

Pieces of Me: Selfie Culture Trends

Dian Arymami⁵⁵

Abstract

The concept of selfie has become a culture that creates an illusion of the self. It is a global phenomenon, in everything from users' embrace of the activity to selfie-inspired marketing campaigns. These self-shot photographs are intensely popular among younger social media users. But it is a trend that brings up some disturbing issues and important questions, such as sexuality, objectification, and narcissism amongst the current generation.

This paper explores the selfie culture and trends in Indonesia through a small research among young netizens, investigating symbolic or cultural capital that individuals may accrue through the act. Key results are selfie has become a daily practice and a medium in gaining image as the adventurous, the young, and the elite. For many of the girls, discovering new looks are a way to construct new personality and a new "me". The notion of self-exploration and satisfaction through the constructed self are recognizable. Selfies have transform to be a kaleidoscope to the imaginary self, serving as a relief to see the self as the other.

It is inevitable that the selfie culture is defined by the self. It is a social behavior celebrating subjectivity. Though it may be valued as a free and autonomous individual expressions based on personal judgments, Bourdieu (1974) highlighted the concept of habitus as a strategic act in understanding social behavior. He emphasized on the presence of tactical improvisation as the means of social exchange. The selfie culture brings light not merely on what we look at, or how one looks at the self, but is an important indicator of how social relationships are proceeding.

Keywords: self photography, topical issues, tactical social exchange, symbolic/cultural capital

⁵⁵ Lecturer, Department of Communication, Faculty of Social and Political Sciences, Universitas Gadjah Mada, Yogyakarta Indonesia, email: d.arymami@gmail.com

Introduction

The socially mediated self-produced postmodern self is a multiple one and is more open to changes. Creation of online identities becomes a game, a theatrical presentation of the self, allowing individuals to present themselves to others in a variety of postures, roles, images, and activities. (Damean, 2006: 89)

The practice of self-photography is popular among current generation today. Abundant low resolution photos fill the cyber world on a daily basis and tend to reveal a new global lifestyle. The social media has become a show case of *peace sign* and *duck face* poses of the self. These still pictures we have culturally called the selfie has been one of the 10 most used buzz word in 2012 according to Time Magazine (Steinmetz, 2015a). It finally found a rightful place in the Oxford Dictionary in the year 2013 (Steinmetz, 2015b) and was defined as follows: Selfie, a self-shot photographs, typically one taken with a smartphone or webcam and uploaded to a social media website.

The practice of taking selfies has become a global phenomenon. A search on the photo sharing app Instagram retrieves over 23 million photos uploaded with the hashtag #selfie, and a whopping 51 million with the hashtag #me (BBC News, 2015). In March 2014, Time Magazine downloaded from Instagram API and compared 459 world cities for all selfies uploaded. It was concluded that Makati City and Pasig in the Philippines as the selfieest city of the world with the number of 258 selfie-takers per 100,000 people (Wilson, 2015). In Thailand, a woman who goes by "*mortao maotor*" has nearly 16,000 Instagram posts, almost all selfies. As of June 2014, more than 130 million user images and videos have been hashtagged with the word "selfie" on Instagram. #I, #me, #myself, #self, #selfie, #selfies, and #selfportrait account for over 439 million user images and videos (Wendt, 2014).

The rise of selfie is inevitably interconnected with the rise of ICT use globally. Over half of the worldwide mobile phone subscriptions with an approximately 3.5 billion subscriptions were to be found in the Asia Pacific region (ITU, 2014). These figures have grown and there are more than 7 billion mobile cellular subscriptions in 2015, corresponding to a penetration rate of 97%, up from 738 million in 2000 (ITU, 2015). In the year 2015, global Internet users grew 28 million in just two months between January to March, 2015 (Kemp, 2015). In the Asia Pacific countries itself, there are 180 million new Internet users since 2014, adding 1.25 million new users each month (Kemp, 2015). Significant changes in Internet usage came in Cambodia and Myanmar, where the reported number of users grew by 414% and 346%, respectively, while Papua New Guinea also saw impressive growth of 193% (Kemp, 2015). Mobile connections continue a dramatic rise too, with the number of cellular connections in the Asia Pacific region growing by more than 11% since 2014 (Kemp, 2015). The hottest digital trend in Asia Pacific had shown to be mobile social media, with the number of people in the region accessing social media from mobile devices jumping an impressive 32% in the past year, to reach 900 million (Kemp, 2015).

Development of ICT usage in Asia is impressive. This may also be correlated to the fact that four economic and geopolitical powerhouses in the Asian region have been in the vanguard of the development of mobile communication and media from the 1970s onwards (Lim & Goggin, 2014). Japan had pioneered technologies associated with cellular mobile phones, one of the first countries where the Internet were encountered on mobile phones,

forerunners of today's mobile, social, and locative media, and camera phones was first shipped with mobile handsets in Japan (Ito, Okabe & Matsuda, 2005). Republic of Korea was the test bed for technical and social innovations, including mobile television, mobile games, and early social network systems (Hjorth, 2009). India and China had emerged as titans in mobile communications. India is an Asian market with mobiles at the centre of its communication (Doron & Jeffrey, 2013). China produces a fertile range of powerful yet affordable mobile devices and various applications from micro-blogging, check-in programs, and messaging programs (Hjorth & Arnold, 2013).

Communication technology and the Internet's based image applications without doubt have triggered the explosion of the selfie on a global scale. Image-sharing applications embedded or compatible with smartphones have enabled people to capture, edit, and share images with family, friends, and even strangers. Instagram as a social image-sharing platform, designed for iPhone and Androids, is the most favored among netizens due to its accessibility, instantaneous customized effects, and simplistic commands within the program. Instagram's tool allows users to create a stylized self-photo as well as a stylized piece of identity. The rise of selfie have given a glance of our fascination on the potentiality of self-image construction. As people change perspective and angles of the lenses, they produce versions of the self through screen construction, in some ways also creating identities, as a mark of distinction. It could be seen true today, as Wendt (2014) wrote "Instagram, it seems, has defined the look of an entire generation."

The practice of selfies has found a place in the hearts of various parties and fulfills various interests. Industries have used the culture for commercial purpose to reach and engage with their markets. Brands compete using selfies to activate customers. Politicians and activists use it to boost their causes. Selfies as a cumulative phenomenon facilitated by smartphones are not merely revolving around individuals but at a group social scale.

Diversification of self-photographs has also raised debates and concerns. Issues range from social and moral degradation to social empowerment. Self-photographs such as those of the body have activated debates on shifts of gender gaze. Selfie-porn, for example, triggered the dual discourse of gender empowerment and gender restrains. It is difficult to overlook that there seems to be an instant wave of similar selfie contents worldwide. An example is the famous duckface pose which is massively popular among selfies everywhere. Rational consequences of our interconnection within our global ecology of information technology have been highlighted as the reason for the culture highway.

There have been assumptions that self-published pictures are a mimicry stimulated by the "settled" discourse promoted by the cultural industry through mainstream media. Sexualized culture, for instance, is thought to be the drive for identity constructions of the self. Though expressions and visual representation may be identical in selfies worldwide, its practice within the agents' cultural scope may vary according to their social value. In "*Modernity at Large*," Appadurai (1996) describes the media and immigration as the two main factors interconnecting that have created imagination as a characteristic of modern subjectivity. Appadurai (1996) explains that globalization in practice occurs as a temporal wave, hence offering a theory of rupture for the flow of global culture through different scopes within each society. Hence, we see global expressions are differentiated in cultural contexts.

In the increased rate of global information and cultural flow, the practice and culture of selfies may differ from one place to another. Various selfie trends have arisen in different

cultures. Right after Thailand's coup in 2014, people poured into the streets for self-portraits with soldiers. These actions of self-shot photography in front of Thailand's Martial Law even made headlines (Globalvoices, 2015; Cripps, 2015; Tan, 2015). In Japan, women in the "Gyaru" fashion subculture began tilting their heads down during self-portraits to hide their faces to better spotlight their over-the-top hair. This previous trend swept away the "duckface" in selfies, and some called it the "hair smiles" (Ashcraft, 2015). In China, a contest for women showing self-portraits featuring their armpit hair went viral (Harvey-Jenner, 2015; Newton, 2015).

Culturally embedded, the selfie phenomenon as self-expression, are a means of self-construction that serve a certain identity and distinction fulfilling social function. Bourdieu (1974) highlighted the concept of habitus as a strategic act in understanding social behavior, emphasizing on the presence of tactical improvisation as a means of social exchange. Hence common issue interconnected to self-promotion, narcissistic culture, and validation of social relations with agents embedded culturally opens new grounds for exploration.

Indonesian Selfie Situation

The selfie culture became popular among Indonesian youth at the end of 2013. Similar to the global situation, the "duckface" poses were abundant on Facebook accounts. Through her research, Simatupang (2014) found this as the general expression among Indonesian youth's selfies, as a method or means to look "cute" and "sexy." Yulistara (2014) stated that the popularity of selfies among Indonesian citizens is connected to celebrities posting selfie on the social networks such as Instagram and Twitter. The practice of the selfie itself boomed in early 2014 in line with Instagram use and sales of Android in soaring Indonesian market.

As abundant selfies appeared in the cyberspace, different ratings filled the media and discourse: best Indonesian selfies, best places for selfies, best phones for selfies, and so on. Technological innovations grew to support the culture, such as the birth of narcissist sticks (else where known as selfie sticks) that rocketed in demand by the end of 2013. Examining Google trends, Indonesia hit the score of 10 by December 2013, and the term "selfie sticks" was registered in the US by January 2014 (Grazella, 2015). The craze for selfie sticks did not slow down, even as the trends spread globally. Through eBay, the search expanded in the UK with a 700% increase in December 2014 (Haslett, 2015). As the selfie stick vibe spreads to Japan, Malaysia, and the Philippines, Indonesia still held the highest score (Grazella, 2015). The Huffington Post reported Indonesia clamored for the selfie sticks (Kossof, 2015).

Related to the growth of netizens in Indonesia, the use of communication technology has increased rapidly. For example, the number of mobile phones by the end of 2010 had reached 225 million, with the increase ranging from 2 million per month (Firman, 2015). The numbers of smartphones were higher than the population of Indonesia by mid-year 2011 (Firman, 2015). Mobile phone use has increased by 160% in Indonesia and amid the accelerating use of global communications technology, a form of communications revolution is underway. By January 2014, mobile users in Indonesia had reached 308.2 million. Whilst social media use in Indonesia by 2014 had reached 72.7 million active Internet users. In this total 72 million are active in social media, and 62 million users access social media through mobile phones, with youth users making up to 30 million (Kemp, 2015). In a year there has been a growth of 16% of social media accounts from 2014-2015, with an increase of 19% of active mobile social accounts (Kemp, 2015).

The rise of the selfie in Indonesia has triggered some industries to engage with economic market. Instagram has been a showcase for online shoppers and the market, as with other social network mediums in Indonesia. The extensive use of Instagram has created a sense of alternative market for products and also a space of self-identity, in connection to apparel or products related to sex that are taboo in society (e.g. sex toys, lingerie). Parallel to this phenomenon, there has been a rise of endorsements of products through selfies of customers as well as the sellers. A fashion endorser trend has developed rapidly with a recommended personal out-fit-of-the-day (ootd) among netizens. Visual testimony in promoting sales is most common and many people voluntarily endorse products by captioning brands of their cosmetics, clothing, or accessories. So selfies are considered to be an indicator for marketers, in rating consumer taste (Dewanto, 2015).

A market pulse has intertwined with the selfie trends among netizens. Industries use the selfie as a promotion tool to engage their market. Selfie as a marketing tool are now recognized globally. In the past year, Twitter selfie promotions rose from 252 to 780 brands (Beese, 2015). In Indonesia, selfie contests, using products or showcasing products are the most popular way to engage with the Indonesian netizens and big brands, like Nissan and XL Axiata, have joined this trend. Telecommunication brand XL for example launched a whole communication project around the hashtag #SelfieUnlimited (Satvika, 2015). Several struggling industries have also found salvation through selfie projects boosting their profile to the public.

In the socio-cultural field, selfies have stirred debates in the Indonesian society. The case of Muslim cleric, Felix Siauw, selfie statement intersecting with religious values set off controversies (Amin, 2015; Zhang, 2015). The Indonesian sizeable Muslim population reacted encounter to his statement of selfie as being sinful with selfie under hashtag "selfie4siauw." The selfie phenomenon remain constant among the netizen regardless the controversies of the act. The practice of selfie has turned to be unseperable to daily activity among netizens. In regard to this practice, an intresting question arise upon subjective reasons of the act.

This paper explores the practice of selfie culture in Indonesia in regards to its symbolic or cultural capital that individuals may accrue through the act. The data for this paper is acquired through autoethnography. An open invitation to participate to this research gained 78 subjective perspective aged between 17-22 years old, mounting 47 narations from girls and 31 boys. The invitation to participate in the research explores question on frequency, selected medium for sharing, and subjective experience through naration on ones' purposes and themes of the act (see Table 1). On average selfie are done weekly. Perfered medium for sharing selfies are social media mainly Instagram, Path, Facebook, and personal messaging applications between close relationships. Focus theme on appereance and beauty are dominant within the girls. Travelling themes or places as a background are both perfereable for all genders, though a dominant number of places chosen amongst girls are café or new restaurants whilst boys are dominated with outdoor activities. The reasons for the act was dominated for self documentation and a number of intimate relational reasons were found between girls.

Table 1: Selfie Basic

Frequency once a week		Girls	Boys	Total
			37	19
Theme	Beauty/Appearance	24	4	28
	Travelling/Places	24	28	52
Sharing Platforms	Instagram	34	24	58
	Path	26	12	38
	Facebook	17	14	31
	Personal messaging	9	3	12

Results and Discussions: Profits of The Selfie: From the eye of the users.

“I don’t really like doing selfies” - where probably the most common answer I have encountered among young netizens in both self narrated stories and interviews. Regardless the fact of the high frequency in publishing their self-shot photographs through their social media accounts. Not into selfies was nearly an automatic answer. The majority of young netizen would waver and reject that they enjoy and seldom participate in the selfie culture. Whilst at the same moment on average have the habit to publish selfies at least once a week.

Encountering these first reaction, the term unconscious rushed at the top of the mind. It was either the selfie became an unconscious behavior so close to normal in netizen’s daily life that people tend to trivialize, or it was the consciousness of backlash upon the act of selfie. Entering the world of digital information, technology, in specific in this context smartphones are integrated into human lives. Information technology, media, and communication products in “second media age” (Holmes, 2005) are no longer means of communication but are embedded, immersed, and inseparable from culture, social institution, and humans. Transformation of perception and human bodies’ inter-correlation between technologies are inevitable. Idhe (1990) describes in *Technology and the lifeworld*, that this connection may take place through at least four forms; *embodiment*, *hermeneutic*, *alterity*, and *background relations*. Technology may range from becoming the extensions of human capability to unconscious human living ecology. Furthermore, Turkle (1995) explains four points of transformation of the self and technology, mentioning: habituation of simulation, split-consciousness of life, rise of active participation, and a space of identity experiments. Technology, in her words “is bringing postmodernism down to earth” (Turkle, 1995 as cited in Trend, 2001: 249). Such experimentation may bring positive and negative influences to daily living, still in need for further research, but it a part of a bigger cultural movement. As part of a backlash, the practice of selfie has become so popular, and has stirred discourse on personal characteristics highlighting a negative perspective on narcissism and lack of social emotions. Such negative discourses are sharpen in parallel to global and local events through the years such as the rise of plastic surgery in the US with reasons to make better selfies (The American Academy of Facial Plastic and Reconstructive Surgery, n.d. as cited in Setyani, 2014), or the social critics on Barrack Obama’s selfie with Helle Thorning-Schmidt and David Cameron on the memorial of Mandela ceremony in Johannesburg in 2013

(TEMPO.CO, 2013), or in May 2015 critics grew towards the death of an Indonesian student that climbed the peak of Merapi, Yogyakarta for a selfie and slid to the mountain crater (Najwa, 2015). The practice of selfie have gained more negative value towards personal character in social discourse. Hence, admitting to that the act itself plays no function for personal nor social advantage.

Narcissism as a term embedded to describe the selfie phenomenon is no surprise seeing the great amount of selfies produced worldwide that offer a sense of desire in capturing the self. McLuhan version to the Narcissus myth comprehends Narcissus fell in love to his reflection for he could not recognize his reflection as his own (Wendt, 2014: 7). McLuhan explains “men become fascinated by any extension of themselves in any material other than themselves” (McLuhan, 1994: 41). The act of selfie and the use of technology have amazed most of us in how we look upon ourselves. Alike to Turkle (1995) that had emphasized how technology offers the space of identity experiments, selfie technology (namely smartphone, Instagram as a platform, and other editing tools) opens the chance to produce various versions of the self, and create various identities. Many of the netizens I came across, were fascinated by their possibility of self-portraits and grew to explore more plurality of how they may look. Addinta (2015) explains how selfie offers a sense of self confidence where she is able to make a perfect picture of herself, may change and reengineer her looks as she please:

“... by doing selfie, my confidence arise. I can direct the camera to capture perfectly as I please. Different to self-portraits taken by other people. If I feel that my nose is not pointed enough, I can reengineer my nose to look pointed. If I feel part of my left cheek better than the right, I can direct the photo to cover my bad sides” (Addinta, personal communication, May 10, 2015).

Amelia in the other side found her portraits more intriguing and were filled with her own amazement. Through her own selfies, she discovered herself, introspected on how she looks, and how she would like to look. To her, selfie seems to be a constant dialogue of image values and the self:

“Top view close up. I don’t know why I like to see my face smile from above. My cheeks look full, not like fat people, but like ‘bakpao tuing-tuing’ (*referring to steam stuffed dumplings, a culinary common in Java*). I prefer to take a selfie with a white background too, so I can predict how dark my skin is, and assure the perfect lighting to my portrait. I also used to like my selfie with a slight bend to the right with a big smile like those toothpaste ads, with my hair falling to my shoulders. But later I realized that it was too sweet, ‘Gak seru’ (*an expression to describe a dislike act categorized as not cool*), I realized I prefer a short haircut. I started to make ‘muka jahil’ (*a facial expression that can be described funny, naughty, or weird*). Sometimes, I’m frustrated on how people think I’m too serious. My round face gets bigger on the portraits, I’m not shy. Hey, it’s an asset, those slim models’ cheeks aren’t always beautiful. I think my cheeks are really cute” (Amalia, personal communication, May 12, 2015).

The plurality of the self through selfie are attractive to many. Finding possibilities on the undiscovered through photography, as explained by Flusser (1983), has grown to be embedded in the selfie phenomenon. For many, the practice offers the sense of finding the ideal version of the self. It has also form perceptions of the self-constructed purely from the portraits – what is valuable, beautiful, and distinguishing personality in their own terms.

Selfie as an act and a product hence plays a different role. The act itself has become paradoxical, while the act plays a minor effect for distinguishing personal image, the product of selfie does the opposite. The selfie as a product by fact plays a role of distinguishing the social image among the peers or even strangers. It has become a mean to be a part of not the anonymous, an escape from anonymity, a high way to self-celebrity, and distinguishing character to one's pleasure.

The selfie phenomenon as a cultural practice serve a medium of symbolic exchange among netizens. To share a piece of their life to the public, the self inserts him/herself to the society through the dynamics of symbolic exchange. Bourdieu (1974) has highlighted how cultural practices play a role within and in transforming social structures. His idea of genetic structuralism that was highly influenced by the underlying structure of meaning in language (and human thought) in structuralism, approaches structures in terms of the ways in which they are produced and reproduced in action. Cultural practices, hence, intertwine with power relations embedded in the tissue of everyday life. It is in the sense of everyday life that cultural practices occur and has been taken for granted. As we have seen how most people tend to disregard the fact of their selfie act consciously. Whilst cultural practices are embedded in the system of classification within social interactions are predisposed unconsciously or not in fulfilling a social function of which legitimize social differences.

The majority of netizens have focused on how to illuminate the best of ideal self through the screen are consciously nor unconsciously at play through symbolic struggles within the society. It is the act to be a part of the social world through symbolic consumption as well as struggle in creation of values through symbolic production. Creation are done through conformation of public to features such as a Like or comments in their social accounts. The field of beauty, for instance, is showcased through constant dynamics within confirmation to the mainstream and the backlash. Netizens may transform their looks as they please to meet the symbolic representation on what is beautiful in the creation of self-identity on their social accounts as well as forms of backlash in quest for conformation among their peers as well as strangers. It is a play in the dynamics of the symbolic exchange that the information era have thrust, "feel of the game" in Bourdieu's term.

Bourdieu's concept of habitus and field (Bourdieu, 1993: 2) filled the notion of agent in which structuralism have excluded from social analysis and at the same time grounds the agents action in objective social relation. The habitus is a set of dispositions which generate practices and perceptions (Bourdieu, 1993: 3), sometimes described as the "feel of the game" in the practical sense where people act and react in specific situations are not always calculated not an obedience to rules. Whereas the field describe a place where people act in social situation governed by a set of objective social relations. Any social formation is structured by the way of hierarchically organized series of fields such as the economic field, the educational field, cultural field, and so on, where each has its own laws of functioning and its own relation of force. People in the given field engage in competition for control of the interests or resources which are not always material and specific to the field. Bourdieu uses the concept of *symbolic power* which can take diverse form and is not reducible to economic capital. All practices in each and every field deploys certain investment, where majority of people are directed towards maximizing symbolic or material profit.

A vast amount of the netizens have highlighted the importance of selfie as a part of habituation set by social demands. Images have become the main medium of communication, as practices of the visual arise. In peer discourses, it has risen the term "no picture, hoax". Visual images are seen more accurate and valid:

“There’s pride to be able to go to grand places and take selfies ... it also proofs to all the people that I have actually been to that place” (Agung, personal communication, May 15, 2015).

“In our organization, we have to take selfie to proof to all of our members that we’re doing the tasks that we’re assigned to do. And it’s a fun way to share to our members as well as so that the public can see how our organization are great fun” (Anisa, personal communication, May 11, 2015).

Geotagging tools embedded with the selfie practice are also seen to be part of this validation of information.

Through most parts of the netizens’ perception, the selfie has been a tool of communicating their activities, emotions, and gaining attentions as well as conformation to their peers of their identity. It is no doubt the selfie phenomenon created a highway to social interaction through the mediated self. Travelling, beauty, and distinction of their subcultures are emphaized throughout the majority of the selfies. Most have stated that selfies serve as a self-satisfaction and conformation from their peers as well as conformation from strangers through “like/love” responses from viewers. Hashtagging their photos is anticipated and appreciated as additional values from their peers. These responses are in line with various opinions from the psychologist that states majority of people take selfie in fulfilling the crave of attention from their surroundings. Comments and compliments on the selfie published are expected to fill this crave. Selfies have become a mode of communication and acceptance to society.

Selfies have also been claimed to increase intimacy. Nizza (student, 12 May 2015) expressed how she often exchange silly faces with her mum just to lighten the day. Others have stated to exchange selfies with their significant others as a means of expressing intimate emotions. Houghton et al. study had described the correlation between selfies and the decrease of intimacy among the users (Houghton et al., 2013), though in particular cases this may not be the case. In this paradox, it is the sense to share that has override the generation today. Sherry Turkle (New York Times, 2013) describes the need to share private lives in this era has taken a significant role. It has become a necessity to share that individual loses their sense of self without sharing their thoughts and feelings, even though those thoughts and feelings may not be theirs. Turkle (New York Times, 2013) emphasized with the famous saying of Descartes “*I think therefore I am,*” in this era the saying goes “*I share therefore I am.*”

The selfies are expressed as a break from reality among participants. Netizens are often suprised and satisfied in glancing their own photographs. Selfies are captured idealized pieces of the self. It offers a glance of possible personalities and detachment of ones’ daily lives. In most general cases, selfie has become a kaleidoscope to the imaginary self, serving as a relief to see the self as the other. Selfie has molded to be a postmodern identity that appears much as an illusion. As Jean Baudrillard states, the autonomous subject is falling apart and disappears (Kellner, 2001: 278). The Selfie has turn to be the manifestation of the imaginary, as the detached self and social life. The imaginary of the self-have crystallized in serving self-satisfaction.

Conclusion

The practice of taking selfies has grown rapidly integrated with netizen’s culture and lifestyle. It is a play in the game of the symbolic world, done consciously and participating in

the contestation of value in the field of social power, class, and culture. Statistics suggest that selfies in Southeast Asia are more popular than elsewhere, this trend has increased parallel with the rising communication technology demands. For Indonesian netizens, the selfie is a part of their daily lives: an act that has been habituated and taken for granted. This study indicates that young Indonesian netizens (17-22 years old) often capture their selfies to highlight their activity, and travel places that are associated with “the elite.” There has been an emphasis on sharpening their online personal characters gained through travel selfies, mainly related to the adventurous or the young or the elites. The addiction to share, has highlighted the need to be distinguished, “Ini lho, saya sempat berada disini!” (Look, I’ve been here) shouted Anas (student, 4 March 2015) on his Instagram account. For the majority of girls in this study, selfie experimentation has become a means to discover new looks, new personality, and a new “me” that can be shared with friends and strangers.

The notions of self-exploration and satisfaction through the constructed self are recognizable but the emphasis on the visual self, has in some ways, detached the self from reality. Indonesian young netizens capture to what to them seems extraordinary and create a narration through rows of the detached self. Selfies have been described as rows of the idealized imaginary self, which serve to entertain the self as a break from reality.

The information and digital era have amplified the imaginary, promoting the necessity to engage with the symbolic game. The postmodern identity has been created through “the pieces of me.” Today, the selfie and the practice of taking selfies are still a paradox in someways.

References

- Amin, A. (2015, 19 January). Ustaz Felix Siauw sebut selfie itu berdosa (Felix Siauw call selfie as sin) [Online news]. Retrieved from <http://www.merdeka.com/peristiwa/ustaz-felix-siauw-sebut-selfie-itu-berdosa.html>.
- Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.
- Ashcraft, B. (2015, May). Japan’s Latest Photo Trend: Hair Smiles [Online]. Retrieved from <http://www.kotaku.com/japans-latest-photo-trend-hair-smiles-1500893805>.
- BBC News. (2015, June). Self-portraits and social media: The rise of the ‘selfie’ [Online]. Retrieved from <http://www.bbc.com/news/magazine-22511650>.
- Beese, J. (2015, May). How brands Are Turning Selfies into Successful Campaigns [Online]. Retrieved from <http://www.sproutsoial.com/insights/brand-turning-selfies-successful-campaigns>.
- Bourdieu, P. (1974). *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge.
- Bourdieu, P. (1993a). *Language and Symbolic Power*. Cambridge, MA: Harvard University Press.
- Bourdieu, P. (1993b). *The Field of Cultural Production*. Cambridge: Polity Press.

- Cripps, K. (2015, May). CNN: Soldiers, selfies and Military coup: The unusual state of tourism in Thailand [Online]. Retrieved from <http://www.edition.cnn.com/2014/05/21/travle/thailand-tourism-martial-law/>.
- Damean, D. (2006). Media and Gender: Constructing feminine Identities in a postmodern culture. *JSRI*, 14, 89.
- Dewanto, A. (2015, May). Selfie alat Ukur Konsumen Pada suatu Produk (Selfie, Consumer Product's Measure Tool) [Online]. Retrieved from <http://www.emphathic.marketing/selfie-alat-ukur-kesukaan-konsumen-pada-suatu-produk>.
- Doron, A. & Jeffrey, R. (2013). *Great Indian phone book: How cheap cell phone changes business, politics, and daily life*. Cambridge, MA: MIT Press.
- Firman. (2015, June) Vivanews: Saat Nomor Seluler Lampau Jumlah Penduduk (Currently Cellular Number Exceeds Population) [Online]. Retrieved from <http://fokus.news.viva.co.id/news/read/279887-jumlah-nomor-seluler-lewati-jumlah-penduduk>.
- Flusser, V. (1983). *Toward a Philosophy of Photography*. London: Reaktion Books.
- Globalvoices. (2015, May). Thai Coup Selfies: The Good, The Bad and The Ugly [Online]. Retrieved from <https://globalvoiecesonline.org/2014/05/28/thai-coup-selfies-the-good-the-bad-and-the-ugly/>.
- Grazella, M. (2015, May). Indonesia Sparked the Selfie Trend, Google says [Online]. Retrieved from <http://thejakartapost.com/news/2014/12/08/indonesia-sparked-selfie-trend-google-says.html>.
- Harvey-Jenner, C. (2015, May) The hairy armpit selfie trend that's spreading all over China [Online]. Retrieved from <http://www.cosmopolitan.co.uk/reports/a28458/hairy-armpit-selfie-trend-china/>.
- Haslett, E. (2015, May). The Selfie Stick: A short History of this year's most popular Christmas Present. [Online]. Retrieved from <http://www.cityam.com/20653-/selfie-stik-short-history-years-most-popular-hristmas-present>.
- Hjorth, L. & Arnold, M. (2013). *Online@AsiaPacific: Mobile, social, and locative media in the Asia-Pacific*. London-New York: Routledge.
- Hjorth, L. (2009). *Mobile media in the Asia-Pacific: Gender and the art of being mobile*. New York: Routledge.
- Holmes, D. (2005). *Communication Theory: Media, Technology, and Society*. London: Sage.
- Houghton, et al. (2013). *Tagger's Delight? Disclosure and linking in Facebook: the effects of sharing photographs amongst multiple known social circles*. Discussion Paper. University of Birmingham, Birmingham.
- Ito, M., Okabe, D. & Matsuda, M. (Eds.). (2005). *Personal, portable, pedestrian: Mobile phones in Japanese life*. Cambridge, MA: MIT Press.
- Kellner, D. (2001). *Media and Cultural Studies*. US: Wiley-Blackwell.

- Kemp, S. (2015a). Social, Digital & Mobile in APAC in 2014. *We are Social Report 2014* [online]. Retrieved from <http://wearesocial.net/tag/indonesia/>.
- Kemp, S. (2015b). Social, Digital & Mobile in APAC in 2015. *We are Social Report 2015* [online]. Retrieved from <http://wearesocial.net/blog/2015/03/digital-social-mobile-apac-2015/>.
- Kosoff, M. (2015, May). Selfie Sticks are The New Tool everyone is using to Help Take Pictures of Themselves [Online]. Retrieved from <http://www.bussinessinsider.co.id/selfie-stick-2014-7/#.VWK4hhaUcnU>.
- Lim, S. S. & Goggin, G. (2014). Mobile Communication in Asia: Issues and Imperatives. *Journal of Computer-Mediated Communications*, 19, 663-666.
- McLuhan, M. (1994). *Understanding Media: The Extensions of Man*. Cambridge: MIT Press.
- Najwa. (2015, May). Foto Selfie Eri Yunanto, Sebelum Terpeleset Jatuh ke Kawah Merapi (Selfie Photos of Eri Yunanto, Before Slip Falling into the crater of Merapi) [Online]. Retrieved from <http://www.innvi.com/6350/foto-selfie-erri-yunanto-sebelum-terpeleset-jatuh-ke-kawah-merapi/>.
- Newton, J. (2015, May). Why Chinese women taking photographs of their underarm hair? Bizarre competition sweeps country's version of Twitter...despite there being no prize on offer [Online]. Retrieved from <http://www.dailymail.co.uk/news/article-2712902/Why-Chinese-women-taking-potographs-underarm-hair-Bizare-competition-sweeps-countrys-version-Twitter-despite-no-prize-offer.html>.
- Poster, M. (1995). *The Second Media Age*. Cambridge, MA: Polity Press.
- Satvika, P. (2015, May). Indonesia Digital Recap Feb 2014 [Online]. Retrieved from <http://www.digitalintheround.com/indonesia-digital-recap-february-2013>.
- Setyani. (2015, January 21). KOMPAS. Tren Selfie Picu Peningkatan Operasi Plastik (COMPASS, Selfie Trends Trigger Enhanced Plastic Surgery) [Online]. Retrieved from <http://female.kompas.com/read/2014/03/14/1127270/Tren.Selfie.Picu.Peningkatan.Operasi.Plastik>.
- Simatupang, F. (2015). Fenomena Selfie Di Instagram: Studi Fenomenologi pada remaja di Kelurahan Simpang BARU Pekanbaru (In Instagram's selfie phenomenon: Phenomenology Study on teenagers in the village of Simpang new Pekanbaru). *Journal FISIP*, 2(1, Feb), n.p.
- Steinmetz, K. (2015a, May). TIME Top 10 Buzzwords [Online]. Retrieved from <http://www.newsfeedtime.com/2013/12/04/pop-culture-and-social-media/slide/top-10-buzzword/>.
- Steinmetz, K. (2015b, May). TIME and Oxford's Word of the Year Is ... [Online]. Retrieved from <http://www.newsfeedtime.com/2013/11/18/and-oxford-word-of-the-year-is/>.
- Tan, H. Y. (2015, May). Post-coup Thailand: Curfew, martial songs, and Selfies [Online]. Retrieved from <http://www.straitstimes.com/the-big-story/Bangkok-showdown/story/post-coup-thailand-curfews-matiral-songs-and-selfies-20140523>.

- TEMPO.CO. (2015, January 21). Selfie di Pemakaman Mandela Obama Dikritik Tajam (Obama Selfie Criticized Sharply in Mandela Funeral) [Online]. Retrieved from <http://www.tempo.co/read/news/2013/12/11/119536492/Selfie-di-Pemakaman-Mandela-Obama-Dikritik-Tajam>.
- Wilson, C. (2014, March 10). The Selfiest Cities of The World [Online]. Retrieved from <http://time.com/selfies-cities-world-rankings/>.
- Turkel, S. (1995). *Who Am We*. In Trend, D. (Ed.). (2001). Reading Digital Culture. UK: Blackwell Publishing, 236-250.
- Turkel, S. (2005). *The Second Self: Computers and the Human Spirit*. New York: Simon & Schuster.
- Turkel, S. (2015, May). The Documented Life Cambridge Mass [Online]. *The New York Times*. Retrieved from <http://www.nytimes.com/2013/12/16/opinion/the-documented-life.html>.
- Wendt, B. (2014). *The Allure of Selfie: Instagram and the New-Self Portraits*. Amsterdam: Network Culture.
- Yulistara, A. (2014a, October 26). Fenomena Selfie dan Alasan Aksi Foto Narsis Ini Begitu Digemari (Selfie phenomenon and Reason Action Photo Narsis is so popular) [Online]. Retrieved from <http://wolipop.detik.com/read/2014/02/07/074842/2489885/852/2/fenomena-selfie-dan-alasan-aksi-foto-narsis-ini-begitu-digemari>.
- Yulistara, A. (2014b, October 27). Selfie dan Narsis Serupa Tapi Tak Sama (Selfie and Narsis Alike, But Not the Same) [Online]. Retrieved from <http://wolipop.detik.com/read/2014/02/07/090434/2489927/852/selfie-dan-narsis-serupa-tapi-tak-sama>.
- Zhang, M. (2015, June). Muslim Cleric Warns Against Selfies, Saying They Lead to Different Sins [Online]. Retrieved from <http://petapixel.com/2015/01/27/muslim-cleric-warns-selfies-saying-lead-different-sins/>.