

Original Research Article

Self-representation: A review on Selfie Photos in Social Media According to Goffman's Dramaturgical Theory

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Abstract

Introduction: Presenting a selfie photo as a form of expressing self-identity has turned out a common behavior. Showing our selfie photos in various environments, decorative spaces, and situations, with different attitudes, whether in familiar or unfamiliar groups of people, is built on structures that, despite our desire to present a perfect appearance of ourselves, interactively affect our identity. Partial or major self-censorship of our characteristics that are either undesirable to us or there is no reason to present them arises from being aware of this fact. A huge part of liking or disliking our selfies is the outcome of receiving likes and dislikes from our addressed followers. This research aims to find the reasons for presenting some kind of selfie images on social media based on the theory of 'Presentation of Self' by Erving Goffman or Goffman's Dramaturgical Theory to understand the motivations behind these behaviors in more detail.

Research Method: First, the theory of 'Presentation of Self' by Erving Goffman has been described by adopting a descriptive method; and then by explaining the selfie photos, it has been tried to analyze the implications of this theory to this kind of photography in social media. In this research, by using a qualitative method, and relying on several case studies acquired by the Instagram photo-sharing network, the implications of Goffman's theory have been explained. The photos reviewed in this research (10 photos) were selected out of a hundred photos in user profiles as the research statistical population, based on a comparative classification, and relevant to the research topic. To describe and analyze the theoretical subjects, several original research articles and e-books were adopted.

Findings: The individual and social identical patterns and the attempt to present a proper selfie in social media are more frequent, flexible, and even interactive compared to the real world due to the self-management nature of these environments.

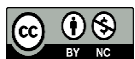
Conclusion: Social media has brought a new public space that enables multiple identities. According to Goffman's theory, uploading a selfie photo can be interpreted as a play, in which the subject consciously manipulates his/her characteristics even in a slight manner. Besides this, by masking/unmasking a personality, the person expresses the kind of characteristics that respond to his/her desire to present an ideal image to acquire social acceptance.

Keywords

Inner Self, Selfie, Self-Presentation, Erving Goffman, Like, Dislike

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Introduction and Problem Definition

Photography, especially in current times, has a dual identity. On the one hand, it is an objective record and on the other hand, it is a part of our symbolic language in shaping the visual affair and expressing it. As such we give meaning to the concepts of 'who we are' (identity) and 'what the world is (quiddity) through this language. Photography has often been considered a means of representing pre-defined identities and discrete realities as if they were separate and independent. However, according to reliable documents, it can be mentioned that all these photos are part of the integrated realities. Photography has developed our understanding of the representation of cultural-social identity, and subsequently, the way we communicate and the application of visual culture in our modern lives. The functionality of the camera and photography speak more about the contemporary form of knowledge and our current perceptions of the concepts of identity than the external lived realities. According to the present digital culture, the relationship between identity and photo has been so entangled that the famous sentence by Descarte can be revised as below: I am in the photo, therefore I am. Identity is signified in the external form of emergence and now it is appeared in an imaging form. This relation is a kind of dialectical one; Their mutual transformation has evolved such that the subject/object of identity turns into the photo as the object, and on the contrary, the object/subject becomes aware of its identity through participation and response to this imaging process. In other words, turns into an image and the image becomes identity. A personal image, by having a unique meaning for its subject, becomes an icon by being shared in the public space of the social network, which is the image that appears in the form of a self-portrait by the transition from perceived self-image to integrate the fragmented self; Therefore, this emerged self-based on an idea of idealism, influenced by social outlines, struggles to prioritize the innovated self over the objective description of self. Finally, this emerged identity enters a cycle of interpretations and judgments, which represents the quantity and quality of the subject's social acceptance in the form of likes, comments, shares, and stories. Based on this theory human is an actor in a play that changes his/her appearance according to the play, the theme of the play, and the audience to realize his/her identity persuasion by receiving the highest positive feedback. This research aims to explain this desire for self-awareness in the process of self-evaluation, which takes place in selfie images, and, finally, it addresses the possible integration of the ideal self-image, based on Goffman's theory of self-representation or dramaturgical theory. Therefore, this research by examining some photos on Instagram pages as samples addresses the question of whether taking selfies and sharing them on virtual networks is a one-sided or a multi-sided show to reach success by getting votes from the audience.

Research Method

In this study, firstly, the theory of 'Presentation of Self' by Erving «Goffman» was described by adopting a descriptive method, then by addressing the meaning of selfie, it tried to adopt the theory with the approach of selfie photos in social networks. The relevant research articles and original e-books were used as study resources. By adopting several case studies on Instagram pages, the implications of Goffman's theory in the implementation stage are explained and justified in selfies. In this research, by using a qualitative method, and relying on several case studies on the Instagram pages, the implications of Goffman's theory in selfie photos were explained and documented. The target photos were selected out of one hundred profiles of users on Instagram pages as a statistical population of this study. The photos were classified comparatively, and then 10 images relevant to the research topic

were selected for more analysis. To describe and analysis of theoretical topics, the original research articles and e-books were applied.

Research Background

According to the literature review of Persian resources relevant to the research topic, some articles were obtained that targeted the idea of “Presentation of Self” by Erving Goffman”, as follows: «Hosseini, Pirak, and Mir Ala'i» (2019) in an article entitled “Meta-Analysis of Erving Goffman's Theatrical Performance [Dramaturgical Theory], studied this theory based on reflexive thinking and metatheoretical analysis. Some other articles have also reinterpreted interdisciplinary subjects targeting this theory. For instance, ‘A review of Erving Goffman's Dramaturgical theory and Harold Karfinkel's ethnomethodology in the play *Oleanna* by David Mamet’ by «Jahangiri and Ahmadian» (2013), «Analysis of the novel *Dream of Tibet* based on the dramatic metaphor of Goffman's theory» by «Hoseini and Salarkia» (2012) or «A Comparative Study of Women's Role in Two Bahram Gur in. *Haft Gonbad (Seven Domes)*» Pictorial Rugs Based on Erving Goffman's Dramaturgical Social Theory by «Dianati and Kakavand» (2022). Regarding the selfie photo, studies from different perspectives have been presented, including: «Iranian microcelebrities in the selfie frame: a semiotic study of the wisdom reputation on Instagram» by «Akbarzadeh Jahromi and Taghiabadi» (2019) in which the authors by addressing the subject of microcelebrities has described the Instagram platform as a social network and a space for the non-institutional changing of ordinary people into stars; To get this, five examples of photo profiles on Instagram pages who had more than 10K followers were studied. Finally, they concluded that in the age of digital communication, turning into a star is no longer an institutionalized issue like the traditional way, from top to bottom, in which people emphasize more on their gender characteristics to become stars. In the article titled «From Self-image or Self-concept to Self-portrait: Selfie Photo in the Context of Micro and Macro Analysis» by «Hosseini Davarani» (2013), the author describes the background of a selfie photo, its types and analyzes it from a psychological and social view. «Pouyanfar, Kiyani, and Hashemzadeh» (2020) in an article entitled «The Role of Communication Apprehension and Fear of Negative Evaluation in Using Instagram and Selfie. Human Information Interaction» by using a field study concluded that communication phobia and the use of selfie photos are significantly more among women than men due to the fear of receiving negative comments on Instagram pages. In another article titled «Selfie: The Emergence and Manifestation of Individualism in Art» by «Khankeh and Shokry» (2021), the authors first examined the mind-centered idea of René Descarte from an anthropocentric view, then addressed the self-portraits of some prominent figures throughout the history of art; they finally analyzed the Selffi phenomenon from the idea of contemporary individualism. Considering all these mentioned, among the Persian study resources, there was no direct reference to the concept of self-presentation in selfie photos from the view of Goffman theory. It should be noticed that the relation between a person's desire to show himself/herself in a selfie photo on social networks and the theory of Goffman in addressing self-presentation is considerable since it is imagined social networks in the physical society or corresponding to it and that the concept of self-presentation is considered a dynamic factor of mutual changes in them.

Ervin Goffman and the Theory of Dramaturgical Self

Goffman, by studying self-concept, argues that human action is like a theater performance. According to him, the oneself is a social act with various representations in different

contexts as if it is the real self of the person. The dramatic metaphor is based on the thought that persons have a set of faces, each of them being applied to a specific audience to create and maintain a certain definition of the situation they are placed in. According to the theory of Goffman, presenting an appropriate version of oneself is a specific cultural item, however, this intrinsic ability or desire is the same in all human beings, «The Masque and the threat of being caught in an embarrassing situation is a human constant» (Tseelon, 1995, 40). Here, the value of Goffman's opinion about self-concept is increased. Firstly, the conceptual complexity of his «doctrine of natural expression» is like a critical interpretation of theories that highly focus on cognitive processes or classification of self. The representation of this concept is mutually entangled with social contexts. Secondly, his emphasis on the dramatic aspect of our behaviors draws attention to the fact that our self-representation is always a dynamic process. This side of his theory opens a very necessary insight into concepts addressing self-issues and in this way introduces it as a central, inner, and constant issue. Goffman explains the «doctrine of natural expression» in a study that targets the gender-based nature of advertisements as follows: We believe that many personality characteristics can be expressed: intention, feeling, relationship, quality of information, health, social class, and other relevant issues. Traditional legends and local advice related to these signs, including how to fabricate them and identify the truth behind them, create a kind of folk science (Goffman, 1979, 7). Regarding the semiotic nature of expressive characteristics, he believes that in our daily lives, we are looking for the properties of objects (animate and inanimate) that are permanent and natural principles. This material is about the characteristics or inherent nature of people and objects. Relying on this information the reader of expressive features can interpret them from a semiotic aspect and acquire their achievable concepts. Goffman believes that these signs exist and are displayed, as they are intrinsic and at the same time required to be passed through the mind of the audience's awareness regarding the signs and symbols placed in them. Goffman, by addressing the quiddity of this specific material and presenting it, indicates that although it is the most recognized archetype of expression, [that means] «something that can emerge quickly in any social situation and is also the most fundamental characteristic of any personality» (Goffman, 1979, 6), but it is a complicated issue. He believes that human objects have an expressive feature and align themselves with their expressive concepts; This is how the iconic feature declares its extensive presence. Instead of trying to learn the features of the object's expression, here the object itself gives them to us generously and expresses them through ritualization and placing them in the form of symbols (Goffman, 1979, 7). Considering this structure, at least three items can be mentioned. First of all, assuming that there are probably an unlimited number of individual-specific characteristics, the expressive item is not the general structure of the performance or presentation, but the contexts based on the specific situations. The structural variants of individual expression are dependent on the variable conditions of each context of participation. Secondly, this process of expression has a social characteristic in its nature, so it cannot be defined based on an instinct matter: expression is not something based on an instinct feeling, rather it is a characteristic learned in society with a social role. People do not merely learn how and when to express themselves, as they learn to be the kind of object to which the doctrine of natural expression applies in the process of understanding it. They learn to be an object that has a personality, and to them, this expression is a kind of natural expression of personality (Goffman, 1979, 7). It should be noticed here that these characteristics of natural expression are not something that happens during everyday life, but instead are an integrated part of what we continuously produce in social situations. Thirdly, it is necessary to emphasize the

distinction between «biological elements», or the physical and natural characteristics we are born with; it also focuses on the personal image or acquired behavioral characteristics, according to the idea of Goffman. Our biological characteristics are different from our gender profile. Based on the theory of Goffman: these actions and attitudes are probably adoptable to our natural expression, except in cases when they This comment reflects the idea of Goffman on self-images, which are called «Gestural pictures» of a person's situation or the reality of one's inner self. These signs, symbols, representations, or personal expressions can be proof of our true selves but might be interpreted according to the semiotics and performance language associated with the type of individuality the person insists on. In other words, these can be a means for representing the social group we belong to.

What is a selfie?

According to «Webster's Dictionary», the meaning of selfie is «an image of oneself taken by oneself using a digital camera, especially for posting on social networks» (Fig 1). The online version of the «Oxford» dictionary has provided a similar but slightly more specific definition and has considered its technological aspect as well. The online version of the «Oxford» dictionary has provided a similar but slightly more specific definition by addressing its technological aspect. According to it, a selfie is «a photo that a person takes of themselves, usually with a smartphone or webcam, and shares via social media». Cambridge online dictionary defines this word as “a photograph that you take of yourself, usually with a mobile phone; Selfies are often published through social media. The Collins dictionary presents a relatively similar definition, but focuses more on the technical side of the work: «A selfie is a photo that you take of yourself, especially using a mobile phone camera». According to «Longman» the dictionary emphasizes more on its functional side: «a photo you take of yourself, usually to present it on social networks». These definitions, which entered the vocabulary around the year 2014, are generally complete and practically correct. They all emphasized more on the concept of self-object in a selfie image, its presentation in social media, and its presence in the growing technology of smartphone cameras and the global networks.



Fig 1. Selfie photography. Source: personal pages, (Right) lambiancam, (Middle) Tonykemplen, (left) Heyynnah.

A new style of recording self-images with smartphone front cameras flourished with selective backgrounds based on online sharing platforms as technologies of expression relying on a high degree of «critical self-awareness» (Tiidenberg, 2014). From many aspects, selfie photography is a representative of individuality, identity, and digital communication, and a brief review of the fact that our few studies and knowledge on selfies provide a framework for changes in the way of expressing and presenting self-identity in digital platforms. «Butler», in his book, «Bodies that Matter», shows in detail that 'Performativity is thus not a singular «act», for it is always a reiteration of a norm or set of norms' (Butler, 1993, 12). This means that the subject does not express or describe an inner truth, but performs, repeats, and imitates the norms, attributes, and codes of coherent behavior that constitute the idea of an inner core (Butler, 1990, 136). In such context, the gesture behind the selfie is significant due to announcing a certain identity, and at the performative level, it targets the power and continuity of the constitution of that identity (Fig 2). To comprehend this, a simple example can help: the figure shows a person who takes a selfie, intentionally or unintentionally, to draw a self-portrait with some sports equipment arranged to express male identity based on cultural standards, norms and stereotypes of male behavior (Fig 3). This selfie, which may be shared on social networks, is neither a male declaration nor a sign of turning to a man, but rather is a part of the complex chain of functions and modes of expression that people use to generate an integrated, continuous and linear pattern of male identity which is required at different occasions. This is one of the essentials of identity performance to satisfy the cultural demands of integrity, acceptance, and recognition. In this specific context, the selfie is a representative of masculinity that links a masculine identity to a set of characteristics (sports fan and professional athlete), because these kinds of cliches, despite being a challenging and subliminal matter are applicable images of quick and recognizable communication. The digital-based network constantly asks us to perform this, as it is an actual and efficient way to express and constitute behavioral identities.



Fig. 2. Selfie photography. (Right) Kandice Reid photography, (left) Rebecca. Source: personal pages,

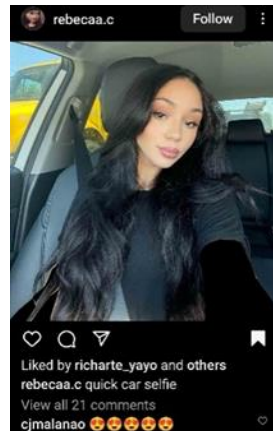


Fig 3. Selfie photography. Jordanfrostick. Source: Personal Page. Jordanfrostick.

To express ourselves through digital communication in the form of selfies, we are continuously under question in identity-based conditions that can be interpreted in such an image and presentation. The expression of Interpellation was first coined by the French theorist, «Louis Althusser» and expanded by «Foucault» and «Butler» to describe the confrontation of subject with language and founded power. Here, the dual role of the subject as a person who rules his/her identity and as an object should be considered. According to Althusser, subjects are exposed to both concepts due to interpellation. In the recent example of the masculine self-portrait, it can be said that the ideology adopts the subject who has masculine signs, asks him to display masculinity under the characteristics of a man and to choose the subject by finding special characteristics, and represents self-portrait which is specific to masculinity for following. Sports equipment is certainly attractive, as they are not necessarily associated with masculinity in all discourses. Here, selfies are interesting examples of the expanded influence of digital communication, media, and technology on our thoughts of identity, the representation, expression, and engagement in items of identity as social norms. Selfie photos are continuously shared on social networks in which, our profile data, the shared images, the relevant conversations, and past attitudes are all expressed with intention and with eagerness. However, due to the actions of liking, disliking, responses, and tagging by followers, whether friends or family, these self-presentations are challenged and cause the next presenting identity in these networks to be complicated and subject to constant changes. Therefore, selfie photos are part of expressing our individuality through adaptation, which are not away from constant criticism, as they are subject to judgment, liking, and tagging by followers through sharing, and are not necessarily under our control as a producer or even a consumer. Moreover, selfie photos act like a player's appearance and functional form of identity in the media context whether old or new. This means that the factors that identify selfie photos as selfies include the amateur photography tradition (Lister, Dovey, Giddings, Grant, & Kelly, 2013, 7) and are the outcome of certain gaps in cultural practices and attitudes towards the art of photography, initial idea, representation and individuality, especially in the context of present way of recording, captioning and sharing the representations of daily life that expose us to the more judgment from other people (Gabriel, 2014, 104). This includes a shift from the analog production of occasional selfie photos to the capabilities of digital recording, revising, selecting, and removing a large number of digital photos according to our priorities, and

also the current smartphone features to easily record selfies. Such cultural artworks of selfie photos sometimes have an unexpected presence, which indicates the complex and pleasant use of tools designed for other purposes, as they cause surprises arising from the desire for self-presentation and the need to be shared online.

Self-presentation in a selfie photo

People with social positions play certain roles or roles. Self-presentation behavior is in line with the social kind of self. It is a kind of behavior that a person shows to create, modify, or maintain an image in other people's minds or an attempt to direct the way others look at that person. It is a very significant dominant aspect of a person's social self, as it facilitates social interaction, social acceptance, and self-improvement. Self-presentation raises questions about identity formation and social behavior, thereby facilitating the way people build up and normalize themselves in a social environment. According to the words of «Jill Walker Rettberg», by introducing online graphic software, self-representation on social networks is initiated first by using texts, and then by adding images and sound. He says: «In the past few years, especially by increasing access to smartphones equipped with cameras and high-speed Internet for downloading images and video files, social media has also shown a greater attention to the images» (Rettberg, 2014, 3). In the history of taking self-portraits, some artists by applying body painting represented themselves through their art even before the advent of digital technology. According to «Rettberg», «some of the most interesting pre-digital self-portraits are those created by early photographers». (Rettberg, 2014, 8). Accordingly, just like today's digital cameras and cell phones, the first cameras functioned as powerful appendages to the photographer's body, sometimes showing fragmented and separate versions of themselves. Compared to early photographic self-portraits, digital self-portraits or selfies are shared on social media and not taken for showing in art galleries. Selfie photos, as a form of self-representation, are considered a form of self-documentation as well. According to «Rettberg» by sharing an online post, a person not only thinks about how to introduce himself/herself to others but also thinks about recording the moments of his/her life. Digital technologies allow us to see our image at the same time as recording it. He also claims that «...creating and sharing a selfie photo or a set of selfies is an act of self-perspective and self-creation» (Rettberg, 2014, 12) (Fig 4). According to him, creating a selfie photo is like creating a text. In social media, people see others as texts which are meant to be read and interpreted. In this way, people, as readers or interpreters of texts, consider the self-expression of others as a representation of themselves. In addition, in the article «We are what we post? Self-Presentation in Personal Web Space» (2003), «Hope Jensen-Schau and Mary C. Gilly» address self-presentation and self-expression in digital virtual spaces. According to them, consumption can be defined as a self-definition and self-expression behavior, as the products or brand names that people use are usually those appropriate for themselves and can express their identities. With the emergence of digital technologies and wide networks, the virtual world has become an emerging platform for customers to introduce and present themselves. «Web-based networks are virtual digital environments that occupy neither space nor time and are discursive environments, where people actively interact with each other for work, learning, or entertainment» (Schau & Gilly, 2003). About 30 years ago, this consumed culture of photography was discussed by «Sontag». According to him, «taking a photograph means placing oneself in a particular relationship with the world that feels like knowledge - and, therefore, like power» (Sontag, 1977, 2). Based on this idea, with the emergence of photography in social media, people try to control and frame their perfect lives to represent

them to others and themselves, as they purposefully manipulate and present the images of social spaces on Facebook, Instagram, and other similar environments. It is considered a form of violence inflicted by social media for self-expression, where people make their identity to be presented, idealized, and become famous. Shaw and Gilley added that «consumers ... communicate through symbolic and digital motivations. The personal web space provides them the possibility to use symbols and signs to create digital collages to display and express their self-concepts. The consumers who build up personal websites engage in acts of identity confirmation and ... reveal their true self and multiple true selves» (Schau & Gilly, 2003). Accordingly, new modes of self-expression by consumers represent innovative strategies of self-presentation that influence the discourse of self-presentation and individual belongings. According to them, «self-presentation is mediated consumption practices and depends on the influencers who show signs, symbols, brands, and actions» (Schau & Gilly, 2003). «Rettberg» affirms that the self-representation of Shaw and Gilly express different images or minimalist presentations of oneself (Rettberg, 2014, 35). Self-presentation is something about the manipulation of signs and representation and a kind of embodied experience. In a similar argument, «Warfield» in his article «Making Selfies/Making Self: Digital Subjectivities in the Selfie» (2014), discusses that selfie is a camera, mirror, and stage for young women (Warfield, 2014, 2). He also used the Dramaturgical Theory theory of Goffman as a model to describe the subject in a selfie as a performer of self-expression. Goffman compares social interaction to theatrical scenes, the one-self to the actor on stage who acts in different roles, and other people representative of the audience reacting to the performances. «Goffman» says that people try to control the impression they make on others according to the situation in front of others (Goffman, 1959, 8). According to him, the inner self is aware of the multiple roles that a person should play in different situations and circumstances (Elliot, 2001, 50). Therefore, a person is a creative thinker in making his identity to perform these different roles on stage (Elliot, 2001, 34). Warfield believes, many young women also think of moral considerations while presenting themselves online. For example, according to a young woman, «I'm looking for the best [photo], but I'm not going to post a selfie in my bedroom ... you are going to get judged by others». (Warfield, 2014, 4). Another young woman said, «I post a nice picture on Facebook, but not a s e x u a l one. If so, I might have put it on Instagram». These alerts and awareness in posting and sharing selfies show how these young women control their actions on social media, whether online or offline, in public spaces or private (Fig 5).



Fig 4. Selfie photography. Source: personal page .devarj_raut.



Fig 5. Selfie photography. Source: personal page. heyynnah.

This reflection of Goffman's idea targets two areas: front stage and backstage. The front stage refers to the stage where the actors are in connection with the audience, but the backstage refers to the place where the actors and audience show their inner selves away from their roles. Self-presentation creates an identity for the inner self because it acquires meaning and confirmation by influencing the audience. «Goffman» indicates that «the frontstage of self-presentation usually ignore aspects of identity that are meant to be inappropriate in the social environment or public interaction, in opposite to the back area where the person is not concerned with revealing the inner-self» (Elliot, 2001, 36) (Fig 6). Goffman believes that this dramaturgical performance image of oneself clearly describes the way people present themselves to others. This kind of representation determines how individuals show themselves in selfie photos. In agreement with this approach, «Rottberg» states that selfie pictures reflecting self-presentation and self-perspective are growing with the continuous expansion and increasing rates of posts in social media. People represent different appearances of themselves and change these self-manifestations in social media over time (Rettberg, 2014, 35). In other words, we are presenting a different image of ourselves by choosing variant profile images (Fig 7).



Fig 6. Selfie photography. Source: personal page .devarj_raut :.clodxplore.



Fig 7. Selfie photography. Source: personal page. Andersson.

On social networks, we not only represent our different appearances to different groups of audiences but also continuously change our self-presentation over time. The analysis of Goffman's dramaturgical theory provides a proper structure for addressing identity expression. Social networks, by showing a broader picture of cultural behaviors and focusing on individuality, self-narrative, and mutual relations, are highly entangled with Goffman's theory. He also refers to self-consciousness and self-presentation in different contexts and its practical implications; it means «what people give» and what «is given off». According to Goffman, a person performs identity through both controlled and uncontrolled forms of expression. On social networks and other virtual forms of communication, the applicant's approach to performing self-expression refers to the various forms of activities including posting, updating, and uploading photos and videos that appear both in controlled and uncontrolled forms of expression, which have up and down according to the intention of the user. people have become more aware of each other's lives. Today's users provide more information and control over their profiles. Knowing that social networks as a place of interaction play an important role in introducing their individual and social status, they try to play a favorable game in these societies that are defined in a bipolar way between themselves and the Internet. To understand the ritual elements in online social interactions, one should also refer to a term called face32. According to Goffman, face is a positive social value that a person considers very seriously and expresses in an individual or collective relationship. By increasing the use of social media and platforms, people have become more aware of each other's lifestyle. The current users of social networks, provide more information and have more control over their profiles. Knowing that social networks are a platform of interaction that plays an important role in introducing their individual and social

status, the users try to perform an acceptable play in these network societies that have a dual characteristic linked both to our inner-self and social media. To understand the culture of social interactions, it is required to address another term called “face”. According to «Goffman», ‘face is the positive social value that a person claims for himself very effectively, by the line others assume he has taken during a particular [social or personal] contact’. If a person cannot provide the necessary information about his social value, his social face will be questioned. Moreover, if a person can't adapt himself to the situation in a social communication consisting of different people, his face will have no value (Goffman, 1979, 5-8). With rapid growth and changes in graphic filters in social media like Instagram, people continuously change their appearance based on the priorities of their followers. Fashion bloggers are constantly trying to show off their special beauty by controlling their faces and fashion items to show a kind of cultural style and to persuade their followers. In this particular case, the Instagram platform acts like the play stage and fashion bloggers try to make the best possible impression by posting the most favorable photos of their lifestyles. It is interesting to know that the happenings of their personal life, or backstage, may never be reflected in their photos. «A person's ability to express himself effectively involves two completely different types of signified actions: the expressive mode he offers and the expressive mode he expresses» (Goffman, 1959, 2). “The second example is actually out of a person's verbal or visual control. According to the self-presentation theory of Goffman, in a social network, like Twitter, a real person expresses a character (=personage) in different ways, plays on a stage, and communicates with different types of audiences. Users are increasingly involved in the culture of being attractive to receive more likes. Receiving likes is a symbol of reputation and popularity. The definition of attractiveness, although is defined as a very subjective concept, it seems it conveys a new significance. All kinds of manipulations to display body gestures, ambiance, accessories, time, and space govern the scene, presentation tricks, and so on, have set new standards for captivating. The photos we post address significant identity clues. Self-presentation on digital networks, according to the interpretation and comprehension of the audience, has put us in a very unstable and shaking position. However, these social environments have provided us with multiple identities, which gives a sense of freedom to many people. At the same time, we should not ignore the fact that this situation can put us in danger of feeling empty inside while presenting ourselves. These emerging digital media have become an identity symbol, which has turned our inner selves into single words and actions.

Conclusion

Social media has created a new public space that provides us with multiple identities. These conditions allow persons to present themselves in many different ways to add value to their real selves. It is hard to ignore the relevance and significance of Goffman's theory regarding the emerging time. This new media has provided a suitable source of feeding for creating multiple self-presentations. By using personal profiles, web links, digital biographies, web blogs, photos, and status updates, people can now create a new list of followers. This emerging media allows users to reveal features of their identity that have been hidden until now, and at the same time, they can show a free sense of their appearance. According to Goffman's theory, posting a selfie photo can be considered as a play on stage, in which, the subject consciously handles his/her appearance with his influencing management, even if only partially. After all, by masking/unmasking, the subject reveals the personality traits that will introduce a beautiful and ideal image of him in the social media environment. Moreover, by masking/unmasking, the subject reveals the personality that represents a

beautiful perfect image in social media. It can be indicated that the kind of personal identity we present in real life, based on our learning, occasions, agreements, desires, and social class, now has an additive interactive form in virtual spaces. This increased interaction continuously updates our self-concept and brings us a huge amount of identity images for a positive effect. So it is clear that, based on social acceptance, we will post those acts, decorations, plays, and gestures that, by satisfying our followers, are highly attractive to our future followers and also confirm our self-image.

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