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Selfie Motivations of Generation Y in Turkey within Visual Sharing Culture Context

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Abstract

In recent years selfie has become an inevitable part of social networking sites (SNS). With the substantial growth of profile-based SNS, users communicate and represent themselves through photographs, particularly with selfies. A selfie is a self-representation tool, more intensely among younger generations. In this research, we focused on motivations of Y generation to express themselves through selfie in Turkey. We specified 4 main hypotheses; social media usage, showing and defining themselves, social acceptance, and narcissism. In order to investigate this hypothesis, we focused on college students who are active SNS users. Semi-structured interviews conducted to reach in-depth information about their tendencies and motivations. Our findings supported hypotheses we identified.

As a result, participants have social networking accounts for a long time and are observed to be spending a long time each day on these platforms. Users utilize SNS to be present in the virtual world as well as to see the shares of other users. It has been observed that users take a selfie to share their social media identities, to be liked by other people, to show themselves better than they are in real life, to take the pleasure of continuous likes. When we examined the motivations of the users, we observed that there are some narcissistic tendencies. We have discussed our insights for the future research in line with such findings.

Keywords: Visual Communication, New Media, Self-portrait, Self-representation, Narcissism, Social Networking Sites



1. Introduction

Social Networking Sites (SNS) have become a major platform for communication, playing a crucial role in individuals' relationships with others. With the ease of access to these platforms via ubiquitous technologies (e.g., mobile devices), SNS have become an integral part of people's daily lives (Kim et al, 2016). Most users live with their smartphones, sharing every single moment about their lives via SNS.

Thanks to the SNS, self-presentation is one of the most popular phenomena in this era. The selfie is the most important part of this phenomenon, and it is not only a new and instant way to create "self-portrait" but also a way of communication and self-expression. Developed mobile technologies have played a role in increasing selfie sharing, as social media have a structure that allows users to visualize their representations more visually. Therefore, studies that investigate the factors (Kim et al, 2016) and motivations (Sung, et al, 2016; Diefenbach & Christoforakos, 2017) which influence of selfie-posting behavior have been carried out. In particular, for Millennials who are the first generation to have spent their entire lives in the digital environment (Bennett et al., 2008; Wesner and Miller, 2008), taking and sharing selfie has to become a daily habit. Recently, studies have been conducted about Millennials or Generation Y and their usage of SNS (Wilson et al, 2010; Bolton, et al, 2013; Eriş et al, 2013).

One of the most important aspects of SNS's is being a new and multidirectional communication way which has emerged as a part of visual culture. Is that why selfies become a phenomenon among all these shares? Of course, the young individuals' selfie motivations via SNS is the main problem of this research. However, self-portraits can be associated to centuries earlier. From Narcissus's love from himself in Ancient Greek to Rembrandt's tens of self-portraits, throughout the history, the manner of individuals' self-representation has many common points.

2. Literature review

2.1. A Brief Historical Overview of Self-portrait

A self-portrait is different from a portrait. Throughout the art history, self-portraits have kept some mysteries. Sometimes it is hard to understand why artists stare at us or what is the meaning of their glance. That is why self-portraits are always very interesting for the audience. More of us, from more countries, are more interested in self-portraiture than ever before. Self-portraits have migrated far beyond the church, palace, studio, academy, museum, gallery, plinth, and frame (Hall, 2014).

Self-portraits have taken part of artistic works since the ancient times. Conventional wisdom has it that in around AD 1500 individualism was born, and good quality crystal glass mirrors invented, thereby allowing people to see themselves clearly for the first time. From this perfect cultural storm came the irresistible rise of self-portraiture (Hall, 2014). Self-portraits were painted sporadically through the 15th and 16th centuries mainly as memoriae. From Albert Dürer (1471-1528), who was one of most and inventive creator of self-portraits of Renaissance, to Rembrandt van Rijn (1066-1669), who created one of the most unusual works in portraiture history by painting, etching and drawing himself tens of times (Hall, 2014; Alte Pinakothek, 1500), artists informed us about their appearance through theirs' self-portraits. As a rule, they originated out of a deep-rooted desire on the artist's part to be 'immortalized', and



they often bear references to mortality (van de Wetering, 2005: XXVI). Moreover, artists used self-portraits to solve artistic problems and to practice.

When we look at the nineteenth century, we can see a fascinating example called “The Portrait of the Artist or The Desperate Man” signed by G. Courbet. It portrays Courbet, staring at us. He seems to be falling or running. Fear, flight, dizziness; the flight and the falling are found again in *Mad with Fear* (Bonafoux, 1985:106). His self-portraits were related to the romantic approach, expressing his emotional and psychological states. Van Gogh was another artist who is one of the most well-known artists with his/her self-portraits. He painted himself over twenty times, gradually adopting the high-keyed palette and dabbed brushstrokes of the style that was called Neo-Impressionism. He was determined to use portraiture as a vehicle for self-expression (Hall, 2014). Van Gogh’s self-portraits are particularly soul-baring, giving us a clear indication of his ideas about himself (Barber, 2005:133).

With the invention of photography, having a portrait was no longer a privilege for just wealthy people. It rapidly became popular. Thus, just as the same way as the painters did before, photographers created their self-portraits by means of the camera. One of them was Robert Cornelius who took a photo of himself outside of his family’s store in Philadelphia in 1839. It is believed that his photograph was the earliest American self- portrait photo produced (Library of Congress, 2018). Our digital cameras can slip into a pocket or be a lens tacked onto a mobile phone. The first cameras, on the other hand, were huge devices. Just as the camera taking the photograph is visible in digital self-portraits taken in a mirror, so early photographers often included the tool of their trade in their self-portraits (Rettberg, 2014). There was some experimentation with the selfie in the 1970s – most notably by Andy Warhol – when the Polaroid camera came of age and freed amateur photographers from the tyranny of the darkroom. But the film was expensive, and it wasn't until the advent of digital that photographs became truly instantaneous (Day, 2013).

2.2. Selfie as a New Way of Self-Portrait in The Digital Age

Selfie was chosen by Oxford Dictionaries as Word of the Year in 2013, indicates to “A photograph that one has taken of oneself, typically with a smartphone or webcam and shared via social media”. Images tagged as #selfie began appearing on the photo-sharing website Flickr as early as 2004. But it became popular with the introduction of smartphones – most crucially the iPhone 4, which came along in 2010 with a front-facing camera – that made the selfie go viral (Day, 2013). Nowadays, it is easier to take pictures with smart mobile phones that perform many tasks and operations instead of carrying a camera. Transnational companies, which are in competition for developing technology, have standardized their products with lenses that function as a professional camera. The competition not only has made it possible for mobile phone manufacturers to improve the quality of rear-camera but also allow them to develop a front camera that users can show themselves during online communication. The quality of the front camera has stood out as a competition material, especially as the popularity of selfie has spiked up all around the world. Manufacturers aim to target the users with advertisements such as "choose the model with an improved front camera for a better selfie".

Selfies have become the catchall term for digital self-portraits abetted by the explosion of cellphone cameras and photo-editing and sharing services. Every major social media site is overflowing with millions of them. Everyone from the Pope to the Obama girls has been spotted in one (Wortham, 2013). A Selfie is a format and a platform to share who you are.



Selfies can be seen as an exploration of self and a fulfillment of the need to see yourself as others perceive you. Selfies have changed aspects of social interaction, body language, self-awareness, privacy, and humor, altering temporality, irony, and public behavior. It's become a new visual genre - a type of self-portraiture formally distinct from all others in history. Selfies have their own structural autonomy (Saltz, 2014). Today's selfies are different in that they are a true vernacular genre. They are rarely exhibited in art galleries; instead, they are shared with friends and followers on social media (Rettberg, 2014).

Selfies are increasingly prevalent on social media and a central topic of discussion in the popular press (Carmean and Morris, 2013). Current Instagram statistics illustrate that 700 million active users and 40 billion photos shared with 4.2 billion "likes" per day for all photos uploaded. Moreover, average 95 million photos uploaded per day all around the world (Instagram Press, 2017). At the end of the March 2018, the total number of user images and videos hashtagged with the word #me, #myself, #self, #selfie, #selfies, and #selfportrait through Instagram is about 741,576,700 and #selfie accounts for 340.989.652 of them. Moreover, with the use of the filter function, we have the opportunity to become even more fascinated with ourselves by stylizing our images to look as though they are from the past. The filter function simulates the look of physical age on photographs, which gives our selfies more importance than average self-portraits (Wendt, 2014:9).

On one hand, this phenomenon is a natural extension of threads in the history of photography and self-portrait and technical innovation resulting in the increasing democratization of the medium. But on the other, the immediacy of these images – their instantaneous recording and sharing – makes them seem a thing apart from a photograph that required time and expense to process and print, not to mention distribute to friends and relatives (Rawlings, 2013). As a product of networked camera, selfies have key differences from former versions of photographic images. They are not only having a part of the visual culture but also user-generated content within new media technologies.

As the third quarter 2017, Facebook had 2.07 billion monthly active users and Twitter had 330 million monthly active users. Also, August 2017 statistics indicated that the 3.81 billion people were active internet users and 2.91 billion were social media users (statista.com). This number proves that all these profile-based social networks are of significant importance in our daily lives.

With the emergence of profile-based social networking sites, online self-presentations are no longer limited to text-based descriptions. The profile photograph is now a central component of online self-presentation and one that is critical for relational success (Hancock & Toma, 2009:368). As mentioned above, most of the artists have made their self-portraits to express their feelings and to be immortal or to try new techniques in their arts. However, recently, users aim about sharing their selfies is changing. They may post selfies to get the approval of their friends, to get "likes" or to just say "I am here!". Also one of the most important issues about profile-based SNS is that people can share their photos whenever and wherever they are, taking feedback instantly. Accessibility of social platform via selfies may cause narcissistic and attention-seeking tendencies. People desperately need to be approved by others. Therefore, people share more and more selfies to represent themselves via social media, turning into a narcissist. Chamorro-Premuzic (2014) emphasized this: "Welcome to the age of digital narcissism, a world of endless ostentation opportunities and unlimited bragging possibilities. Showing-off has never been easier and, ironically, more celebrated". According to Gnambs and Appel (2017:2), the asynchronicity of communication on SNS



gives users the opportunity to craft their self-presentations meticulously. Moreover, users can have an opportunity to access a great number of other individuals easily, this was of communication is different from pre-Web 2.0 era. So, that may stimulate narcissistic and hedonism-related tendencies.

Narcissism, pathological self-absorption, first identified as a mental disorder by Havelock Ellis in 1898. Narcissism is characterized by an inflated self-image and addiction to fantasy, by an unusual coolness and composure shaken only when the narcissistic confidence is threatened, and by the tendency to take others for granted or to exploit them. The disorder is named for the mythological Narcissus, who fell in love with his own reflection (Rhodewalt, 2014). Narcissism refers to a personality trait reflecting a grandiose and inflated self-concept (Buffardi & Campbell, 2008). Narcissism is associated with a high degree of extraversion/agency and a low level of agreeableness or communion (Miller & Campbell, 2008; Paulhus & Williams, 2002). Unsurprisingly, narcissism levels have been rising for decades. Such increases pre-date social media but they have clearly exacerbated since its emergence. At the same time, there has been a decline in altruism and empathy levels since the advent of Facebook and Twitter (Chamorro-Premuzic, 2014). A significant amount of research about narcissistic personality traits and social media usage with different age groups has been conducted (Buffardi & Campbell, 2008; Ong, et al, 2011; Leung, 2013; Wang, 2016; Gnambs & Appel, 2017). On the other hand, researchers have discussed that selfie sharing is related to narcissistic tendencies (Buffardi & Campbell, 2008).

SNS provide an environment to individuals that they can construct and control their identities online, managing self-representation strategies to convince others (Zhao et al., 2008). In the postmodern era of identity construction, the selfie has paved the way for masses of hedonist users as people take pleasure in looking good and show themselves in the best way. According to Turkish Language Association (TDK), hedonism means pleasure-seeking. Although the origin of the word hedonisme, which is a French word, is based on philosophy, it is now used on a common basis. It is a well-known fact that people take pleasure of disclosing themselves and getting likes in the era of the internet. Pleasure-seeking is a natural phenomenon for human-kind and its philosophical origin dates back to Socrates. Social networking sites with their updates for pleasure and enjoyment, especially, Instagram, which is the most popular photo and video-sharing application, pave the way for a more extensive narcissist tendency by providing selfie modeling and add-ons for users to take more pleasure. Schopenhauer, one of the most significant connoisseurs of the German philosophy, defines hedonism as the spiritual emptiness and describes it as the primary illness of the throwaway society individuals, who lack art, thought and aesthetics (Örs, 2018).

2.3. Self-Representation and Y Generation in Turkey

The winds of the selfie, which spreads like wildfire, are felt in Turkey as well, where the use of the smartphone is considerably high. It is observed that Turkish users extensively share selfies, especially in SNS. Users in Turkey is closely following technological developments and use of SNS is also quite high. Taking the intensity of social networking sites use, it has been observed that 63% of the population is an active SNS user by 2018 and they spare their three hours a day only to use SNS (wearesocial.com, 2018). It is also observed that Facebook has around 51 million users, 55% of whom are 18 to 34 years old, while Instagram has 33 million active users (wearesocial.com, 2018). Each user checks his/her Instagram account about 13 times each day (xtrlarge.com, 2016). When we assess the use of selfie by the Turkish



users while they share photos on Instagram with the hashtag, we have observed that #ben (#me) hashtag has reached 5 million.

One of the most significant reasons for Turkey to take the top rank in statistics for social media use is that it has a young population. There are 25,416,508 people within Generation Y in Turkey (TUIK, 2016). The definition of generation Y based on the generational cohort theory which is mostly used by marketers and academicians, and this theory has been recategorized by a couple of experts. Howe and Strauss's (1991) categorization has been used: The Silent Generation (born between 1925 and 1942), the Baby Boomers (born between 1943 and 1960), the 13th Generation (born between 1961 and 1981, also known as Generation X), and the Millennial Generation (born between 1982 and 2000, also known as Generation Y).

This generation, which cares about freedom and technology, exhibits an image of self-love, self-confidence and self-value. Generation Y comes from English Gen Y. In other words, "Generation Youth" (Tükel, 2014: 14). Palfrey and Gasser (2008:1) called as Digital Natives those who born after 1980, when social digital technologies, such as Usenet and bulletin board systems, came online. They all have access to networked digital technologies. And they all have the skills to use those technologies.

Generation Y actively contributes, shares, searches for and consumes content – plus works and plays – on social media platforms. Service managers and researchers are interested in Generation Y's social media usage because it may be a harbinger of how people will behave in the future (Bolton et al., 2013:245-46). Previous researchers have examined that the connection between Millennials' social media usage, motivations and narcissism (Bergman et al., 2011).

Cartesianism and cognition of modernism correspond to the era of symbol and image with postmodernism in the age of change, which is presented by postmodern era. The transfer of symbol and image through an intensive splash by the media to the people as well as nesting of reality with virtuality via hyperreality and media to use images for the splash, which represent the symbol-image components, make the difference inexplicable. Sign consumption, as Baudrillard (1970) refers to, also represents the consumption of pleasure. Selfie, which is started by the media, has indirectly been transformed into sign consumption and as we have expressed earlier, people choose to consume for a better selfie.

3. Aims of the Study

The main purpose of this study is to examine selfie motivations of Y Generation in Turkey. Moreover, the current empirical study have several aims:

First, an exploration of Millennials' selfie sharing preferences. We focused on the frequency of SNS use and the social media platforms they prefer.

Second, an exploration of the relation between selfie and identity. The importance of environment and other people in selfies has been addressed.

Third, an exploration of reasons for sharing a selfie, personal and social values. The aim of this study is to focus on the opinions of Y Generation university students, who are living in a multicultural country like Turkey on social acceptance and selfie.



Last, an examination of the selfie and narcissistic behaviors. We focused on their ideas about appearance, getting likes, psychological mood, and their expectations from the selfie.

4. Method

Participants were 15 college students who have multiple SNS accounts and are active SNS users since undergraduate students use SNS extensively. Participants were the students of Yildiz Technical University in Istanbul and Akdeniz University in Antalya. Both cities have multicultural demographic structure. Furthermore, participants whose age range represents Millennial generation were selected using random sampling (Büyüköztürk et al., 2013:163).

Semi-structured interviews were conducted (Groeben, 1990; Flick, 2009; Patten and Newhart, 2017:161) in order to reach in-depth information about selfie motivations of Millennials. Interview questions were prepared considering 4 main hypotheses; Social media use and preferences, showing and defining themselves, social acceptance and narcissism. In this research, in order to analyze qualitative data in detail, Grounded Theory (Corbin & Strauss, 2008; Charmaz, 2006) and Content Analysis (Krippendorff, 2004; Yıldırım & Şimşek) were applied. Each interview was recorded and transcribed into Excel sheets. The sub-themes, which we have created, have been illustrated in the tables. We have transformed the hypothesis into texts upon deciphering the audio recordings and coded them individually for each participant.

5. Findings

As we coded the data, we observed that users primarily try to define their identities in SNS via selfie and then feel the need of social, communal and peripheral acceptance and illustrated some narcissistic tendencies. Therefore, we structured the themes in the context of such flow.

Theme 1: Social media usage and preferences

Table 1.1. Social Media Use Time

SUB-THEME 1.1	Answer	<i>f</i>	%
Social Media Use Time	C.1. 0-4 Years	2	14%
	C.2. 7 Years	3	20%
	C.3. 8 Years	5	33%
	C.4. 9-12 Years	5	33%
Total		15	100,00



The first question asked to find out usage periods of SNS. A large majority of 89% of users said that they have an SNS account for over 7 years.

Table 1.2. Social Media Frequency of Use

SUB-THEME 1.2	Answer	<i>f</i>	%
Social Media Frequency of Use	C.1. Always (Avg.5 min. break)	5	33%
	C.2. Frequently (Avg.15 min. break)	8	53%
	C.3. Hourly	2	14%
Total		15	100,00

When we examine the sub-theme 1.2, we observe that 86% of the users frequently use SNS. Some users have not been able to provide a frequency of use and stated that they use their accounts when it occurs to them and they are always online.

"I always look at my SNS accounts in my free time. I do not spend hours on SNS accounts, but I definitely take a look at them for 10 minutes while I am on the way. I keep checking all the time. Notifications and messages affect this frequency. I cannot provide any frequency because it is too much..." (User 2).

Millennials frequently use SNS because they prefer to stay connected and multitask through technology (Rawlins et al., 2008), spending a great deal of time posting pictures (Pempek et al., 2009), and they may prefer to connect and communicate via SNSs, so that they spent a plenty of time (Bergman et al., 2011).

Table 1.3. Preferred SNS

SUB THEME 1.3	Answer	<i>f</i>	%
Preferred SNS	C.1. Instagram	11	72%
	C.2. Facebook	2	14%
	C.3. Twitter	2	14%
Total		15	100,00



The table above displays the SNS preferences of the users. As a result of the interviews, we observe that Instagram is the social networking platform that people spend their most of time.

"Of course, it is Instagram. It greatly appeals to its audience and I think that visuality is important for me. It is simple and not tiring..." (User 15).

Previous researches indicated that there are different motivations of users to prefer Instagram; social interaction, archiving, self-expression, escapism, and pecking (Lee, Lee, Moon, & Sung, 2015).

Theme 2: Self-Representation and Self-Definition

Table 2.1. Selfie's Relation with Identity

SUB-THEME 2.1	Answer	<i>f</i>	%
Selfie's Relation with Identity	C.1 Yes	10	67%
	C.2. No.	4	28%
	C.3. Neutral	1	5%
Total		15	100,00

With regard to the relation between selfie and identity, most of the users think that selfie and identity are related to each other:

"I certainly think so. I reflect my environment and the things I care about in this way. Therefore, I reflect the things that make me who I am. (User 5).

According to Livingstone (2008), creating and networking online content is becoming an integral means of managing one's identity, lifestyle and social relations.

Table 2.2. Selfie Use in Profile Picture

SUB-THEME 2.2	Answer	<i>f</i>	%
Selfie Use in Profile Picture	C.1 Yes	12	80%
	C.2. No.	3	20%
Total		15	100,00



When we observe the answers regarding the choice of selfie as a profile picture, where the users are primarily seen, we can see that people prefer selfies by a majority: For instance, User 4 mentioned: "I use it. Because I can take the best picture of me. Furthermore, I can pose as I like as I can see myself".

Profiles both represent the individual and serve as the locus of interaction. Because of the inherent social—and often public or semi-public—nature of profiles, participants actively and consciously craft their profiles to be seen by others (Boyd, 2011). With the preferences of the majority of users, this result supports previous studies that were conducted about profile photographs (Wu, Chang, & Chih-Hung, 2015; Evans et al., 2008).

Table 2.3. Environment and other people for Selfie

SUB THEME 2.3	Answer	<i>f</i>	%
Environment and other people for Selfie	C.1. Important	12	80%
	C.2. Not important	3	20%
Total		15	100,00

The following answer supports the conclusion that the environment and other people are important for a selfie:

"It is important. I also want the environment to be shot well. I am the most important element in the picture rather than the place I am in and also the background should not be so crowded. Other people are also important for selfies. It's like saying 'we're together'. It is valuable for it is a memory. It is not important for me to reach more people in this way." (User 7).

Archiving or documenting is one of the motivations for selfie posting (Sung et al., 2016; Sheldon & Bryant, 2015).



Theme 3: Social acceptance

Table 3.1. Why Other Users Share Selfie

SUB-THEME 3.1	Answer	f	%
Why Other Users Share Selfie	C.1. Space	1	5%
	C.2. Imitation	2	14%
	C.3. The concern to be Liked	5	34%
	C.4. Self-Representation	6	47%
Total		15	100,00

There are multiple reasons for selfies to be shared by users. But in particular, users tend to be liked and display themselves. This can be defined as a behavior that reveals the narcissistic aspects of the users (Alanka & Cezik, 2016).

" I have no idea about it and I tend to share less selfie for people share selfies too much. And they get more likes that get only my nerves. That means that people need it; for instance; I dress like this etc. They may be trying to show themselves. Showing themselves that they are better and happier than they are actually are. They show more than they have got. Normally, they are not that attractive and do not wear make-up. People tend to show themselves as a holy person on Instagram. Particularly, people want to be like internet celebrities or famous people." (User 1).



Table 3.2. Positive and Negative Impact of Selfie in Social Context

SUB-THEME 3.2	Answer	f	%
Selfie and Positive Impact	C.1 Yes	8	55%
	C.2 No	7	45%
Total		15	100,00
SUB-THEME 3.3	Answer	f	%
Selfie and Negative Impact	C.1 Yes	7	45%
	C.2 No	8	55%
Total		15	100,00

Selfie is also a way of an update and a change for users. Sometimes, it is a way of saying hello:

"Selfie is like saying hello. A reminder, you keep yourself up to date. I keep myself updated this way because social media is constantly changing. " (User 3).

The use of Selfie to show oneself differently than one is in the pictures that one share (only as a portrait) illustrates that there may be some socio-psychological traumas in the social life:

"On the downside, people can show themselves very differently than they really are. This may be a problem in their real-life social environment. " (User 11).



Table 3.3. Users' Like for Selfie

Sub Theme 5.1	Answer	<i>f</i>	%
Users' Like for Selfie	C.1. Depends on the person	7	46%
	C.2. I generally like	5	34%
	C.3. If it looks good	3	20%
Total		15	100,00

Almost all of the social networks have a like button. Users actually communicate and send messages in this way. This indicates that likes of users depend on the person. The table above illustrates that users like selfies of the people that they like or are interested in rather than selfies look good.

"I feel obliged to like it if he/she is my close friend. I also follow beautiful photo pages which I aesthetically like. I like their selfies ". (User 10)

"I Like. I give like to people that I love more. I frequently like in line with my frequency of use." (User 5).

We observe that users like the selfies that their friends share compared to other selfies. This may also indicate that users get information about the people that they follow via selfie. Surveillance or getting knowledge about others are one of the motives for SNS use (Whiting and Williams, 2013; Sheldon and Bryant, 2016).



Theme 4: Narcissism

Table 4.1. Why Selfies Get More Like Than Other Pictures

SUB-THEME 4.1	Answer	f	%
Why Selfies get more likes	C.1. Feeling valuable	6	40%
	C.2. The feeling of looking good	4	27%
	C.3. Being happy	3	19,5%
	C.4. Meaningless	2	%13.5
Total		15	100,00

Narcissism, one of today's social illnesses, shows itself every day, especially in social networks. Nevils and Massie (2014) realized that there is a strong direct relationship between social networks and narcissism and found that narcissism and selfies stand out.

"I think I'm better. It provides ego satisfaction. However, if a selfie of mine does not get many likes, it does not affect me." (std. 10)

"It makes me think I look more beautiful and lead me to take more selfie. And this makes me happy. It provides ego satisfaction." (User 7).

SNS's enable individuals to bolster their egos on the basis of instant feedback from potentially large numbers of other individuals (Andreassen et al, 2017; Gnambs & Appel, 2017).

Table 4.2. Appearance in Selfie

SUB-THEME 4.2	Answer	f	%
How does appearance make people happy in Selfie?	C.1. As I am	7	46%
	C.2. Physically good	2	14%
	C.3. Better than I am	6	40%
Total		15	100,00



The results of the Narcissistic Personality Inventory (NPI) with translation into Turkish (Atay, 2009:191) illustrates exhibitionism, dominance, superiority, authority, claiming, exploitation, self-sufficiency respectively according to the factor variance.

The inventory includes everything, that support narcissistic tendency, which is related with our study such as: Enjoying compliments, like to be a center of attention, not being like everybody, thinking that you are special, enjoy establishing authority, manipulating people, love showing off, being a good story-teller (Alemdar et al.: 2017).

Accordingly, it is accurate to say that more than half of the users in our study have a tendency to look better and more attractive:

"To appear better and happier than I actually am. More handsome and mentally better than I actually am." (User 1).

Users who have narcissistic behaviors, are more likely to show greater intention to post selfies on SNSs (Kim, et al., 2016).

Table 4.3. Selfie and Mood

SUB-THEME 4.3	Answer	<i>f</i>	%
Selfie and Mood	C.1. When I feel better	5	34%
	C.2. When I feel happy and cheerful	7	53%
	C.3. When alone and bored	1	13%
Total		13	100,00

When we analyze the table, we see that SNS users interviewed share when they are happier or feel better. This is an indication that people act when they are happy.

"I share a selfie, if I am happy that day and if the weather and light are good. Being cheerful. If I had a nice day, I'd like to leave a memory for that day. I do not share if I am unhappy" (User 6).

"How I look affects more than my mood. For example, I share a selfie if my make-up looks good that day even if I am unhappy" (User 3).

Users indicate that they generally share a selfie when they feel cheerful and good. We can say that selfie is a fun activity when people are happy and cheerful. Consistent with the findings of previous research on narcissism and entertainment in SNS, the narcissistic behavior seems to have been motivated by a drive for entertainment (Wang, 2016).



Table 4.4. Expectation from Selfie

SUB-THEME 4.4	Answer	<i>f</i>	%
The expectation from Selfie	C.1. To be noticed	11	74%
	C.2. Information	2	13%
	C.3. Happy	2	13%
Total		15	100,00

The table above displays the users' expectations from selfie. As a result of the interviews, we observe that being noticed by other people is very important for SNS users.

"To be liked. To show myself. It sounds like I have to share regularly. I feel the absence of it" (User 7).

According to Leary (Oxford University Press, 2013), selfie stems from basic human motives and one of them is to attract attention from other people. Because people's positive social outcomes in life require that others know them, people are motivated to get and maintain social attention. By posting selfies, people can keep themselves in other people's minds. Besides, these findings have parallels with the studies asserting that the narcissistic behaviors are correlated with the purposes such as attention seeking, communication, and entertainment (Sung, et al, 2016).

Table 4.5. Checking Comments on Selfie

SUB-THEME 5.3	Answer	<i>f</i>	%
Feedback about Selfie	C.1. Who likes	10	67%
	C.2. How many people liked	3	20%
	C.3. Insignificant	2	13%
Total		15	100,00

Users enjoy a different pleasure and happiness if they are liked. The frequency and prevalence of these features also allow consumption psychology to be nourished by like-pleasure associations. An individual who gets accustomed to the pleasure increases his/her shares for it



to be sustainable and follow regularly. However, the "liking" situation, which also motivates suspicion, curiosity and deduction, also creates an obsessive mood in the users.

"The life of a selfie is one day. :) I will look back at it in a short time. Initially, I check it very often (User 4).

"I check it again. It gives pleasure to see the likes. " (User 11).

Users give importance to gain others' approval about their selfies on SNSs (e.g, positive reactions from peers and reference groups) (Kim et al., 2016). That is to why they need to check updates about their posts.

6. Conclusion

Montaigne believed – like so many since – that self-portraits are uniquely direct, vivid, intimate and honest (Hall, 2014). Still, his thoughts are acceptable once selfies are used as a means of communication. People can express their feeling without words by using selfies.

Today's dominant ideology is that "advanced" capitalist system encourages people to consume and gives satisfaction and directs them to a new consumption material upon achieving the satisfaction. It also emerges as a postmodern transformation in social networks where images, photos and information are exhibited. Today, the image has become everything, and people coded themselves to be or appear to be good, happy, successful, popular, attractive, sexy, wealthy, superior, strong and center of attention at all times. To demonstrate this, individuals are active users in the social networking platforms, where everyone is involved.

As the analysis illustrates that people want to attract attention, be liked and appreciated when they share photos in their social media accounts. Liking of their own photos is an indicator of users to have a narcissistic personality. As the analysis demonstrates that people have indexed their lives to social networking profiles. Maybe, they spend the most productive time of the day in social media networks. At the same time, they often check their notifications. Who liked, commented on or repost? (re-post). This significantly triggers the hedonist emotions in people and reveals highly and beyond private shares. Accordingly, it is evident that the lives that are exhibited, that is to say, are seen, create different psychological urges in the individual that shares and observes. Örs's statements (2018) support the findings of the analysis.

"As the social media becomes a necessity in our lives, its impacts on our behaviors have also skyrocketed. We have a virtual world where we are happy to exhibit our personalities in ways that we do not or will not have and where we will show them off every second. The profiles that we can create as we would like in the media are a perfect opportunity for ego satisfaction for humankind that cares about himself. We choose to pretend and do not talk about our negative aspects. If we do not make "fancy" shares and reach enough followers, we become unhappy. In such case, our desire to be liked leaves its place to the fear of rejection."

As a result, a significant part of users who use social networking account has become hedonist and lives in a way to penetrate unreality into the reality in a digital addiction. The social networking sites, which structurally reveal and trigger a set of urges, are transforming into a psychological spiral which makes individual addicted to the social networking sites and



individual himself. Baudrillard (1970) drew attention to consumption psychology, different appearances, and material implications almost fifty years ago. What he meant by the material relationship is turned into the network of virtual relations today and materiality, which makes individuals feel privileged, has started to show itself through social media. Consumption continues to expand as the social media prevails, with today's technology offering the opportunity to expand even further. Individuals not only consume the materiality but also the pleasure of social media. The individual, who feels the need for a continuous pleasure such as the desire to consume, takes the form of a narcissistic mass and observes the private lives of others and takes pleasures of likes that he gets. Social networks, which have spread throughout the society and turned into some sort of disease, have become an essential space to use and share. As this happens, individuals stand out with a selfie, which makes the selfie an indispensable element between the users. While users have taken photos of their surroundings early on, now they started to take photos of themselves, thereby increasing the narcissism-centered hedonist users as we have expressed earlier. These psychological impulses that are natural for humankind become more evident and common with selfie. The selfie has transformed into a material for consumption and our analysis indicates that every selfie has a tendency of pleasure and narcissism. Sub-theme 5.3 User 4). Finally, while it is pretentious; we can say that everybody likes himself and takes pleasure in doing so.

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