platform with normative structures that allow community building and interaction. Social media, therefore, provides us with the opportunity to build a new world, which is fake or real. In other words, social media is a platform for revenge that cannot be quenched in the real world. Therefore, it is an ideal world where people use many filters and present themselves as a super woman or a superman. In a sense, it is like the alter ego of the real world. Social media is an ideal world which allows people to create their own content and present the persona they want to present. Social media is, therefore, imbued with self-presentations that people yearn to become.

Space and Media

The experience in space and the cultural practice of everyday life is simultaneous. The world of everyday experience is not just physical or visible but also has historical, social, and cultural meanings that are criticized and experienced by spatial patterns, or rather, habitat patterns. The daily space is not experienced objectively but is experienced as given (Dourish& Bell, 2007). Everyday life is spatial and presents itself as a reality interpreted by humans. Everyday life is experienced both spatially and temporally at different levels of proximity and distance. The reality of everyday life is organized above the "here and now" of the body, that is, above space and time. What presents here and now is consciousness. However, consciousness does not perceive this reality of everyday life directly, but variables that are not there also come into play (Berger &Luckmann, 1991: 35-37). Language can go beyond "here" and "now" and connects different fields of reality. In a sense, it embodies what is not "here" and "now," that is, it makes what is not "here" and "now"real and intelligible (Berger &Luckmann, 1991: 51-54).

Technology moves the earth beyond its geometrical limits. What was once far away isnow near, and what was once not here is now here. This takes the horizon of life to different dimensions (Ortega y Gasset, 1957: 38).Experience no longer coincides with where it takes place (Jameson, 1988: 349). The spatiality of postmodernism places us as subjects in a multidimensional and discontinuous set of realities from bourgeois

spaces to decentralized global capitalism. Einstein's relativity falls short of figurizing this process, which manifests itself in the so-called death, or rather, fragmentation of the subject and its schizophrenic decentralization and dissolution (Jameson, 1988: 351). Media plays an essential role in that fragmentation. Media is basically a meansofcreating multiple channels of communication between individuals and groups. It also promotes formal or informal collaborations that provide infrastructure for rapid reconfiguration and connectivity-appropriate communication. This flexible and dynamic control is at the center of what we mean by media spaces, which are more than point-to-point audio and video connections (Dourish, 1993).

The media is polyrhythmic. Mediatization tends to influence its presence beyond now (Lefebvre, 2004: 48). The time-space link severed by technology has paved the way for the experience of simultaneity breaking free from the spatial conditions of the locality, resulting in a sense of "now" that is not locally bound (Thompson, 1995: 31-32). The capacity of a medium to transform time-space relations depends not on its content or the messages that it conveys, but on its form and reproducibility. People had to pass hand-made books around so that they all could read them. Therefore, the books and texts of ancient civilizations largely relied on the transmission of tradition. Newspapers also played a crucial role in the separation of space from place. Visual images (TV, movies, and videos) developed the textures of the experience of mediation in places to which the print media had noaccess (Giddens, 2006: 24-26).

Depending on the information, reality has become more mediatized and less about the experience. Media structure also becomes integrated into that perception of reality introduced by that secession from experience. There is no longer a direct relationship to recognize reality (Wolton, 2012: 32). Simmel's concept of distance is important to account for the separation between subject and object because the moment the modern individual breaks from the totality, she feels that separation more profoundly. According to Simmel (2004: 467-468), one perceives the features of one's native language as part of one's subjectivity. In other words, what one wants to express is the same as what oneactually expresses. This also applies to lifestyle, which is perceived as identical to its content. One can detach oneself from that content and make choices only in places where given styles exist. The entire visible environment of our cultural life is fragmented into numerous styles, dissolving the relationship where the subject and object is a whole. The modern individual experiences a similar dissolution in the face of the multiple aspects of modern life. Electronic media has disintegrated space and reality before presenting them to the modern individual.

Monological technologies (radio, television, and film) provide information or stimulation, but they are not spoken directly to while doing so. The sounds conveyed by them, therefore, move one step further from the life of the audience. The second important property of monological technologies is their progressive customization. They are initially collectively accepted, that is, they are available to all. The whole family can consume the media, and the audience can discuss what they hear or see. However, monologic communication technologies gradually stopped appealing to everyone as they became cheaper and smaller. Today, many families own more than one TV. While monologic

technologies have a relatively low transformative power, they have an increased potential for pulling people to the private sphere. Dialogical communication technologies, on the other hand, facilitate the interactive movement of phones, videos, computer games, and the Internet. Unlike monologic technologies, dialogical technologies allow people to participate in the construction of the world. The Internet stands up to tradition, established order, and hierarchy and severs the individual from space (Gergen, 2004: 229-232).

The impact of electronic media on collective behavior is not a mystical sensory balance, but a rearrangement of the social stages in which we play our roles, thereby changing the meaning of what the right behavior is. Unlike situations where face-to-face interaction occurs, electronic media is relatively permanent and inevitable, and therefore, has a greater impact on collective behavior. Electronic media brings people from every walks of life together and blurs numerous social roles that were once different. This means that it is not the content of electronic media that affects us, but it is the transformation that it brings about in the situational geography of social life. From the metaphor that the walls separating rooms, offices, and homes are removed, and different social situations merge, the distinction between our private and public selves may not vanish, but they will definitely change. We can treat different people differently, but our ability to separate encounters from each other will be greatly diminished. While Goffman and many other sociologists tend to contemplate social roles that vary from place to place, electronic media thins down the conventional relationship between physical settings, i.e., between space and social situations (Meyrowitz, 1985: 4-7).

According to Goffman's theory, the distinction between the front and back regions is only contextual. However, communication media significantly affects the nature of the front and back regions. For example, the individual tries to keep the ambient noise as low as possible when she speaks on the phone (indirect communication), whereas she can watch TV (semi-mediated communication) and talk at the same time because the interactive environment disintegrates (Thompson, 1995: 88-89). However, media today, especially digital media, has shattered those contextual structures. To explain the effect of space on behavior, Goffman gives the example of waiters being in the front region when in a dining room, while in the back region when in a kitchen. According to Goffman's analysis, the relationship between the front and back regions depends directly on a physical location. However, space is not the point here. If the boss is not in the dining room, then itis a back region. On the contrary, if a client walks into the kitchen, thenitturns into a front region for a while. Similarly, two waiters whispering to each other in the dining room is physically a back-region interaction. Therefore, the nature of interaction depends not on the physical environment itself but on the flow of information. New communication media also witnesses social situations and performances. When two teenagers talk on the phone, they render the physical distance invalid and create a backstage different than the one in which they live together with adults. We should see social situations not as encounters that occur only at certain times and places but as patterns of access to collective knowledge (Meyrowitz, 1985: 36-37).

For Goffman, self-presentation has a theatrical side,which is friendly to public life but hostile to private life. The relationship between stage and street can be best observed

in cities. That relationship can be discussed in four sections. The first is the relationship with the audience, which is about one making oneself believable before an audience of strangers. The second is the continuity of content. The third refers to developing a shared code to enable strangers to interact easily in a public geography. The fourth is the public geography, which is the setting where a feeling that is concrete and meaningful for each self is conveyed to others (Sennett, 1978: 37-39).

Visibility is free from "here and now," that is, from spatial and temporal boundaries. In the mediated visibility, in its new form, the field of vision is shaped by the distinctive features of the communication platform and a series of social and technical considerations, rather than being restricted by here and now. Electronic media has created a sort of visibility, which we can call "spatialized simultaneity." The development in the communication environment has resulted in a new kind of spatial invisibility that allows for a sincere form of self-presentation free from the constraints of here and now. These are the conditions facilitating the rise of what is called "the society of self-disclosure" (Thompson, 2005: 35-38).

Space andSelf:To Be Seen or Not to Be Seenin Virtual Space

In late-capitalist consumption, social and cultural values indicate product characteristics, which are an indicator of exchange value. Lifestyle is the social consumption relations of capitalism as well as the social relations of production. Visual construction and self-presentation in terms of consumption relations overshadow the class relations of production in the workplace. Lifestyle is no longer the non-developmental "other" of production but is the new late-capitalist social consumption relations in which lifestyle is dynamically developed by integrating design, production, images, and signs in ads (Lowe, 1995: 67).

The subject needs a spectacle in the public sphere within modernist values. Modernization takes action for bodies, signs, images, languages, and kinship relations as well as labor and wealth. Modernization is the self-reproduction of new needs, new consumption, and new production. As a subject, the observer is implicit in this process (Crary, 1990: 10). In societies dominated by modern production conditions, the images distinguishing themselves from every aspect of life merge in a flow where the unity of life can no longer be re-established. This turns the spectacle into a sector that simultaneously presents as a part of society and as a means of integration. The spectacle is not a series of images but social relations. The spectacle presents itself as something real, yet, inaccessible (Debord, 1970: 2-12).

Based on Bentham's design of a panopticon, Foucault (1995) argues that modern power creates a subject that is to monitor and control it. However, according to Crary (1990: 18-20), Foucault uses Bentham's panopticon as a primary theoretical object to highlight how the subject becomes the object of surveillance in the form of institutional control or scientific and behavioral work, but he ignores the new forms in which the vision itself becomes a sort of discipline or mode of work.Crary's argument focuses on

nineteenth-century optical devices, no less than panopticon, involving body and activity arrangements in space, and individual organs that encode and normalize the observer within rigidly defined visualsystems of consumption. As a conceptual component of the image, loss of touch refers to the separation of the eyes from the reference points provided by the sense of touch and the separation of the perceived field from subjective relations. Thus, the autonomization and empirical isolation of the image not only ensures its quantification and homogenization, but also assumes a non-relational, mystical, and abstract identity for the consumer or the observer, thereby allowing new objects of consumption.

The assumption of visibility is based on the symmetrical structure of the geocentric universe and its central position within the human. The postulate of visibility has a paganical undertone (Blumenberg, 1987: 629). Technology (telescope), on the other hand, ruins the geocentric vision in infinity. In the digital age, everyone is a content creator. The power of visibility is perhaps more prominent than it was in the modern period. It was thecultureindustrythat used to create images in the past, but today social media users have visual materials at their disposal with which to create content. Images force us to consume more than what they represent. Cray (1990: 13) notes that photography and money were the homologous forms of social power in the nineteenth century because both are magical forms that establish a new set of abstract relationships between people. Money and photography are based on nested economies represented by an integrated social world and created only as a sign.

While Barthes (2000: 9) says that a photograph cannot be distinguished from its reference, that is, it represents, according to Berger (1972: 9-10), each image represents a style of seeing. An image is a landscape that has been recreated or reproduced because it is a view or set of appearances disconnected from the place and time it has now been preserved. Photographs are not only a mechanical record, but also a choice among the photographer's possible. Images are made to evoke something missing first. But over time it has shown that it can have more than what it once represented in terms of how that image was seen. So the image carries a consciousness.

Although only the first term of the virtual world expression is of theoretical and ethnographic interest, if we deepen our understanding of the concept of "world", we will understand the virtual better. For example, the virtual body provides us with clues in cultural practices related to the world(Boellstorff, 2011: 516-517). Identity plays an important role in the virtual community, primarily to get to know the person being contacted and to understand their interaction with it. However, although we stand before an identity, what is clear in the virtual world is uncertainty. The self is fragmented and uncertain in this world unlike the physical world. Because in the physical world there is an identical unity with the self, and our body provides a definition of identity. So a body is an identity. Even if the self changes, the body provides a wholeness (Donath, 1999: 29).

Today, the image is produced to be consumed in large quantities every day in virtual space. Modern societies need consumers, not mass industrial labor and armies. Therefore, the social role is the consumer role, and citizens are judged by their ability and

willingness to play that role. The values of the era demand that the consumer not be too attached to anything, not be obliged to fulfill a commitment forever, notregard any need as an "inappropriate" desire, and not be given more time than necessary to consume an object of desire (Bauman, 1999: 36-40).

Goffman (1956) discusses the significance of self-presentation in defining the individual's position in the social order, determining the tone and direction of interaction, and facilitating the performance of role-managed behavior.Goffman, as a sociologist, is primarily concerned with what kind of role self-presentation plays in the construction of social reality. However, he tends to focus more on the effect of external factors than that of internal psychological factors on symbolic social interactions. Edward Ellsworth Jones, on the other hand, defines how people attempt to control the impressions of their characteristics, paving the way for further research by psychologists on impression management (Leary and Kowalski, 1990: 35).Goffman ignores the psychological processes and concentrates on the relationship between the subject and what is social. In short, according to Goffman, the subject is always on the stage, that is, in the public sphere. The psychologist Barry R. Schlenker's theory of self-identification reconciles different approaches by integrating social and psychological processes, thereby providing a comprehensive model of identity, i.e., impression management.

Impression management is an attempt to manage presentations in real or imagined social interactions (Schlenker, 1980). Impression management refers to a process in which people control their own impressions. Impression management is of paramount importance in interpersonal communication because people want to know how others perceive them. People observe the reactions of others and convey images that encourage them to achieve their goals at home, at work, at school, and even in casual encounters (Leary and Kowalski, 1990: 34-35). What is individual and what is social are intertwined in impression management because any negative interaction in the public sphere affects the impression process of the actor and pushes her to seek balance (Tedeschi, 1986: 1). The sense of personal identity is dependent on a theory of socially reinforced self (Harre, 1983).

Schlenker's theory of self-identification reconciles different approaches by integrating social and psychological processes, thereby providing a comprehensive model of identity (1986: 21-22). He, therefore, finds it useful to draw the boundaries of the self between the private and public spheres.The private self is accepted both as a structure of organized personal experiences and an active process regulating personal thoughts, feelings, and actions.The public self is the view of oneself by others in social life.

Self-identification is a process in which one definesone's identity (Schlenker, 1984). One needs a real or imaginary audience to define oneself (Schlenker, 1985). The first audience of self-identification is the self, while the second one is the others with whom one interacts (Schlenker, 1986: 27-28). Today, it is possible to find the second audience in virtual space.

Self-development is about the development of the public sphere and rational critical attitudes (Levine, 2011: 53-62). One way to get to know others is to see ourselves in them

because, in that way, we can identify ourselves with them. The sameness is the basis of knowing. Another way to get to know others is to see them as different from us because, in that way, we have to get out of ourselves to get to know them (Levine, 2011: vii). At the center of our idea of the self is an idea of an inner force affecting our behavior, allowing us to activate something about us through others. The moment we control the contact is the moment we realize that we exist as a separate center of initiative. That is also the moment we become aware of ourselves in relation to the other (Levine, 2011: 16-19).

Since the 1990s, governments have been using information technologies for surveillance purposes, which has put the issue of privacy at the center of the new discourse. People are willing to disclose personal information in the public sphere, even though they know about the potential harms of technology. There is a tense relationship between that yearning for visibility and the need for privacy. That tension is particularly prominent on social media platforms because they can only exist as long as people are willing to share personal information. After all, voluntary disclosure of personal information is an indispensablepart of network interaction (Blatterer, 2010: 73-75).,

Research Method and Findings

The aim of this study is to reveal the transformation of virtuosity that comes with technology in the triangle of space, self, and privacy.

In this study, a search has been made using the keywords "social media reality" on YouTube for the transformation of space, self, and privacy in social media. The video "Insta Lie (verb): an intentionally false representation of real-life on social media" of the global youth charity called Ditch The Label was preferred because it was placed on the first page of the search and the number of likes was high. The semiotic analysis method of R. Barthes was applied to the video.

Semiotics is used in the text to interpret the formation of meaning and the production process (Parsa, 2012: 21). The sign represents something, and it appears as any form, object, phenomenon, etc. that can replace what it represents. Therefore, words, symbols, signs, etc. accepted as signs. In linguistic signs, there is a sound or a whole of sounds on the one hand, and on the other hand, since it is a concept, sound or sounds are the signifier, and the concept is signified (Rifat, 2009: 11). The sign is based on a signifier and a signified. The signifiers constitute the narrative order, and the signifier the content order (Barthes 1993: 40-42). Each image has a connotation (connotation) and a basic (denotation) meaning. Aesthetic arrangements such as composition, figures, framing, camera movements, and light plays constitute the connotation dimension (Metz, 2012: 96).

Ditch the Label tries to help young people with bullying, mental wellbeing, identity and relationships. The video, which was uploaded on Ditch the Label's Youtube account in 2017, was watched 15,121,327 times and received 12156 comments as of the time of the study. It is understood that the video is watched actively by looking at the topicality of the comments under the video. It is understood from the title of the video that in real-life

social media is deliberately given in a way that does not reflect the truth.

The title of the video refers to Instagram lies. The reality created on Instagram is as follows:

"1. Tagging an edited and made-up selfie with #IWokeUpLikeThis;

2. Taking a million selfies before deciding on just one to post as #Effortless;

3. Going all the way to Starbucks, buying a coffee and opening up your Macbook - taking a photo of your #WorkSpace, closing your Macbook and then going back home;

4. Using filters to edit your travel photos - making them literally look #Unreal."

It is possible to see these examples in the video. The video appears with nine scenes. In each scene, the use of social media among the young generation in general is briefly discussed.

Scene 1

In the first scene, the young girl just woke up. She has a T-shirt with the words "I woke up like this", a popular tag on Instagram. Young girl does her makeup. She goes back to bed. In her makeup, she takes a photo of herself as if she has just gotten up and shares it on social media by writing "Goood morning !!!" with the hashtag #iwokeuplikethis. Here, in fact, two photos enter a signification process together with each other. Newly awakened young girl is the signifier. Waking up beautiful, well-groomed, and happy is signified. The space is the bathroom and bedroom of the house, even the bed. Self-presentation is made through body and happiness in the most intimate parts of the house.

Scene 2

The young man takes a photo of himself as if he is riding a bike while he is actually in the car. He writes "30 km bike ride done!" with the hashtags #fitspo, #hillclimb,

#Cyclinglife, as if he was doing sports. Young man wearing a bicycle helmet is the signifier. A healthy young man who has done sports in nature is the signified. Nature is used as a place. There is a self-presentation through nature and health.
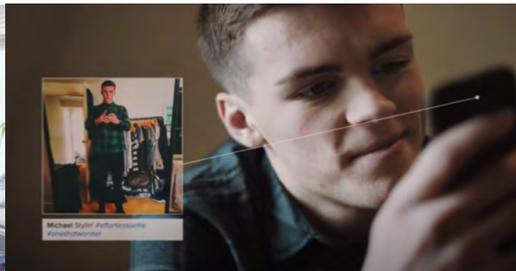

Scene 3

A young woman working in the office takes photos after organizing her desk, despite the mess. She shares the "Getting organized!" text with #cleardeskclearmind #officemotivation hashtags. An organized table is the signifier. Orderly and happy work life is the signified. The office was used as a space. There is a self-presentation through work.

Scene 4

A young man drinks healthy juice for breakfast. However, he does not like the drink and throws it in the trash. Before throwing it away, he posts "Super healthy breakfeast! New me!" #juicecleanse as if he were eating healthy. The signifier is the young man eating breakfast. The signifier is a healthy life. Cafe and street are used as places. There is a self-presentation through food and health.

Scene 5

A young man tries a lot of clothes to photograph himself in front of the mirror. He takes many photos. Then he posts #effortlessselfie #oneshotwonder as if he tried out one outfit and got what he wanted in one shot. The signifier is a young man taking photos in front of the mirror. The signified is a happy body in a comfortable, casual, and stylish outfit. He used his own room as a space. There is self-presentation through clothing and body.

Scene 6

Four teenagers sit in the cafe. All of them only care about their phones. They take a photo together and post with the text "Love spending quality time with these guys" #goodtimes #laughs #besties. The signifier is four young people sitting in the cafe. The signified is four happy teenagers spending time together. The cafe is used as a space. Young people have self-presentations in sociality.

Scene 7

A feminine looking man wears a wig and puts on makeup. He shares his photo on social media. As the good comments come, he becomes happy. The signifier is a lonely man wearing makeup and a wig. The signified is a fancy, well maintained, fun life. The house is used as a place. There is a self-presentation through the body.

Scene 8

There is a couple in the house. The young woman wants to take a photo with her partner. However, the woman's partner does not want to take pictures. The woman shares it on social media by writing "Awwww my man xxx" #relationshipgoals #bae. The signifier is a couple. The signified is a happy partnership. The house is used as a place. Self-presentation is made through the relationship.

Scene 9

The young woman is left alone in the next scene. She posts the photo of her and her partner. However, she is aware that she is trying to create a virtual reality and she is unhappy. She lies on the bed in solitude. But when the like notifications come, she happily gets up and looks at her phone. There is virtual happiness in the created virtual reality. The signifier is a woman looking at the phone and the signified is virtual happiness. The bedroom is used as space. Self-presentation is tried to be established through social media and happiness.

In the YouTube video we are examining, technology has become an extension, an indispensable part of the human being, as we claim. All self-presentations are shaped through social media. Self-presentations are integrated with the space used and thus privacy also changes. In the video we analyzed, young people make their self-presentations over the body, sports, relationships, sociability, and work. In other words, certain phenomena appear in identity construction. However, the striking point is that none of these phenomena are real. An attempt is made to create an absent reality. Self-presentations in this reality bring along a certain use of space. Now, the consumption of space in this way for self-presentation takes space into an endless use. Thus, as the space turns into an object of consumption, privacy is depleted at the same rate. Everywhere and everything, from the bedroom to the bed, which is the most intimate area of the house, becomes an object of consumption and a show. This transformation of space and privacy in social media blurs the boundaries between private and public.

Conclusion

Our lives in virtual space inevitably change the way we perceive privacy because technology makes communication much easier and us in constant interaction, resulting in drastic changes in the patterns we are used to in our everyday lives. In McLuhan's (1964) words, the most fundamental point of change today is the fact that technology has become an extension of us, transforming the meaning and boundaries of the private sphere. There is a direct link between space and privacy. Space used to play a crucial role in determining the boundaries of privacy. However, today, the dissolution of space and the collapse of contexts in virtual space transformprivacy. The public and private boundaries of space become more and more blurred. Self-presentations are right on that boundary because there is a contradiction between the need for visibility and privacy of the modern, even postmodern, digitized subject. Like in many issues, there is chaos in self-presentation, roles, and identities in virtual space.

Social media platforms of digital technology provide subjects with the opportunity to meet their needs. If identity was one's definition of oneself in the public sphere, it is today a sort of self-presentation by which one seeks answers to who and where one is in the virtual world. Self-construction requires others. According to self-disclosure, self-exposure, or impression management of social psychology, one should be social and see oneself relative to others. On the other hand, there is the issue of privacy, which is in conflict with the need of people, especially modern people, to be visible. Privacy is in conflict with the desire to be seen. That paradox is prominent in the media, especially in virtual space, because privacy and self-presentation have been transformed in virtual space, where the private and public spheres are blurred. The virtual world is not independent of the real world because the former provides people with the opportunity to undo their failures (job, socialization, friendships, etc.) in an "ideal" form in the latter. Therefore, the self in the virtual world also acts like an alter ego. People know that the virtual world is not real, but they present their selves there because they give into their need for socialization.

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