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# **The Selfie as a Global Discourse**

Bachelor thesis

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### Zásady pro vypracování:

The aim of this bachelor thesis is to analyze how people represent themselves in self-portraits published on social network site Instagram. I further analyze into detail how the visual and linguistic resources are important aspects for pictures published on this social network site and what both of these aspects represent. I also elaborate on how users of this social network site interact with each other, whether it is through the visual or linguistic resources and how the communication can be established between them through published self-portraits.

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## **Prohlášení**

Prohlašuji, že jsem bakalářskou práci na téma ‘The Selfie as a Global Discourse’ vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem všechny použité podklady a literaturu.

V Olomouci dne 28. června 2023

Podpis .....

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<b>1</b>	<b>INTRODUCTION</b> .....	<b>6</b>
<b>2</b>	<b>LITERATURE REVIEW</b> .....	<b>8</b>
2.1	THROUGHOUT THE HISTORY OF SELF-PORTRAITS .....	8
2.2	PERCEPTION OF SELFIES IN CULTURAL STUDIES .....	9
2.3	SELF-PORTRAITS IN CRITICAL DISCOURSE-ORIENTED STUDIES .....	11
<b>3</b>	<b>DATA AND METHODOLOGY</b> .....	<b>13</b>
3.1	DATA COLLECTION PROCESS .....	13
3.2	METHODOLOGY .....	13
3.3	REPRESENTATIONAL MEANING .....	14
3.4	INTERACTIONAL MEANING.....	15
3.4.1	<i>Contact</i> .....	15
3.4.2	<i>Social distance</i> .....	16
3.4.3	<i>Attitude</i> .....	16
3.5	BALANCE NETWORK .....	17
3.6	TEXTUAL RESOURCES .....	19
<b>4</b>	<b>ANALYSIS</b> .....	<b>19</b>
4.1	HOW DO PEOPLE REPRESENT THEMSELVES IN SELFIES PUBLISHED ON INSTAGRAM? .....	19
4.1.1	<i>Gender analysis based on the collected data</i> .....	19
4.1.2	<i>Estimated age and number of people represented in selfies</i> .....	20
4.1.3	<i>Representational and interactional meaning, and Balance network – what is a typical selfie?</i> .....	22
4.2	TEXTUAL MEANING.....	27
<b>5</b>	<b>CONCLUSION</b> .....	<b>30</b>
<b>6</b>	<b>RESUMÉ</b> .....	<b>32</b>
<b>7</b>	<b>ANOTATION</b> .....	<b>34</b>
<b>8</b>	<b>ANOTACE</b> .....	<b>35</b>
<b>9</b>	<b>WORKS CITED</b> .....	<b>36</b>
<b>10</b>	<b>CORPUS</b> .....	<b>38</b>

# 1 Introduction

During the past 15 years the technology and internet have become popular all around the world among all age groups, from young children to retired people. With the invention of the internet, smartphones, and technologies in general, the communication among people has gotten faster and easier, including the possibility of immediate posting self-portraits on their profiles on social network sites (in other words social media). According to the term social media was first used in 2004 and according to Merriam Webster Dictionary its definition sounds as follows: “forms of electronic communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages and other content,” (“Social Media 2004”). The term social media can be considered to be relatively old because the first known use of this term dates to the year of 2004 (Merriam-Webster Dictionary). The word selfie, or self-portrait is a popular phenomenon that most internet users are aware of, whether they have already taken one themselves or at least have seen some on the dashboard of their social media account. In 2013, the word “Selfie” gained the title of the word of the year by The Oxford English Dictionary. According to the Oxford English Dictionary, this term is defined as “a photograph that one has taken of oneself, esp. one taken with a smartphone or webcam and shared via social media,” (“Selfie 2016”).

When it comes to popularity of selfies on social media, Instagram is usually considered to be the most popular social platform in this regard from public opinion. There are several types of selfies that are being captured on social media. The most common would be the ego-shot that is taken with the extended hand, immediately followed by mirror-selfie which an author takes while being in front of a mirror (Tiidenberg 2016, 1564). This phenomenon is not only popular among young adults, but these days we are witnessing many politicians posting their self-portraits on social media, as a tool for their election campaigns. To summarize, these pictures have gained a huge popularity among people and are an essential part of nowadays social network sites.

To understand the importance of the self-portrait’s phenomenon and the involvement of young people in this regard, we can use an example of advertisement. Many companies use young social network influencers and their digital self-portraits for promotion of their products on social media. A word “influencer” is defined in a Dictionary of Social Media as: *“a key individual with an extensive network of contacts, who plays an active role in shaping the*

*opinions of others within some topic area, typically through their expertise, popularity or reputation” (Chandler and Munday 2016).*

Influencers are the most important tool for these companies when compared to putting advertisements in the TV or other communication media. Social networks represent the fastest communication medium of the modern world, which is closely linked to globalization. The world of communication as well as the world itself has rapidly changed and is still changing due to social, economic, cultural, and most importantly technological changes (Kress 2010, 5). Therefore, the phenomenon selfie on social network site Instagram plays an important role as well in the advertisement world because young influencers promote products and brands using self-portraits of themselves. The phenomenon selfie is therefore a complex matter that I’m going to examine in this thesis.

The communication process through self-portraits has become a common practice in life. The process of photography itself is seen as an easy one compared to painted self-portraits that require much more complex skills and take much more time than just shooting a selfie on your mobile phone (Lüders et al. 2010, 958). Despite the fact that the selfie trend is relatively old, there are still only few studies that focus on examining the selfie phenomenon. Hence, I would like to further deepen my understanding of this digital way of self-representation on social network sites.

Pointing a camera at ourselves and taking a selfie is now considered a new personal media genre (Lüders et al. 2010; Schwarz 2010). People on social media communicate through these pictures with other users and they also use it as a tool to express themselves as an individual and to express their own emotions. As the definition of self-portraits may be misleading in terms of the possibility to analyze only the visual communication on social media, it is also necessary take into account short textual materials that are referred to as hashtags, accompanying the visual material. These hashtags provide a commentary on images. On top of that, they work as keywords for images if someone searches a particular type of image. Thus, I will include hashtags into analysis.

It is no surprise the biggest impact of the selfie trend is on young adults. This new way of communication through visual means spread primarily among this age group. These young people and their photos published on the social network site Instagram will be the source for the collected data of the present thesis. Methodologically, the present thesis draws upon the multimodal discourse analysis focusing on how people use these pictures for communication

on Instagram. In other words, I am interested not only in the analysis of the image itself and its perception but also in the combination of semiotic resources that include written language, or hashtags. The aim of this bachelor thesis is to answer the following questions: (1) How do people represent themselves in selfies published on Instagram? (2) How are the visual and textual resources utilized in discursively shaped selfies, and what is their function? (3) How do people interact in such digital multimodal texts? (4) How prevalent are filters used by Instagram users posting selfies? Drawing upon the multimodal discourse analysis, in the present thesis I will try to answer these research questions.

## **2 Literature review**

This study of selfies aims to contribute to the emerging research on self-representation on social network sites. This thesis is drawn upon Kress and Van Leeuwen (2006), and their study on reading images. I apply their methodology on my analysis of self-portraits on social network site Instagram. Another important study and methodology used for this analysis is drawn upon Caple (2013) regarding Balance network and aesthetic aspect of selfies. Lüders et al. (2010), focuses in her study two cases of emerging personal media genres and one of them is already mentioned camphone self-portrait that is also used in this thesis. The selfie phenomenon is also discussed in regard of critical discourse-oriented studies (Schwarz 2010; Bouvier 2012).

### **2.1 Throughout the history of self-portraits**

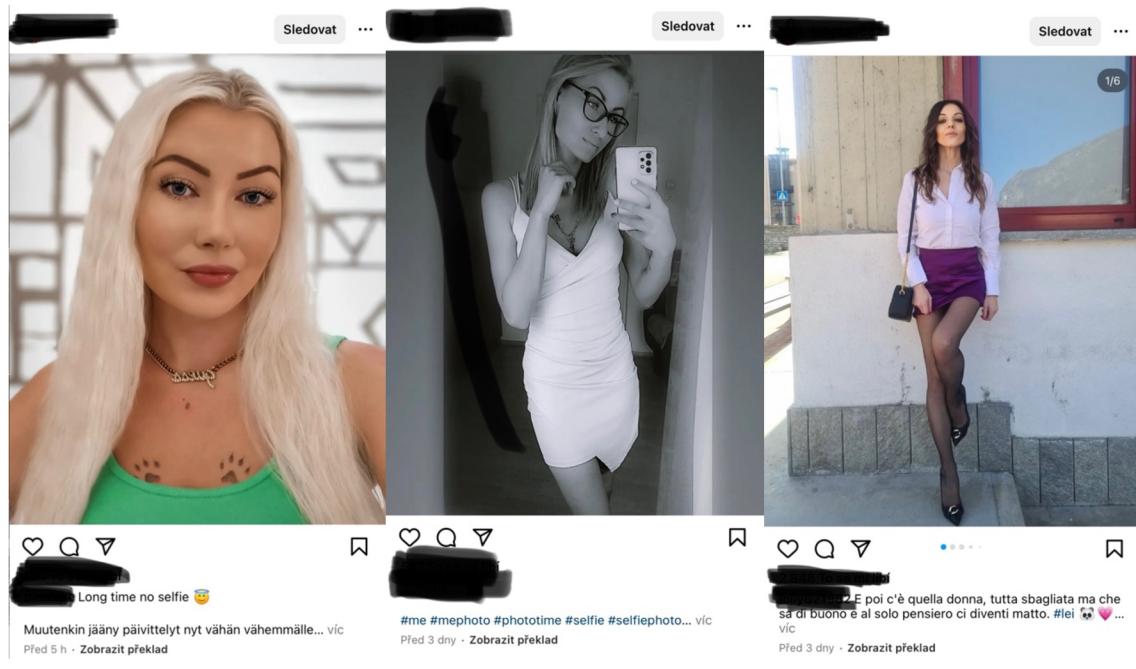
Despite the fact the selfie phenomenon is considered modern and influential thanks to technical progress of the 21st century, it stems from the past itself. The history of self-portraits dates back to the early Egyptians, cave people and indigenous people who testified to the presence of self-portraits on rock surfaces. It is further followed by Renaissance artists and their technique of mirrors and oil paints. After the invention of the flat glass mirror in Venice in the 16th century, self-portrait paintings gathered momentum (Lüders et al. 2010). At the very beginning of self-portraits, they were in general considered as an act that required technical and aesthetic skills. Most artists painted self-portraits due to lack of life-models, others had seen it as an opportunity to show their artistic skills, as this sort of art was seen to be extremely challenging (Lüders et al. 2010). Therefore, the digital self-portraits may be explained with reference to the history of painted self-portraits. The process has become much simpler. Self-portraits have become popular among young generation as an emerging genre.



When comparing this phenomenon from the perspective of the present time and the past, the painting act in the past required much more effort and technical and aesthetic skills that were integral to creating a work of art. Thanks to the modern technology, nowadays, people use devices such as mobile phones and cameras and their technical capabilities to shoot a self-portrait. Much has changed in terms of the process of taking pictures. According to Schwarz (2010, 163), self-portraits have recently become one of the most popular genres of lay photography, even though the typical practice in the past for lay photographers was to capture their family members, friends, or pets rather than themselves.

## 2.2 Perception of selfies in cultural studies

In cultural studies, the perception of self-portraits is interpreted in a way to empower the individual and to provide other people with control over the representation of their own lives. Selfies are usually understood as pictures that a person takes of themselves or with a group of other people (Tiidenberg 2015). According to Lüders (2010), there are three main types of self-portraits on social network sites (see Figure 1). The first one is an ego-shot captured by holding the camera in front of our face with extended hand, the second type is a mirror self-portrait, and the last type is captured by using a self-timer on the device (Lüders et al. 2010).



Example (1)	Example (2)	Example (3)
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**Figure 1.** Three main types of self-portraits

As we can see in Figure 1, the first example (1) is a representation of an ego-shot, or, in other words, it is a personal close-up picture. Example (2) represents a mirror self-portrait and example (3) represents a long distance selfie that is most probably captured by using a self-timer or by another person.

According to Lüders (2010), who published a study presenting in-depth interviews with 23 Norwegian teenagers and their samples of self-portraits shot with camera phone, the majority of self-portraits appear to be as slightly blurred close-ups picturing only an aesthetically self-conscious subject, performing for its own “I”.

Young people and their representation through self-portraits on social media are seen as representing their own narratives in playful ways. Even though this way of art is mainly intended as a form of entertainment, there is also some effort included. For the majority of young people social network sites present an integral part of their lives. An experience of twenty-year-old Rendi talking about capturing self-portraits can be used as an example:

*The other day I had bought Lost, and I was very proud of it. I wanted to take a picture of myself and my box of Lost for a friend, so I took one, but no, it didn't turn out well, so I had to take another, and I finally took fifteen or something, because I wanted to have a nice picture of myself then. ... I am absolutely not one to just take a picture of myself just to sit there and look at it. But if I take a picture, it must be a good one. (borrowed from Lüders et al. 2010, 959)*

With respect to this example, it can be seen how much effort young people are willing to make to get a perfect picture for their profile on social network sites. They also pay special attention to aesthetics. This activity can indeed take significant amount of time and preparation, and it is quite common for them to be disappointed with the outcome, with the author not picking a single photo and deleting all the unusable pictures. These pictures may not meet the author's expectations in a way they do not provide the viewer with a sense of harmony and balance in what they are supposed to be viewed (Caple 2013, 114). As a result, their self-portraits sometimes fail to be classified as aesthetically pleasing for observers and for this reason they are deleted. This aspect demonstrates how social media users depend on other people's opinions in order to get the expected feedback. This factor also influences authors of self-portraits to use photoshop or other photo editing tools. However, this activity undoubtedly requires some effort and skills, it is still perceived as fun activity that can serve to entertain young people in their

free time. The study of self-portraits is discussed not only in the cultural studies. They are perceived differently in the critical discourse-oriented studies that need to be mentioned.

### **2.3 Self-portraits in critical discourse-oriented studies**

Critical discourse analysis differs from the non-critical approach in several aspects. Critical approach shows how the discourse is shaped by relation of power and ideologies (Fairclough 1992, 2). It also portrays how discourse has constructive effects upon social identities, social relations and systems of knowledge and belief. These aspects are not commonly apparent to discourse participants (Fairclough 1992, 12). Therefore, participants of the discourse for example often fail to recognize commercialism and consumerism that is closely linked with pictures posted on social media.

Critical discourse conducted by Schwarz (2010), dealing with online self-portraits on Israeli social network site Shox, examined that users, especially teenagers, of this site tend to be strongly influenced by advertisements and fashion photography. Its users primarily share photos of themselves that are influenced by external factors and were very often edited or manipulated. These online pictures and texts usually have several functions. Young people use pictures and self-portraits as a starting point of a conversation with other users as well as from a self-centred perspective craving for appreciation and manifestation of beauty including the need of a social interaction among the group of young users. Another modern feature discussed in the study is the fact that people tend to refer to themselves as ‘celebrities.’ This feature is not popular only on this specific social network site, but it is a popular label in general. This phenomenon of the so-called celebrities spread among social sites in the whole world. From my observation it is very common for young people who are famous due to social media and online world to drop out of school and dedicate their whole free time and life into posting online. This way of earning money is seen as a great opportunity for young people because there is no lower age limit necessary to make money and mostly it does not require as much of an effort as other professions.

Schwarz (2010) also claims that photos in general play a major social role in the exchange process between different sorts of capital. He maintains that self-portraits are carriers of a specific sort of *corporeal capital*, referring to the notion that the beauty of the body may enable access to power in specific spheres (Schwarz 2010, 171). When it comes to changing of capital, the corporeal capital which is closely associated with the physical attractiveness may be exchanged with the social capital. The social capital is possible to obtain if its users are able to

obey the implicitly prescribed rules of posting right photos. One of the conclusions is that people who fail to incorporate themselves into a social sites world usually leave the community and are seen as losers that failed to be part of the game. This conclusion shows what an important role self-portraits, social networks, and technology in general play in our lives.

Another critically-oriented study dealing with self-portraits and expressing identity on social network sites is that of Bouvier (2012). The author analysed responses of 100 undergraduate students of the University of Glamorgan concerning on how these users express their identity on Facebook. When it comes to classification, almost half of the respondents identified themselves in terms of national classification and mentioned their national identity. Another aspect discussed in the study included physical identification which aims to describe the identity in terms of physical features of a person. This data may sound very superficial, in attempt of young people to impress the opposite sex through physical appearance. One conclusion of this study is that the aesthetics of Facebook profiles of its users is considered to be a crucial aspect in sense of signifying the identity.

In conclusion, there are very different views about self-realization on social network sites and they are differently understood in different types of studies. Cultural studies (Lüders et al. 2010; Caple 2013) focus mainly on social interaction of users on social media that is performed through self-portraits with other users on the internet. People are considered to pay attention to the aesthetic side of pictures and therefore the construction of their identity on the internet. However, the critical discourse-oriented studies (Bouvier 2012; Schwarz 2010) deal rather with the manner that social media is influenced by many external factors such as globalization and lifestyle of consumer society.

In this thesis, I analyze into detail how people represent themselves in self-portraits published on social network site Instagram. I also elaborated on how users of this social site interact with other users through both visual and linguistic resources and how the communication is therefore established between these people.

### **3 Data and methodology**

#### **3.1 Data collection process**

The data I collected for the analysis in this thesis is a random selection of the first 100 photos from the social network site Instagram with attached digital multimodal text #selfietime. I searched these pictures using the hashtag #selfietime on the day 19<sup>th</sup> of April 2023.

Although approximately 17 million pictures accompanied by the hashtag #selfietime were found, not all of them met the criteria of a selfie photography. Therefore, the only criterion I used for the data collection process was that it is necessary for a photo used in this analysis to be a self-portrait with a face in it. A regular user of this social network can only access photos that are posted on public accounts by searching for photos using hashtags. Thus, photos that have been automatically generated are only found on public profiles, not on the private ones.

#### **3.2 Methodology**

In this study I adopted selfies on Instagram in terms of three levels of semiotic meaning: representational, interactional, and compositional (Kress and Van Leeuwen 2006). These authors based their approach on Halliday's (1994) theoretical notion of three meta-functions of language: ideational, interpersonal, and textual. Halliday as an author of Systemic Functional Grammar of English language analyzed semiotic system that applies to a language. Nevertheless, I can also use this theory in terms of analyzing visual communication. I decided to replace compositional meaning in this thesis for Balance network. According to Caple (2013), the Balance network is described as a compositional balancing of elements within the frame of the picture that can be applied in the analysis of self-portraits. The data collected for this study were evaluated in terms of how a person was depicted in the picture according to these three levels of semiotic meaning (Kress and Van Leeuwen 2006).

In multimodal textual analysis I differentiate between two main types of semiotic resources: visual and textual (see Figure 2). I will analyze the visual resources in this study with regard to the depiction of people captured in the picture in terms of setting, its narrative and conceptual representation and whether these pictures appear to have been visually edited. I will further analyze these pictures in terms of interactional meaning of gaze and various kinds of shots regarding contact, social distance, and attitude. I will also pay attention to the Balance network that emphasizes on aesthetic value of the picture (Caple 2013). Regarding textual resources I will also analyze hashtags in terms of meaning as they belong to the visual material of pictures

and their relation between the visual and textual meaning. All these elements that are presented in the Figure 2. are explained into the detail below.

<b>Function of meaning</b>	<b>Visual resources</b>	<b>Textual resources</b>
<b>Representational meaning</b>	Narrative/conceptual Contextualized/decontextualized Degree of visual modality	Lexis
<b>Interactional meaning</b>	<p><b>Contact</b></p> <ul style="list-style-type: none"> <li>• Demand (gaze at the viewer)</li> <li>• Offer (absence of gaze)</li> </ul> <p><b>Social distance</b></p> <ul style="list-style-type: none"> <li>• Personal (close shot)</li> <li>• Social (medium shot)</li> <li>• Impersonal (long shot)</li> </ul> <p><b>Attitude</b></p> <ul style="list-style-type: none"> <li>• Equality (eye-level angle)</li> <li>• Viewer power (high angle)</li> <li>• Participant power (low angle)</li> </ul>	Style
<b>Balance network</b>	Aesthetic value	

**Figure 2.** Table for multimodal text analysis of self-portraits and hashtags published on social network site Instagram (adapted from Kress Van Leeuwen 2006; Caple 2013)

### 3.3 Representational meaning

In case of visual analysis, representational meaning is depicted in terms of whether the person was portrayed in a contextual setting or decontextualized one. When it comes to self-portraits, they are in general in decontextualized setting due to the fact that the background is usually blurred, or the background is fully absent in the picture. Regarding the narrative and conceptual representation, the difference between these two groups is based on whether a person captured in the self-portrait is performing an activity or is simply captured without an extra effort involved. The narrative structure refers to images in a way if they represent an action in terms of doing and happening that concerns different kinds of vector and a number of participants

involved (Kress and Van Leeuwen 2006, 63). Based on the collected data I assume that self-portraits on Instagram do not have the feature of performing an activity and are therefore conceptual.

Furthermore, the representational meaning in this study also explores if these pictures were digitally manipulated in any way during the post-editing process.

### **3.4 Interactional meaning**

In this analysis I will discuss how the interactive meanings may be visually encoded in images. I put the biggest emphasis on the analysis regarding the visual aspect of photos and I examined it the most in this study from the point of the interactional meaning. The relationship of users on social media is established through the communication relying on both visual and linguistic resources. This means that the relationship is between the producer of the picture and the viewer of the picture and their personal connection that may establish through the content of the picture depending on their own beliefs and values (Caple 2013, 69). This analysis is encoded through the three simultaneous systems, which include contact, social distance, and attitude (Kress and Van Leeuwen 2006, 114-153). All these categories are further classified into other specific aspects related to the interactional system of gaze and various types of snapshots.

#### **3.4.1 Contact**

Regarding the aspect of Contact two main types are differentiated – Offer and Demand (see Figure 3). A common way of representation in the collected data was Demand which represents a direct gaze at a viewer. This may represent that the author of the photograph tries to engage the viewer and establish an interpersonal communication through the gaze in the picture. An Offer represents the absence of gaze at viewer which may appear as a lack of interpersonal communication through the picture.



Example (4)	Example (5)
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**Figure 3.** The difference between Demand and Offer

As we can see in Figure 3, the difference between Demand and Offer is obvious. In the example 4 the selfie represents a direct gaze at a viewer establishing eye contact. In the example 5 the author and his self-portrait represent the absent gaze and a viewer that may appear impersonal.

### 3.4.2 Social distance

Social distance analyzed in self-portraits represents the distance of a person facing the camera. When it comes to selfies, most of them appear as personal close-ups regarding the fact they are mostly captured by an author himself with extended hand known as ego-shot (Tiidenberg 2016, 1564). However, some self-portraits in terms of social distance fit into medium or long-distance shot.

### 3.4.3 Attitude

The third dimension, Attitude, is differentiated into three main categories: low-angle shot, eye-level shot, and high-angle shot (Kress and Van Leeuwen 2006, 140). Kress and Van Leeuwen

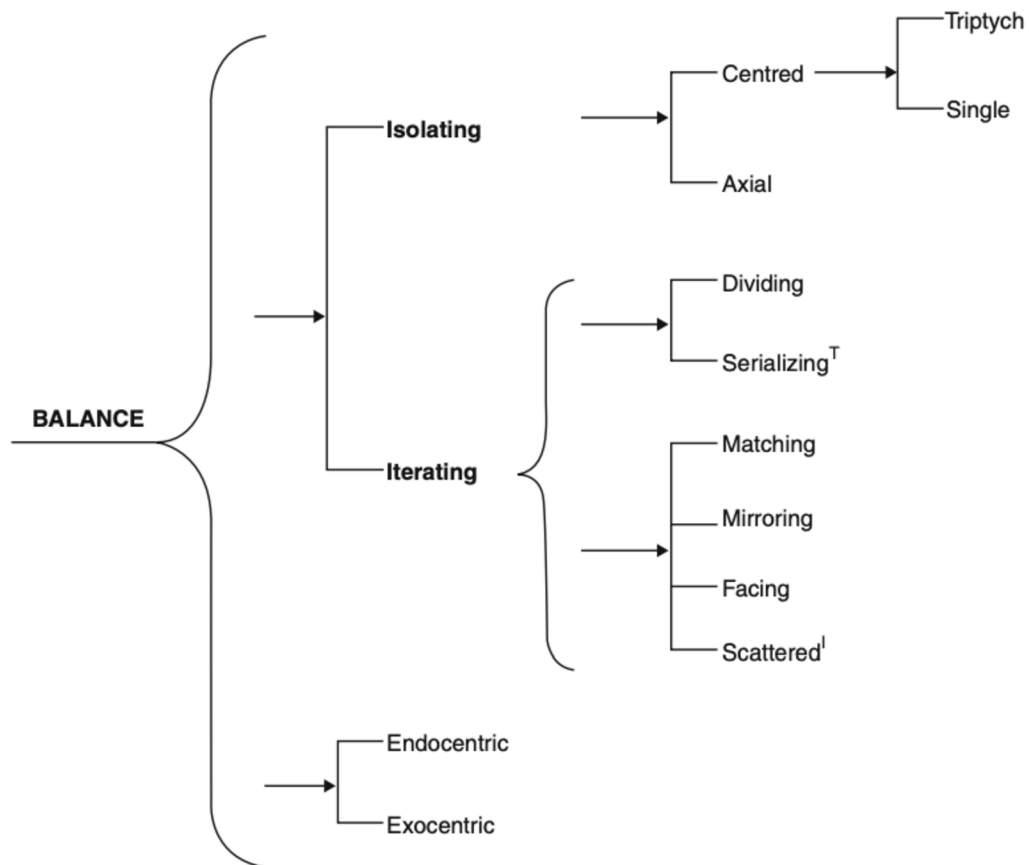


suggest that the Attitude is enacted through perspective or camera angle. Thus, we shall explore the systems of power relations through the camera angle. Low-angle shot puts an author of the self-portrait into a superior position and therefore represents power regarding the relation to a viewer. Eye-level shot may have an effect of equality as the horizontal level establishes the equal relationship between an author and viewer. The last category is High-level shot of self-portraits that represents the power of viewer as he looks down on the subject captured on the picture. Furthermore, to understand this implementation, we need to become conscious of the fact that it is possible to apply an interactional meaning only if people or animals are present in the picture, which self-portraits do fulfill.

Despite the fact the collected data is analyzed in terms of levels of semiotic meaning presented by Kress and Van Leeuwen, I decided not to follow them when it comes to the compositional meaning. Since the definition of compositional meaning is out of date and cannot be applied, I decided to replace it with the Balance network, which is closely linked with Kress and Van Leeuwen, in terms of the context of visual resources (Caple 2013). According to Caple (2013, 95), her system of the analysis of compositional meaning in press photographs is based on compositional balance including aesthetic pleasure. This can be also applied on selfies on Instagram because its users also put the emphasis on aesthetic pleasure.

### **3.5 Balance network**

When it comes to three levels of semiotic functions according to Kress and Van Leeuwen (2006), I decided to replace the last one, compositional meaning, for the Balance network that was suggested by Helen Caple (2013, 95). The Balance network is described as a compositional balancing of elements within the frame of the picture. Key terminology for the balance network consists of an image frame, elements depicted within the frame, visual unit of information that is the combination of these elements. It also contains endocentric and exocentric balance that describe whether the visual unit of information consist of both Actor and Goal in the picture and the last key element are hot spots which are located away from the centre of the image (Caple 2013, 97). According to Caple (2013, 96) the Balance network has two main compositional categories: isolating and iterating (see Figure 4).



**Figure 4.** Balance network (adapted from Caple 2013, 97)

These two groups of compositional arrangements, isolating and iterating, of balance network are quite stereotypical for self-portraits. As for the analysis of self-portraits the focus is mainly on the *isolating (centred, single)* parameter. The isolating compositional configuration usually shows one element in the middle of the frame of a picture which represents the ideal self-portrait. If the main element of the picture is not in the center of the image frame, we refer to this element as to Axial (Caple 2013, 106). In other words, this kind of picture where the main element is located away of the image fame. Pictures composed of two or more people are sometimes difficult to classify. When regarding group pictures, we need to analyze them in a way whether they represent a single unit. In this case we can still include these group pictures into the composition of isolating because they seem to be gathered closely together. In case of group pictures that at first sight do not form a single unit, we refer to a compositional category of iterating (Caple 2013, 102). According to the definition of the iterating category, no single element dominates in the frame hence these elements are equal in size and represented power. Therefore, most of the self-portraits are easy to be analyzed according to these approaches. I

will analyze these pictures in terms of enhancing aesthetic appeal with a sense of harmony that is expected to be viewed.

### **3.6 Textual resources**

Textual resources have an important role in this analysis that focuses on self-portraits posted on Instagram. The reason is that they accompany and belong to this visual material. People in general do not tend to overwhelm their followers on social media and especially on Instagram with detailed captions for their photos. These words, abbreviations, or hashtags mostly carry an important informative message that is essential for the receiver. All these linguistic resources have an important role because of meanings of words and the wording of meanings are cases which are socially variable and socially contested (Fairclough 1992, 185). This also applies to hashtags on Instagram and the linguistic meaning and its relationship with the visual meaning is also taken into consideration.

## **4 Analysis**

I will divide this analysis of self-portraits on Instagram into four main sections that regard questions I have set out in the introduction of the thesis. I will answer and analyze all these questions.

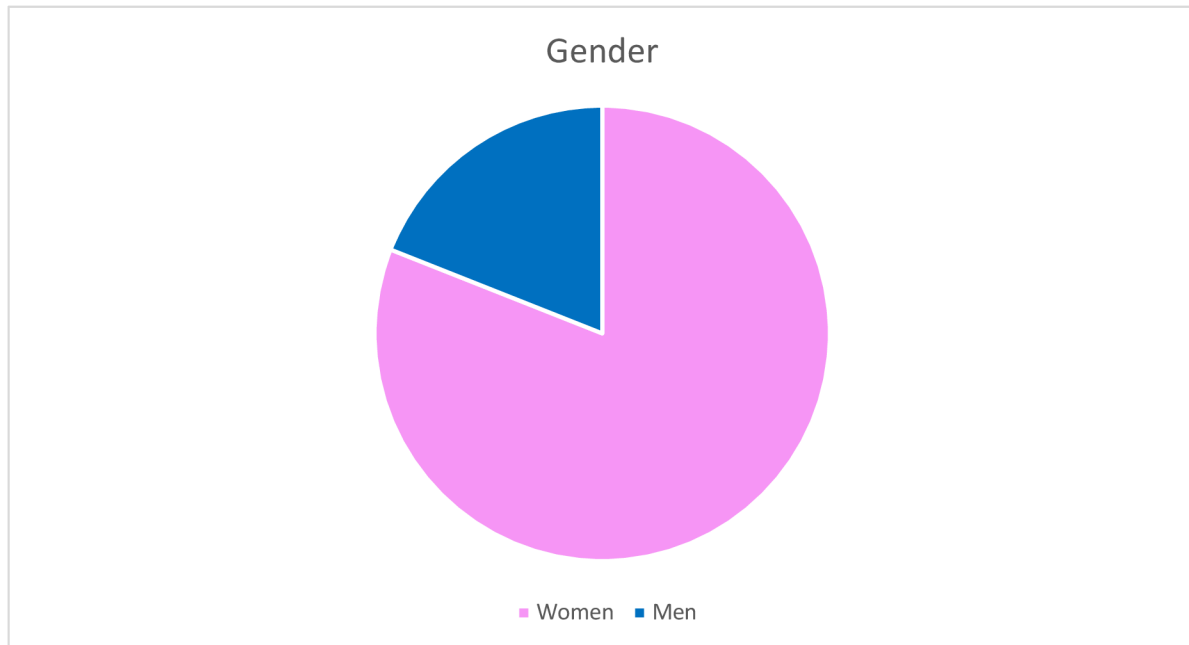
### **4.1 How do people represent themselves in selfies published on Instagram?**

The data for the analysis was collected in a single day of 19th of April. The data includes the first 100 photos that appeared on the dashboard. These images were searched via Instagram search bar using hashtag - #selfietime. Up to this date, up to 17.3 million pictures were posted on this social network site with this hashtag. As for this study, it is necessary to keep in mind the fact that the search algorithm of each user on the internet has a great impact on the information gathered and hence this study may be influenced by extraneous factors.

#### **4.1.1 Gender analysis based on the collected data**

Rooting from the history, technology in general was considered as a male domain and this ability was perceived as a sign of masculinity. As for women, they were rather known for their inability to use technology. The mobile phone in regard of usage of its camera functions can be considered as a soft technology that might not be seen as the real technology (Lee Dong-Hoo 2004). It is without surprise that this public opinion is not reflected in the results of the collected

data. Among all the collected data, the results were obvious in terms of gender. Out of 100 chosen pictures, 81% of them were representations of women (see Figure 5).

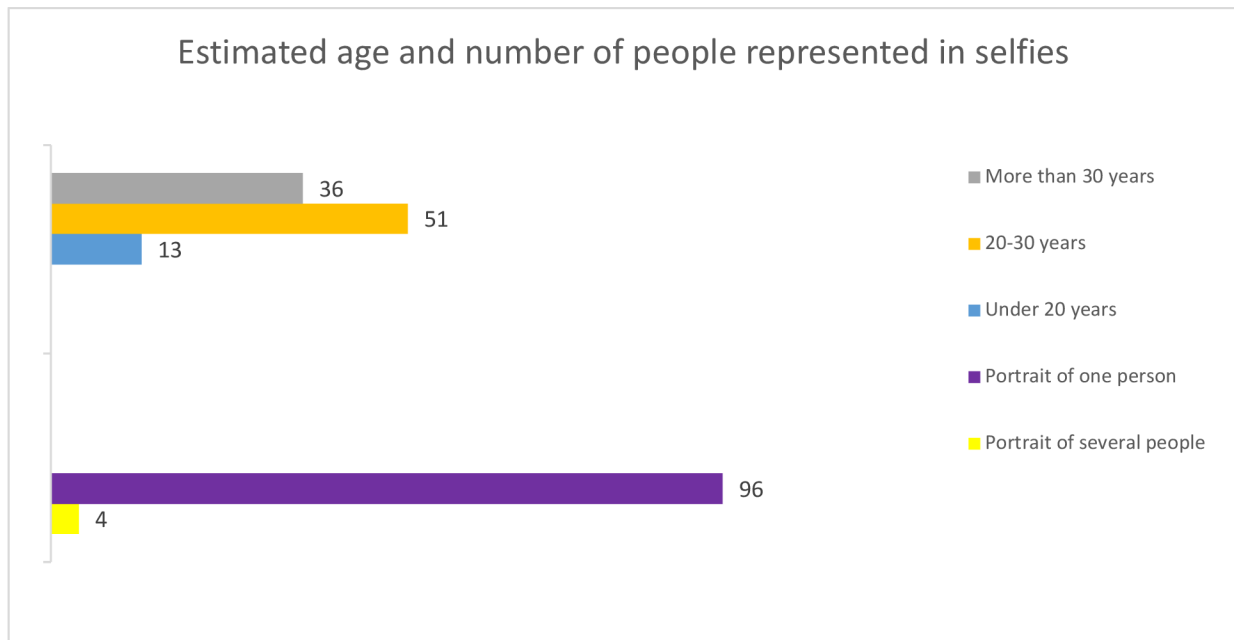


**Figure 5.** Gender represented in selfies published on Instagram.

As from this observation it is obvious that the trend selfie and the expression of identity through picture is mostly embraced by women so they can be easily referred as to a typical selfie maker. In this regard it can be assumed that young women are concerned about their appearance and its portrayal on social media rather than men.

#### **4.1.2 Estimated age and number of people represented in selfies**

Other aspects examined in this study include an estimated age and the amount of people portrayed in the picture (see Figure 6). When it comes to analyzing group photos, I decided to analyze only one person from the photo in terms of estimated age and gender. The analyzed person in this regard was the person who shared the selfie on social media on their public Instagram account. By this method, I avoided analyzing more than one person in each of these pictures and it was always the selfie maker.



**Figure 6.** Number of people in the picture and estimated age

The results were quite obvious in terms of number of people in the picture. As the trend selfie is expected to be a picture that one has taken of oneself, only 4% of analyzed pictures consisted of more than one person. As a result, it can be assumed that the trend selfie is regarded as a representation of one person who represents his own identity in order to get some feedback from other users.

The analysis of estimated age was more difficult in terms to estimate the age of people based only on their pictures. Nevertheless, I decided to divide the age into three groups (see Figure 6). The results were quite surprising. Based on the data collected, the majority of people were estimated to be younger than 30 years. Nevertheless 36% of self-portraits were estimated to belong to the group of people that the expected age was more than 30 years. This observation shows us that the trend selfie as well as social network sites are both becoming more suitable for people of all age categories. As some other older studies on social media indicate that young women in their teens and twenties are the most active users and consumers that are the most active in adopting new multi-media functions (Dong-Hoo Lee 2005), this observation proves differently. The society in general made a major progress regarding this field. Another surprising observation is the fact that the vast majority of men belonged to the oldest group as well. Therefore, thanks to this finding it can be assumed that the internet and social network sites are becoming a sanctuary for all age and gender groups. This corroborates with previous

studies on digital communication, for example, on blogs which indicate that there is a difference in terms of gender and age of users on social media (Herring 2005).

### 4.1.3 Representational and interactional meaning, and Balance network – what is a typical selfie?

Representation of people in self-portraits in terms of two levels of semiotic meaning, representational and interactional I have drawn on the study of images (Kress and Van Leeuwen 2006).

As the technology and especially phone cameras allow us to capture a selfie at any moment given during our day, according to our findings an overwhelming majority of photos are taken under the same circumstances. When it comes to the representational meaning, the results are mostly stereotypical. Participants are mostly shown in a neutral or fully absent background and therefore these pictures are decontextualized. Sometimes the setting of at least some of these pictures can be recognized, for example, whether the picture was captured indoors or outdoors. Nonetheless, this information does not fully show to the viewer the exact location and therefore I consider this information as decontextualized (Kress and Van Leeuwen 2006, 79). Very often the background itself is blurred or visually modified (see Figure 7).

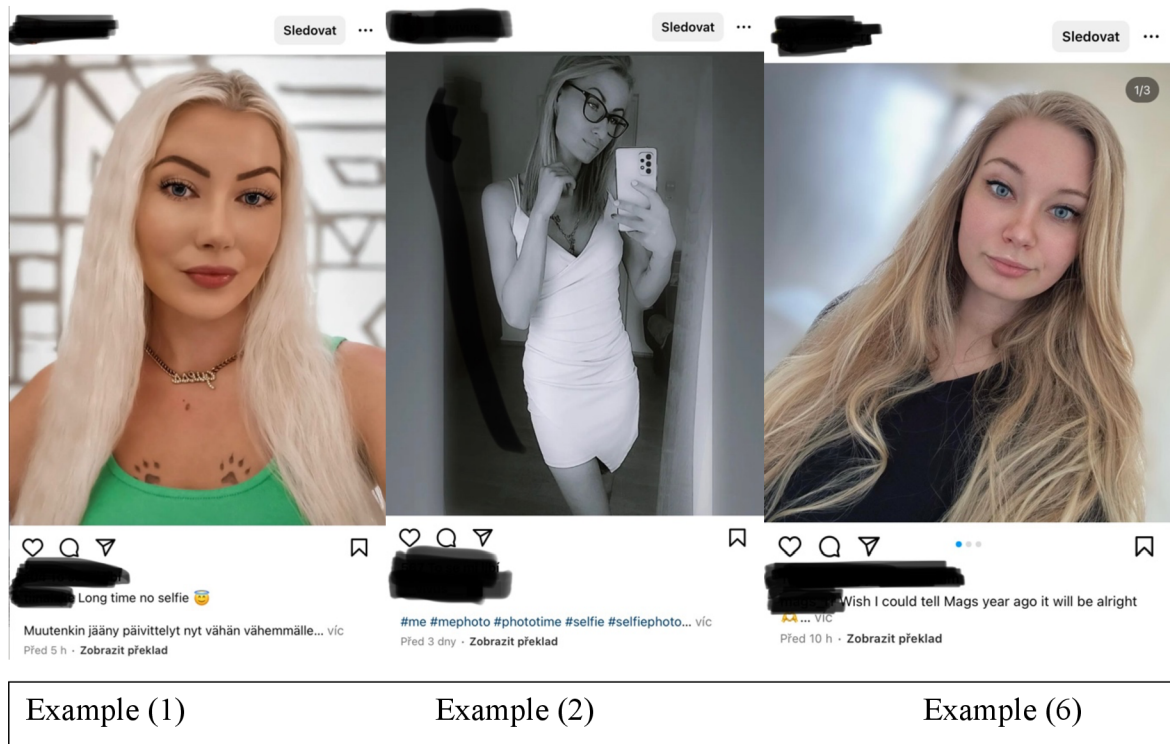
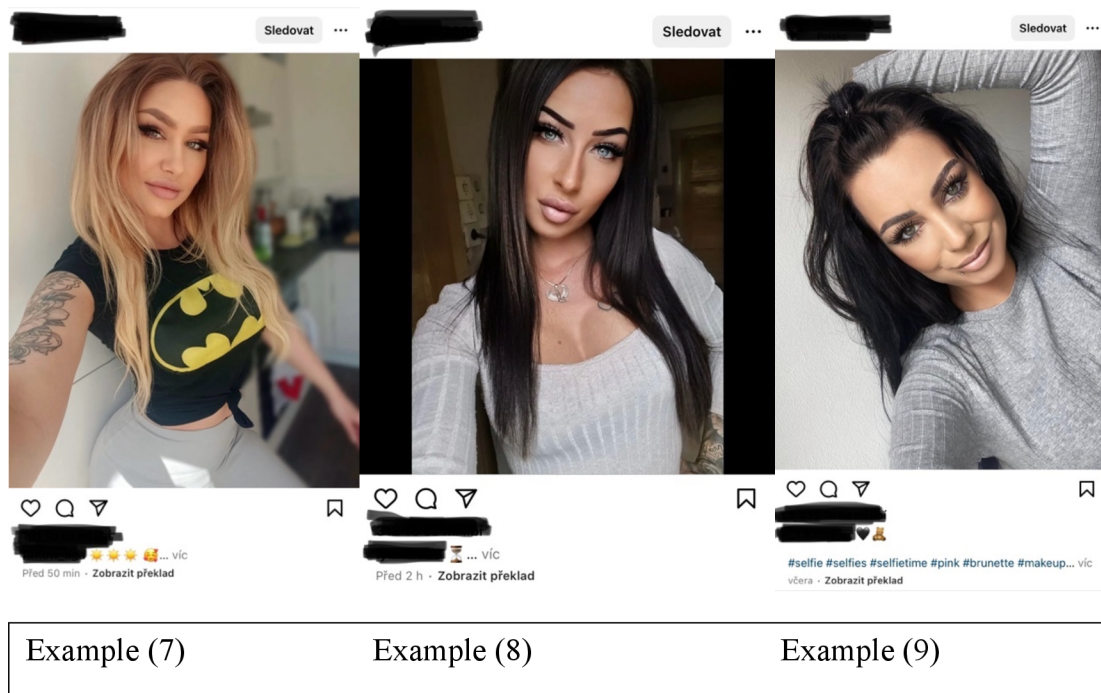


Figure 7. Examples of decontextualized background

In given examples of Figure 7, the viewer is not able to recognize space and time in which the selfie was captured due to the reduction in background details. Especially this case of decontextualized background is the example of the visual modality of the background that was modified by the author of the selfie. However, there is other aspect that I would like to analyze into more detail that regards visual modifications. In his study on online self-portraits regarding the social network site Shox and Flickr, Schwarz (2010, 168) explains that photos posted especially on Shox are heavily edited with photoshop and that these modifications are easily recognizable. He also mentions one young woman that was interviewed for his study who manipulates every photo posted on her Flickr account so she would not make her or any of her friends look bad in public. Comparing examples of visual modification on social network site Shox and Flickr that were provided in this study, such visual violations cannot be discerned at first glance (Schwarz 2010, 178). The trend of beauty filters on Instagram spread among people few years ago and since then gained a big popularity among its users. The data in the corpus contains various examples of visually edited selfies (see Figure 8).



**Figure 8.** Examples of visual modality in self-portraits

According to Schwarz (2010, 178) already mentioned, some of the visual violations of pictures are not visible at first sight. Nowadays, there are already several photo editing apps that attempt to offer filters that most closely resemble reality. Therefore, these filters may not be recognizable, but pictures are still violated, albeit in a very slight way. Based on the data

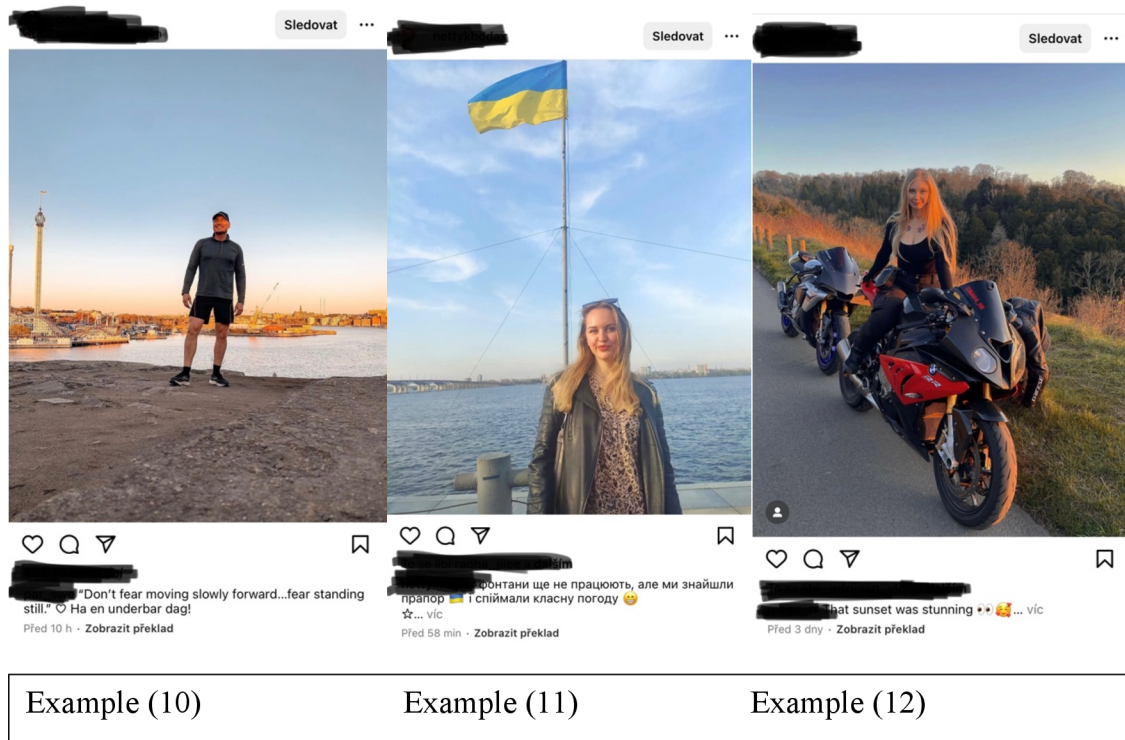
collected, it is possible to conclude that young women in particular tend to edit their self-portraits. As can be seen in Figure 8, the typical visual modification includes highlighting facial features, lip enhancement and eye brightening. These features are supposed to create an aesthetic impression and to engage the viewer. These visual modifications can be seen in provided examples in Figure 8.

The last part of the representational meaning that needs to be examined is the distinction between narrative and conceptual structure of the picture. According to Kress and Van Leeuwen (2006, 79), the narrative structure rather describes actions, processes of change or events, in other words requires vector. As we can see in examples in Figure 8, none of these three young women is portrayed in some action that would carry narrative meaning of the picture. Therefore, this representation of oneself seems to be a typical way for a person taking self-portraits for their Instagram profiles. Therefore, when it comes to the analysis of self-portraits, I categorize them as conceptual as they are more generalized and stable and do not represent any action. In other words, selfies are regarded in terms of analytical process. According to Kress and Van Leeuwen (2006, 87), this process involves two kinds of participants: Carrier (the author of a selfie) and Possessive Attributes (the parts). Yet, although selfies are analytical, their purpose is in fact more interactional rather than representational. Thus, I will examine the interactional meaning into more detail.

As already demonstrated, interactional meaning is closely linked with self-portraits as far as it takes an integral part of its visual communication that can be analyzed. When it comes to gaze, it is a significant semiotic resource in the visual communication. Among the collected data, 90% of images were captured with direct gaze at viewer, so these self-portraits on Instagram can be classified as pictures representing Demand. This way may be described as a way of contact between the author of the picture and the viewer that is formed by participants' eyelines that form communication even on imaginary level (Kress and Van Leeuwen 2006, 117). Regarding the Social Distance of self-portraits, they are usually classified as close-ups. In this kind of images, the face always dominates the image frame and the distance between the author of the picture and viewer is short. Thus, the distance between these two participants might feel intimate. On the other hand, even though the only 8% of pictures are captured from long distance, these pictures show greater variety. They carry more information about the concrete situation, for example the background of the picture and time in terms of where and when the self-portrait was captured. According to Kress and Van Leeuwen (2006, 128), the long distance



between the viewer and author of the picture may create an imaginary barrier and is therefore considered as interpersonal (see Figure 9).



**Figure 9.** Examples of long-distance shots

As we can observe in Figure 9, the background can be considered as decontextualized despite the fact these pictures were captured outside. What is important is the fact that these pictures share the same feature of being captured outside but they do differ in the composition of the picture as well as in possessive attributes that are shown in the picture. In conclusion this kind of shot shows the most diversity among self-portraits and may appear as impersonal due to the distance shown in the picture.

The last dimension of interactional meaning is Attitude and its perspective of camera angle. The angle from which people take self-portraits differs from the personal preferences of the owner. The majority of self-portraits (61%) was captured from the point of view of eye-level. This way of capturing pictures allows participants to construct direct eye contact and therefore construct some sort of personal relation between them. Only a few pictures were captured from a high-level shot (21%), which indicates the viewers power and control over the picture and its author. Low-angle shot (18%) was found to be even less represented and this kind of selfie indicates the power of the selfie maker (see Figure 10).

Function of meaning	Visual resources									
<b>Representational meaning</b>	Decontextualized 100%		Contextualized 0%		Obviously edited 67%		Not edited 33%		Conceptual 100%	Narrative 0%
<b>Interactional meaning</b>	Demand 90%	Offer 10%	Close-up 71%	Medium shot 21%	Long shot 8%	Low-angle shot 18%	Eye-level shot 61%	High-level shot 21%		

**Figure 10.** Use of representational and interactional visual resources in the collected data

When it comes to Balance network and its emphasis on aesthetic side of pictures, the important aspect is how the participants are arranged in the image frame (Caple 2013, 50). An ideal aesthetically pleasing picture should give the impression of a complete unit. Important aspects for such pictures include the lightning of the picture, its contrast, and the balance of colors as well as its visual composition. In regard to aesthetics, long shot selfies (see Figure 9) can be considered aesthetically pleasing with respect to lightning and color balance. All these examples are captured outside accompanied by rays of sunlight. In relation to a composition of these provided examples, all of them include only one person and belong to the group of isolating compositional configuration. The middle picture (see Figure 9) is in regard of composition analyzed as isolating, axial, single because the element is located away from the image frame. The other two pictures are configurations of isolating, centered, single.

Regarding all the data collected and the whole analysis of representational and interactional meaning including the Balance network that is shown through these pictures I can draw a conclusion. As a typical selfie maker can be considered to be a young female in a decontextualized background facing the camera from the eye-level angle making an eye contact which contributes to the development of the imaginary communication among participants. All these pictures are static, and most of them are captured as close-ups and the majority of them is visually manipulated.

## 4.2 Textual meaning

The present analysis of self-portraits on social network site Instagram is closely linked to short textual materials called hashtags. Instagram allows its users to attach a caption to their picture and rather than a usage of complex sentences they usually use short texts known as hashtags. Hashtag, as a kind of multimodal text is very popular among people using this specific social network site. The term hashtag is introduced in Fowler's Dictionary of Modern English Usage, specifically "as a noun, it refers to the use of the hash symbol (#) in front of a word or phrase on social media sites such as twitter, to identify and group messages on a specific topic" (Fowler and Butterfield 2015). These short texts carry linguistic meaning and serve as an important part of the ongoing communication within this social network site. Instagram may seem as a way of a symbolic representation of identities of consumer society as the biggest emphasis is laid on visual representation (Machin and Van Leeuwen 2007, 170). Therefore, it may be seen as if the importance of language decreases in global media. Nonetheless, hashtags on Instagram comment on these pictures and play an important role because they serve as keywords that accompany the visual representation of pictures. Although the word limit of the caption is quite high, textual resources on this social network site are rather short texts, abbreviations, and slang expressions. These linguistic resources differ from traditional syntax and usage of language, creating a significant challenge to traditional textual conventions. People that have public accounts often use these hashtags for a worldwide impact of their pictures. Even though the collected data include pictures of users from countries all around the world, its users mostly write these short texts in English, or they combine their mother tongue with English language expressions. We can deduct that these people are trying to get the attention of people all over the world in order to get some feedback on their pictures. Hashtags usually contain one or more words that are written together without whitespaces or punctuation which may appear as a process of forming new words. These new made-up words in fact do not carry any new meaning as they serve only to label these pictures. Now I will take a look at the representation of hashtags from the collected data:

Example a)

#hey #moi #longtimenoselfie #meitsie #finnishgirl #finnishwoman #suomityttö #yrittäjät #naisyrittäjät #yrittäjänaiset #boss lady #bossbabe #blondehairblueeyes #tanned #tattoos #girlswithtattoos #guess #fashionblogger #fashionlovers #fashioneveryday

Example b)

#me #mepphoto #phototime #selfie #selfiephoto #selfietime #blondegirl #blondewoman  
#blondehair #glassesgirl #glasseswoman #hungariangirl #hungarianwoman #instagirl  
#instawoman #tattoo #tattooedgirl #tattooedwoman #blackandwhite #blacandwhitephoto  
#blackandwhiteselfie

Example c)

#bikelife #motocyklisti #selfie #noflter #selfietime #sportsbike #bikeraddict #s1000rr  
#bikersofinstagram #bikerchicksuk #blonde #bmwmotorrad #ridemore #motogirl  
#motorcycleporn #bikerchick #motocyklove #motorrad #polishbikers #longhair #blondynka  
#motocykl #polishgirl #bikergirl #motocyklistka #girlsonbikes

According to example (a) we can see how people combine hashtags among languages, it is quite common to use same hashtags in the caption but in different languages. This method targets international users as well as those living in the same country, therefore their pictures have bigger impact compared to the usage of only one language. What we can further notice is the fact that people label themselves in terms of gender in these hashtags which help them to identify themselves. According to all these provided examples, people also like to share linguistic resources referring to fashion and other lifestyle attributes as self-representation (#fashion, #glassesgirl, #bikergirl). Thanks to these labels these users are able to recognize others that belong to the same lifestyle or taste communities (Machin and Van Leeuwen 2007, 170). When it comes to the order of hashtags and words in them, there is usually not any logical rule in their usage. In conclusion they are placed in a random order and usually these words do not have any internal connection. All these three examples indicate the nationality of the selfie publisher (#finnishwoman, #hungariangirl, #polishgirl). These indications were in the collected data very popular and there were plenty of users referring to themselves in terms of nationality. Some other frequently used hashtags include describing the physical appearance of the author of self-portrait, such as #blonde, #brunette, #blondehairblueeyes, #tattooedgirl, or more evaluating words such as #cute, #top, #elegant.

Other than physical features captions on Instagram also include slang words and abbreviations:

Example d)

#ootd #fyp #igdaily #potd #likesforlike #nofilter #selfietime

As can be seen from these examples, the first four examples can be classified as abbreviations that are frequently used among users: #ootd (outfit of the day), #fyp (for you page), and #potd (picture of the day). The rest of these expressions can be explained as followed: #likesforlike (if you like my post, I will like yours), #nofilter (this picture is not visually modified), #igdaily (Instagram daily) and #selfietime (this is time for self-portrait). These abbreviations and slang expressions serve as the internal code language of users of this social network site. People who are not familiar with these expressions may be excluded from this internet society because they fail the process of communication. As the used language appear to be personal representing communication between the author and viewer, these hashtags address viewers directly, such as in #followme, #likeforlike. Therefore, these hashtags have communicative functions which encourage their viewers to take some kind of action, for example to start following the author or like their posted picture. This way of communication is regarded in terms of offer and demand. Hashtags are not in fact the only way of communication that is transferred through the caption. It is quite popular among young people to have some lyrical elements such as quotes, short texts describing the whole image impression or extracts from song lyrics that are followed by hashtags. For example, “*do not fear moving slowly forward, fear standing still or that sunset was stunning.*” This kind of texts are supposed to impress the viewer.

Other aspect that I found interesting during the analysis is the fact, that some people using these hashtags do not write them exclusively into the caption of their picture. Some people from the collected data write them into the comment section so other users do not see them immediately after seeing the picture. This may give the impression that users who share their photos do not want to give the very first impression of being demanding in a way to get some likes or comments from other people, usually strangers.

## 5 Conclusion

The aim of this bachelor thesis was to analyze how people represent themselves in self-portraits published on social network site Instagram. I analyzed into detail how the visual and textual resources are important aspects on this social site and what both of these aspects represent. I also elaborated on how users of this social network site interact with other users, whether it was through the visual or textual resources and how the communication can be established between these people.

In the first theoretical part of the thesis, the history of self-portraits was described into detail as it is important to understand what the term selfie means and how this phenomenon became popular. Further I mentioned how this phenomenon is viewed among other cultural and critical oriented studies. These opinions are essential to understand how these studies perceive this phenomenon due to the fact that for a regular user the practice of this phenomenon is not usually understood in terms of its benefits and issues that can be caused in terms of posting self-portraits online.

In the second theoretical part of this thesis, I described the process of data collection that was used later in the analysis. Furthermore, I presented the methodology through which I subsequently analyzed these photographs, both visually and textually. I also analyzed the aesthetics of these self-portraits along with the visual modification. The focus was also placed on the balance network of these pictures that can affect the viewer of the picture.

In the practical part of this thesis, the focus is on the analysis of the collected data that were collected on social network site Instagram. I divided the analysis into two main parts, the first one concerns the visual representation and the second one the linguistic resources. In the first part of the analysis of visual resources, these pictures were evaluated regarding gender, estimated age and number of people represented in the picture. Followed by the close analysis of two semiotic meanings, representational and interactional. The visual analysis of self-portraits was completed by balance network and its impact on aesthetics. In the second part of the analysis the attention was drawn on linguistic resources which are closely connected with the visual representation. Linguistic resources were explained into detail regarding the interactional meaning they represent among users on this social network site.

In the introduction section I asked the following questions: (1) How do people represent themselves in selfies published on Instagram? (2) How are the visual and textual resources utilized in discursively shaped selfies, and what is their function? (3) How do people interact in such digital multimodal texts? (4) How prevalent are filters used by Instagram users posting selfies? To answer the research questions, people use many ways to represent themselves in self-portraits on Instagram.

When it comes to representational meaning, selfies are considered to have decontextualized setting because of the lack of the background in the picture. These pictures are mostly conceptual because people don't usually perform any activity. Interactional meaning represents the communication between users of social network sites through visual material. Most of self-portraits appear as close-ups representing a direct gaze at a viewer taken as the eye-level shot that establishes the equal relationship between the author and the viewer. The typical selfie regarding the Balance network is an isolating selfie and the author is usually captured in the center of the picture. The function of self-portraits is to establish a communication within social media users paying attention on both visual and textual resources. Textual resources are mostly short textual materials such as hashtags that carry the meaning, including abbreviations and slang expressions. These hashtags may also play a role in encouraging its viewers to take some kind of action. Captions on Instagram also include lyrical elements such as quotes or song lyrics. In regard of visual modification and beauty filters, almost every woman tends to use beauty filters to make her self-portrait more aesthetically pleasing. When it comes to men, they rarely use beauty filters, and they tend to use more the visual modification in terms of background modification.

The conclusion of this thesis is that self-portraits published on social media represent multimodal communication among its users, who are often unaware of the way in which this communication occurs and thus needs to be explained and examined into the detail to fully understand its concept.

## 6 Resumé

Předložená bakalářská práce si klade za cíl nabídnout analýzu toho, jakým způsobem se lidé reprezentují na fotografiích zveřejněných na sociální síti Instagram. Dále se podrobně zabývá vizuálními a jazykovými prostředky, které představují důležité aspekty na této sociální síti. Také se detailně zabývám tím, jak uživatelé této sociální sítě komunikují s ostatními uživateli, ať už prostřednictvím vizuálních nebo jazykových prostředků, a jakým způsobem je mezi těmito lidmi navázána komunikace.

V teoretické části práce popisují historii autoportrétů, neboť je důležité porozumět tomu, co pojem selfie vlastně znamená a jak tento fenomén získal na popularitě. Dále se snažím vysvětlit, jak tento fenomén popisují další kulturně a kriticky orientované studie. Tyto názory jsou velmi důležité k pochopení toho, jak věda pojem selfie obecně vnímá vzhledem k tomu, že pro běžného uživatele není žánr selfie obvykle pochopen z hlediska jeho přínosů a problémů, které mohou být způsobeny z hlediska zveřejňování autoportrétů na internetu.

Dále popisují proces sběru dat, který jsem následně využila při analýze. Dále představuji metodologii, pomocí které jsem následně tyto fotografie analyzovala, a to jak vizuálně, tak jazykově. Spolu s vizuální úpravou jsem analyzovala také estetiku těchto autoportrétů. Důraz kladu také na estetickou stránku těchto fotografií, která hraje zásadní roli v oblasti sociálních sítí a působí příjemným dojmem na ostatní uživatele.

V praktické části této práce se zaměřuji na analýzu získaných dat, která byla shromážděna na sociální síti Instagram. Analýzu jsem rozdělila na dvě hlavní části. První se týká vizuálního obrazu a druhá jazykových prostředků. V první části analýzy vizuálního obrazu analyzuji fotografie z hlediska pohlaví, odhadovaného věku a počtu osob zastoupených na snímku. Následuje podrobná analýza dvou sémiotických významů, reprezentačního a interakčního. Vizuální analýzu autoportrétů doplňuji o estetickou stránku těchto fotografií. V druhé části analýzy se věnuji jazykovým prostředkům, které s vizuální reprezentací úzce souvisejí. Jazykové prostředky komentuji s ohledem na jejich interakční význam, který představuje zásadní roli mezi uživateli na této sociální síti.

V úvodu této bakalářské práce jsem položila následující otázky: (1) Jak se lidé prezentují na autoportrétech zveřejněných na Instagramu? (2) Jakou funkci mají vizuální a textové prostředky



těchto fotografií? (3) Jak mezi sebou uživatelé sociální sítě Instagram komunikují? (4) Jak často používají uživatelé sociálních sítí zkrášlovací filtry, či aplikace na úpravu svých fotografií?

Pokud jde o reprezentativní význam fotografií na Instagramu, pozadí těchto fotografií je zpravidla dekontextualizované z důvodu absence informací o dané lokaci a čase. Fotografie tohoto typu jsou většinou konceptuální, jelikož osoby v nich vyobrazené obvykle nevykonávají jakoukoliv činnost. Z hlediska interakce pomocí autoportrétů je na sociálních sítích představena komunikace prostřednictvím vizuálního a textového materiálu. Díky detailním záběrům, které jsou pořízeny jako snímek v úrovni očí jak autora, tak ostatních uživatelů této sociální sítě, se zakládá ve většině autoportrétů rovnocenný vztah mezi těmito uživateli. Z pohledu na estetičnost a kompozici těchto fotografií jsou osoby na autoportrétech zpravidla izolovány a autor fotografie bývá zpravidla vyobrazován uprostřed snímku. Textové prostředky použité ke komunikaci jsou zpravidla krátké textové materiály neboli hashtagy, které obsahují nejen často užívaná slova, ale také slangové výrazy, či zkratky. Tyto hashtagy mohou také vyvolat akci a reakci mezi uživateli. Mezi těmito textovými prvky můžeme také najít citáty, či texty písní. Z hlediska vizuálních úprav a zkrášlovacích filtrů je jasně patrné, že téměř všechny ženy mají tendenci tyto filtry používat za účelem zdokonalení svého autoportrétu. Pokud jde o muže, ti používají tyto zkrášlovací filtry jen zřídka a mají tendenci spíše používat pouze úpravy pozadí fotografií, či nástroje k úpravě barev.

Docházím k závěru, že autoportréty zveřejněné na sociálních sítích představují multimodální komunikaci mezi jejich uživateli, kteří si často neuvědomují, jakým způsobem tato komunikace probíhá, a proto je třeba ji vysvětlit a podrobně zkoumat, abychom tento žánr mezilidské komunikace mohli plně pochopit.

## 7 Anotation

Name: Barbora Mlýnková

Department: Department of English and American Studies

Title: The Selfie as a Global Discourse

Supervisor: Mgr. Ondřej Molnár, Ph.D.

Number of pages: 58

Number of attachments: 0

Number of characters (Bibliography and corpus excluded): 60,595

Keywords: selfie, self-portrait, social network site, social media, internet, discourse analysis, communication, picture, camera, textual resources, visual resources, images, hashtag, Instagram

Characteristics: The aim of this bachelor thesis is to analyze how people represent themselves in self-portraits published on social network site Instagram. I further analyze into detail how the visual and linguistic resources are important aspects for pictures published on this social network site and what both of these aspects represent. I also elaborate on how users of this social network site interact with each other, whether it is through the visual or linguistic resources and how the communication can be established between them through published self-portraits.

## 8 Anotace

Jméno: Barbora Mlýnková

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Selfie jako komunikační nástroj na Instagramu

Vedoucí práce: Mgr. Ondřej Molnár, Ph.D.

Počet stran: 58

Počet příloh: 0

Počet znaků (bez zdrojů a dat): 60,595

Klíčová slova: selfie, autoportrét, sociální sítě, internet, analýza diskurzu, komunikace, fotografie, fotoaparát, jazykové prostředky, obrazové prostředky, obrázky, klíčové slovo, Instagram

Charakteristika: Cílem této bakalářské práce je analyzovat, jakým způsobem se lidé reprezentují na fotografiích zveřejněných na sociální síti Instagram. Dále se podrobně zabývám vizuálními a jazykovými prostředky, které představují důležité aspekty na této sociální síti. Také se detailně zabývám tím, jak uživatelé této sociální sítě společně komunikují s ostatními uživateli, ať už prostřednictvím vizuálních nebo jazykových prostředků.

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## 10 Corpus

<https://www.instagram.com/p/CrLeT10qIJv/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNS1fPqs37/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLqAMIKG93/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: women

Number of people: 2

<https://www.instagram.com/p/CrOXgBWNPrZ/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOVYBVIbpc/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrL3b-LqJMz/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrJYMVKKOnb/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNxC5Dt6YV/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

[https://www.instagram.com/p/CrOVB\\_pLZaz/](https://www.instagram.com/p/CrOVB_pLZaz/)

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot , Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOQOPAIWaJ/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot , Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrL2QZ4stGl/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrNZw5roIgc/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLuxI2IuKc/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLwbGeM7e1/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

[https://www.instagram.com/p/CrJl\\_3vvM8\\_/](https://www.instagram.com/p/CrJl_3vvM8_/)

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot



Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrGsMHHKo8x/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: long shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 2

<https://www.instagram.com/p/CrJN20RNQqL/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrJJeOzIQez/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrL7Nd8IN6f/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrOliPcM-sB/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNciz3u26s/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: high-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrOTbiMrjRw/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNZUQ2MI2x/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrGdKq6oYXI/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: long shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

[https://www.instagram.com/p/CrGoOpeoWa\\_/](https://www.instagram.com/p/CrGoOpeoWa_/)

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNAS8II7h8/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrGwOteqw1P/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: long shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOW80IopYb/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrJMBJNoX1m/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrL154sL9Ov/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNPMH6Nt6g/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNMPrXtTu9/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: long shot, Attitude: low-angle shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrL5ndNosv8/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrL9pd1sNMI/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrN3Gn1NnmX/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrN9mnEt-uC/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrN-jYAtL9L/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrMMwFbK5RM/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLBEWSNA74/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOGHDFo8DE/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrN-Ht1tEcs/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: >20

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrG-gbhg49B/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 2

<https://www.instagram.com/p/CrL98zpqY6V/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrMEn46rxr1/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low angle-shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrBbiSVqa4E/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: offer, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOUpEiNSP1/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: long shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrMOo4PK3mX/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrGpk0VIsSS/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrIZ-NXKyHO/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrKu07mKvdl/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNFm2sry4x/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrN-EJhNW8z/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLNjVwtXld/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOYmNANsI2/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOTvreq2iW/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: high-level shot



Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOOwNCtbpZ/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: >20

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrOLom-Ilo2/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNIWkfo8rX/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOOOF7qoi3/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLuw-JI73e/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrOWSUEt-hZ/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOXs7OoH-H/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrOLOCXs1SK/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrH5FFJyxkU/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: long shot, Attitude: low-angle shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrN-79SN9xx/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: offer, Social distance: medium shot, Attitude: high-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrNhOcDsTdt/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrLwkc4NixX/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOThMUI5C6/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrHMGEsIHVE/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: >20

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrGpfS7KwdQ/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrF-c70ME4R/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrIOahWOBii/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrFr7gxMjHJ/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNWD8nOSNX/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOQMp7tY5v/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrJLCnqtDF2/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrF8jbbsYJ8/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNEXu0pbkk/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOOCD-OpZ3/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

[https://www.instagram.com/p/CrOPw\\_SK4Xd/](https://www.instagram.com/p/CrOPw_SK4Xd/)

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 2

<https://www.instagram.com/p/CrGeT0BMrRi/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOXAG1NXg9/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOKaeLJrya/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: >20

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrLxiVWq3ci/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNI2pmAKtv/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

[https://www.instagram.com/p/CrNW38-IER\\_/](https://www.instagram.com/p/CrNW38-IER_/)

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: long shot, Attitude: low-angle shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrNrs-Zs4ww/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNtbp8tfxq/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

[https://www.instagram.com/p/CrGuPM0q9L\\_/](https://www.instagram.com/p/CrGuPM0q9L_/)

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOZ4Q0oHwB/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrDUUDkK1Yo/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrN3zUTtJ6x/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: high-level shot

Estimated age: 30+

Gender: man

Number of people: 1

[https://www.instagram.com/p/CrNoP\\_xt-Ux/](https://www.instagram.com/p/CrNoP_xt-Ux/)

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrOZGudOLAa/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: offer, Social distance: long shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNYkRILZ44/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot



Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrH--Ontye9/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 30+

Gender: man

Number of people: 1

<https://www.instagram.com/p/CrEQTBWszGO/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: offer, Social distance: medium shot, Attitude: eye-level shot

Estimated age: 30+

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrNTekOsvYu/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: low-angle shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrHn4n6sYSP/>

Representational meaning: conceptual, decontextualized, obviously edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: >20

Gender: woman

Number of people: 1

<https://www.instagram.com/p/CrFE2hLpZRH/>

Representational meaning: conceptual, decontextualized, not edited

Interactional meaning: Contact: demand, Social distance: ego-shot, Attitude: eye-level shot

Estimated age: 20–30 years

Gender: woman

Number of people: 1