

## Flawless Life on Social Media: Instagram and Reality

Lale Barçın Aka<sup>1</sup>

### ABSTRACT

When considered conceptually, flawlessness is the absence of deficiency or incompleteness. The individual in social networks presents his/her own posts to other users by hiding or changing his/her dissatisfaction both physically and psychologically. During this time, social networks function as 'perfecting'. When gender roles, sexuality and self issues are considered, it is seen that some practices such as being beautiful and staying young, which are the manifestation of the feeling of being liked, which permeates women's lives from their nature and is imposed in some way, are the dominant impulses in social media. The points that the study tries to examine in general terms are social media and digital transformation, then the illusion of flawlessness on social media will be analyzed. Finally, the ten instagram accounts selected. These influencers are chosen according to fitness, beauty, nutrition & health, lifestyle and travel categories. As a result of the study, it is seen that influencers are satisfied with their lives; they do not show difficulties they experience in life.

**Keywords:** *Flawlessness, Social Media, Women, Communication*

## Sosyal Medyada Kusursuz Yaşam: Instagram ve Gerçeklik

### ÖZET

Kusursuzluk, kavramsal olarak düşünüldüğünde eksikliğin ya da noksanlığın olmaması halidir. Sosyal ağlarda yer alan birey, hem fiziksel hem psikolojik olarak memnuniyetsizliğini gizleyerek veya değiştirerek, kendi gönderilerini diğer kullanıcılara sunmaktadır. Bu süre içinde sosyal ağlar 'kusursuzlaştırma' işlevi görmektedir. Toplumsal cinsiyet rolleri, cinsellik ve benlik konuları düşünüldüğünde kadının doğasından hayatına sirayet eden ve bir şekilde empoze edilen beğenilme duygusunun tezahürü güzel olma, genç kalma gibi bir takım pratiklerin de sosyal medyada başat etkiler olduğu görülmektedir. Çalışmanın genel anlamda incelemeye çalıştığı noktalar sosyal medya ve dijital dönüşümdür, ardından sosyal medyadaki kusursuzluk yanılması analiz edilecektir. Son olarak araştırma için seçilen 10 instagram hesabı analiz edilmiştir. Influencer'lar fitness, güzellik, beslenme & sağlık, yaşam tarzı ve seyahat kategorilerinden seçilmiştir. Çalışma sonucunda influencer'ların hayatlarından oldukça memnun oldukları; hayatta yaşadıkları zorluklardan çok fazla bahsetmedikleri gözlemlenmektedir.

**Anahtar Kelimeler:** *Kusursuzluk, Sosyal Medya, Kadın, İletişim.*

<sup>1</sup> lale.barcin.aka@ege.edu.tr, Lecturer Dr., Ege University, Faculty of Communication, ORCID: 0000-0003-3420-3802.

(Submission: 09.07.2024 / Published: 29.12.2024)

Doi Number: [10.18026/cbayarsos.1513278](https://doi.org/10.18026/cbayarsos.1513278)

Type of Research: Research Article

## 1. INTRODUCTION

Social media platforms have evolved rapidly over the last decade and have become an integral part of our daily lives. Criteria for success on social media are often based on indicator-based metrics such as high follower counts, likes and share rates. These criteria are considered the keys to gaining visibility and popularity on digital platforms. Factors such as content quality, depth of interaction and impact on society are important.

Social networks, due to their structure and time and space limitations, when examined in terms of accessibility without any need, it undoubtedly offers many opportunities. Social networks, which can serve many functions from information transfer, entertainment, leisure time to communication, also serve very basic life activities such as identification of individuals. Individuals who used to try to define themselves through the clothes they wear, the things they eat and drink, the places they travel to, and the brands they consume, today do this with the same motivation through social networks. It becomes important for individuals to announce their existence to more people, to be applauded, liked and approved by them, and furthermore, to present life stories and images without shortcomings and deficiencies manifests itself as the dominant behavioral pattern (Uğurlu, 2015, p. 231).

Bodies are perfected through filtered posts on Instagram, excellent job and career connections are polished on LinkedIn, spokespersons of the public sphere are encouraged by Twitter, old friends or new communities come together through Facebook, the most entertaining stage performances are rewarded on TikTok, leisure experiences are shown in the most perfect way with YouTube (Güzel, 2022, p. 161). It can be said that the common characteristic for users shaped according to the habitus of each online social network is flawlessness.

The points that the study tries to examine in general terms are social media and digital transformation, then the illusion of flawlessness on social media will be analyzed. Finally, the Instagram accounts selected for the research will be analyzed.

## 2. SOCIAL MEDIA AND SOCIAL TRANSFORMATION

Social media is the most popular place where individuals, who can be online anytime, anywhere through mobile devices, which are the focus of intense global attention today, construct their digital identities. The individual, surrounded by globalisation, capitalism and consumer culture, continues his/her relationship with social networks due to the ways of thinking, acting and establishing relationships with the symbols experienced in the virtual universe. Thus, all communication styles are reconstructed in the virtual universe and reflected in social practices, and this symbolic transfer increases, causing the internal dynamics and structuring of social networks to dominate daily life. Thus, the individual develops behavioral patterns in the form of self-disclosure, presenting himself in social networks, getting approval and proving his uniqueness. Individuals are no longer interested in self-realization, and they are trying to improve their appearance and conditions in order to maintain their digital selves in daily life (Bauman, 2013, p.38).

The individual who wants to have symbolic capital with aesthetic, health and beauty applications and a fashionable style can also access specific benefits on the social media platform in which he/she is a participant. Achieving fame through methods such as increasing the number of followers, having an organic account, interaction, rising to the status of a recognised person with a blue tick are considered as achievements. Moreover, thanks to 'social media phenomenon', which is seen as equivalent to having a profession, it is possible to move from one habitus to another and have the chance to obtain economic, social or cultural capital (Castells, 2020, p. 122).

Considering a social life modeled on theatre, Goffman discusses in detail how individuals plan and play different roles in front of various types of audiences, just like an actor, and the current situation of the participants. At the core of self-presentation behavior, it underlines the fact that representing oneself as having a certain quality is as important as actually having the desired quality (Goffman, 2009, p. 16). By analyzing social networks with Goffman (2009), the importance of social structuring in the identity construction process is realized. What an individual should show, rather than who he or she is, is structured by the rules of the online social network. Therefore, an ideal life, positive emotions, multiple skills, golden ratios, high awareness and applaudable performances are staged in these networks. According to Fuchs (2020), commodification is inevitable in a structure where social media mediated forms permeate everyday life. Under the spell of social networks, individuals are exposed to exploitation and commodification while being provoked by feelings of self-love and perfection, perhaps more than ever before.

Why has flawlessness gained so much importance when the ideal of flawlessness itself is imperfect? The first thought that comes to mind at this point is whether the ideal of perfection functions as a camouflage in societies experiencing economic, ecological, political and ideological crisis at the global level. The fact that young people spend most of their time in front of the screen on social media shows that the ideal of flawlessness is instilled in societies through these networks.

### **3. THE ILLUSION OF FLAWLESSNESS ON SOCIAL MEDIA**

Flawlessness is defined as the absence of flaws or deficiencies. Although the concept of perfection is used in some sources in the same sense as perfection, it means the correction of the problematic within the limitations of the study. In order to talk about perfection, it is necessary to accept the existence of an ideal. The ideal before us is an ideal of beauty, aesthetics, success...

At this point, it would be appropriate to ask the following question. What are the criteria that determine perfection or the ideal? Being perfect is not only a concern that the individual creates and perceives in his/her own mind, but should also be considered in the axis of social norms and value judgements (Baudelaire, 2013, p. 199). According to Poster (2017), the danger in technological innovations is not the increased efficiency of change, new forms of consumption or leisure time environments, but the widespread change in the construction of culture and identity. In his view, the identities transformed by the media arise from the

fact that culture is increasingly simulational. Seeing social media as a tool of technological illusion prepares the ground for the perception of physical reality as a defective area in the world of individuals. When the individual cannot see the equivalent of everything that he/she can repair, correct and make perfect in the virtual environment with technological tools in his/her physical life, he/she faces the problem of self and identity may be confronted. Moreover, the fact that norms such as beauty, aesthetics and success are high in social networks and that this momentum is gradually moving upwards brings the criteria of being liked into question. In other words, the extent to which the image presented in the virtual environment represents the physical reality takes the presentation of self and identity to another dimension (Robins, 2013, p. 38).

With the advancement of technology, people are now under the surveillance and control of not only those around them but also many other people who are physically distant, depending on the means of communication in online environments. According to Veblen, (Soncu&Çelik, 2022, p. 16) the individual under surveillance cannot choose a way other than blatantly revealing all the goods he can consume in order to have his respect, prestige and status noticed by other people. In addition, this act of conspicuous consumption increases the circulation of information emptied of its meaning and causes the emergence of informatics pollution. (Ünal, 2020, p.49).

Social networks have different features, dynamics and usage limitations. However, when the general perspective is evaluated, it is possible to say that there are common features such as a profile of the users (profile photo, identity definitions, age, gender, relationship status, job information, education information), posts (photos, videos, location notifications, news, information, world view), likes (like/fav), comments, friends (followers).

These features are filled in realistically or completely disconnected from reality, depending on the individual's preference. The individual who searches for himself/herself in social networks also constructs his/her actions and social network practices in this direction. While creating and presenting this fiction, two important narratives attract attention. Firstly, the practice of perfecting the body stands out. It is a common social networking practice to focus on certain elements such as aesthetics, beauty, a fit body, make-up, hair, fashion, clothing, accessories and brand emphasis, and to organize such visual posts and take their place on the scale of ideal forms. The second narrative is the perfection of life. Presentation of success stories, celebrations, travelling, holidays, social occasions shared with friends, meals, drinks, etc. The stories of pleasant moments are shared on social networks in order to prove and maintain the physical reality of the individual (Niedzviecki, 2011, p. 53).

People look at other people's lives full of excitement, success and happiness and compare it with their own reality. Social media creates in all of us a growing sense of envy, self-comparison and sometimes jealousy. In social media, people compare their lives with those

of others, as they can follow each other's lives. An individual may look at the wonderful lives on Instagram and wonder why my life is not like this.

This image of flawless life presented on social media can be *The Illusion of Flawless Life on Social Media: Instagram and Reality* explained with the concept of “duck syndrome”. “Duck syndrome has mostly been described in college and refers to the situation in which the sufferer looks calm on a superficial level while in reality, they are frantically trying to keep up with the demands of their life” (Dryden-Edwards, 2021). Nowadays, many social media users share their lives on social media as if they are flawless, even though they actually have problems (Coşkun, 2021, p. 689).

#### **4. METHOD**

In the realm of social media, individuals frequently engage in comparative analyses of their own lives with those of others, facilitated by the ability to observe one another's experiences. Given that a majority of individuals meticulously curate and display their lives in an idealized manner on social platforms, this phenomenon engenders dissatisfaction among followers who may be grappling with various personal challenges. Empirical research indicates a correlation wherein increased duration of engagement on Facebook is associated with heightened feelings of depression (Steers et al., 2014, p. 701). It is reasonable to extend the applicability of these findings to encompass all forms of social media. Nevertheless, a significant number of individuals persist in presenting their lives in an ostensibly flawless manner.

The aim of the study, designed as a qualitative research, is to examine the image of flawless life presented in social media. For this purpose, accounts on Instagram were analysed. For the study, 10 accounts were selected through random sampling among the accounts with a high number of followers. The selected accounts were subjected to discourse analysis. Discourse analysis takes its place within a larger body of social and cultural research that is concerned with the production of meaning through talk and texts (Çelik&Ekşi, 2008, p. 99). Discourse is categorized as a concept used to describe systematic linguistic orders consisting of certain rules, terminology and conversations (Tonkiss, 2006, p. 367).

These accounts are divided into fitness, beauty, nutrition & health, lifestyle and travel categories. In the study, videos and stories uploaded by influencers in 2024 were selected and analysed. When we look at the limitations of the study, this study is limited to only selected Instagram accounts and uploaded videos and stories. In the research part of the study, categories were created and analyzed in the context of the content of the data. The contents shared by the Instagram profiles subject to analysis were accepted as the unit of analysis.

In the study, the purposeful sampling method was used, which is one of the sample selection methods, where the units, events and facts with characteristic features are considered in terms of analysis in line with the information obtained, a subgroup that represents the universe in a general sense and is thought to be a typical example of the

universe is selected as a sample, and the control units included in the sample are also related to the characteristics to be studied. In this context, while the population of the study is formed by people using Instagram with a relatively high number of members and a high level of influence, the sample of the study is formed by Instagram influencers with a high level of influence of 120 B. followers and above.

The research questions of the study are as follows:

- 1.How do influencers present their lives on instagram?
- 2.How do influencers present themselves on instagram?
- 3.What do influencers suggest to their followers to have a better life?

## **5. FINDINGS AND ANALYSIS**

In this part of the study, as we mentioned above, the 10 influencers with the highest followers on Instagram were selected and examined. The names of these public open accounts are hidden. These accounts are analyzed according to the fitness, beauty, health & nutrition, lifestyle and travel categories. In the research conducted, two influencer accounts were examined in each category. (Videos shared by influencers in each category were randomly selected in 2024.)

The first influencer in the fitness category shares a day from her life in the first story. After waking up in the morning, she puts the breakfast photo. Breakfast consists of rich and branded products. It advertises corn flakes, granola and coconut milk. Then she goes to the gym and does her daily workout with the trainer. The rest of the day goes as planned, she works, attends meetings, promotes some of her products and returns to the gym. She finishes her day by preparing a healthy meal.

The second selected influencer starts the day by taking a selfie in the mirror from an expensive gym and then shares what he eats a day to strengthen her muscles. She advertises some vitamins and shares links to the products. She shares the meals he eats in the morning, lunch and dinner in detail and does exercises to eat healthy. She also encourages and advises her children to do fitness. The second influencer, who tries different challenges in each video, does plates movements in the first video and then lifts weights. She prepares a protein-rich breakfast. When he succeeds in lifting weights, he celebrates with his friends at the gym. In the second video, the influencer introduces the gym he goes to and advertises the gym. There are different studios in the gym, there are basketball, volleyball, football fields and a pool. The influencer happily shares these gym shots, group pilates and sports exercises with her friends, and post-exercise dining activities. Both he and his fitness coach take pictures of the influencer from different angles while he is working out at the gym. According to Baudrillard (Smart, 2017, p. 15), the body creates a divided mental confusion within the relations of production and consumption. This is what we see in influencers when they present their bodies.

The 1st influencer in the beauty category cleans her face with tonic in her first story. Then she starts to make up. She applies lipstick on her lips and introduces the brand of blusher she uses. While explaining the application of the products on the face in detail, she also talks about the beautiful sides of life. In the second video, she switches to another skin care product and starts to explain it and gives a link to sell it. In her videos, she also introduces nail polishes of a brand and shares products for nails and manicure, and she herself applies nail polishes and shows their colours.

The 2nd influencer promotes the skin care cream he collaborates with in the first video. In the video, he introduces the brand's products one by one and applies them to his face. In the second video, she talks about her beauty and care routines and mentions that a happy life is spent wearing make-up. She talks about life, beauty, care and starts to make up. She shows important tips for applying make-up in detail. In fact, 'the beauty industry is not a historically new phenomenon. Throughout history, women and men have undergone surgeries to change their faces and bodies to comply with the aesthetic standards of those years, and have used creams, lotions, and even today have tried applications such as botox to prevent aging (Black, 2004, p. 20). In this context, it is inevitable that influencers in the beauty category have a large number of followers.

According to Goffman (2009), a human being is on the one hand an actor who performs, and on the other hand a character who aims to convey this performance with the most perfect features. In terms of Goffman, the staged self is an image projected to others by an individual who portrays a certain character on the stage (234-235). Today, people are part of the mass consumption culture by showing their private moments of their lives to the public through social media. Whether it is about themselves, their families and private lives or their lifestyle, they actually make a presentation of themselves in their daily lives with the photos, videos and stories they share.

In the first video selected for the lifestyle category, we see the influencer talking and commiserating with her followers from inside a luxury car. Then, she meets with her friends and joins an event at a cafe. In the rest of the video, she praises the cafe's food and talks about her tasting trials. She evaluates the taste and appearance of food. We see photos taken with her friends in her stories.

The second influencer shares with us all the details of his business class flight while traveling abroad. He tells about his journey, what happened on the plane, and the treats in a very cheerful and happy manner. In the second video, we understand that the couple are traveling to Spain. In the following stories, he tells us one story after another about the shopping centre, hotel, cafes and luxury restaurants he and his wife visited together. It is seen that the couple have a lot of fun.

The main goal of the consumer is not to possess things; it is to consume more and more in order to overcome the emptiness, lack of resistance, loneliness and anxiety in his inner world (Fromm, 2017, p. 25). Consumer society generally always produces surplus and engages in unnecessary production; "The fact that this produced surplus becomes a virtual

necessity contributes to economic growth and creates a society in which increasing consumer choice becomes a natural consequence of its valorization” (Smart, 2017, p. 6). For this reason, we see that almost all influencers give product promotion, linking, brand collaborations and advertising. Influencers always advertise the restaurants they go to, the products they use, their travel plans, and the hotels they stay in. We see the advertisement of the cream that the influencer in the beauty category applies to her face as soon as she gets up in the morning. In different videos, we see the ticket of the place they will travel to and their journey. In the second video, we see that they start the day with breakfast and exercise. We see their stories from inside the car where they share their thoughts with their followers.

In the video, the influencer shares important tips for travelling. Such as which hotel to stay, where to eat, important museums, etc. The influencer gives tips by sharing videos and stories throughout the trip. In the second story, he shares a landscape photo. It gives necessary information to those who want to sail, where to enter the sea. He also shares images of food, cafes, shopping and hotels from his trip.

We see that the 2nd influencer in the travel category went to France. She shares approximately 6 to 8 stories each day. She shares photos of restaurants, food, music and historical sites she visited during her trip to France, both during the day and after returning to Turkey. She shared a total of 52 photos in a row from France during her 4-day trip. After returning, she shared photos of her sons, showing her face and holding their hands. She also shared 1 story with her son in a luxury car.

Chalfen analyzes photographs and real life and everyday life in his work *Snapshot versions of life* and in his article *Your panopticon or mine? Incorporating wearable technology's Glass and GoPro into visual social science* (Chalfen, 2014, p. 300). Richard Chalfen (1987, p. 30-58) analyzes images according to the following components:

- Participants: This component determines the people who appear in the photo, take the photo, and examine the photo.
- Stage/Decoration/Background: This component determines the scene where the photo is placed.
- Subject: This component determines the theme, event, fact, and subject that the photo is intended to tell.
- Message Format: This component determines the arrangements and interventions made by the photographer on the photo.
- Code: This component determines the emotion and message that the photo is trying to convey by evaluating the camera use and focus.

In this case, the influencer who went to France made the person taking the photo a part of his conspicuous consumption by displaying the luxurious countries, places and products he visited rather than himself. The important point here is to reach the people he wants to



receive the message as well as the message the user wants to give. The user who prefers to use his profile publicly was able to display his luxurious consumption to more people and managed to get a lot of likes. In the stories and photos shared by her child, it was determined that the child was not smiling and that he was not looking at the camera when some photos were taken.

When we move on to the health and nutrition category, two influencers attract attention. the first influencer shares a day. She talks about the vitamins she uses during the day and the diets she does. The influencer shares the vitamin bottles and brands. she states that she has used them for a certain period of time and is satisfied. Here, followers see whether the product really works after purchasing it. Then, she makes healthy snacks and advertises organic snacks from the store. She attends sports events with his family. In the other video, the influencer makes smoothies from fruits in the garden of the luxury house where she lives. In the video, the influencer looks quite happy.

The 2nd influencer starts the day by preparing breakfast for his children. She shows us the content of breakfast in his story. It consists of a healthy, protein-rich breakfast. After the children go to school, she makes a freshly squeezed juice from fruits. She advertises the brand of the juicer. She makes a speech that healthy eating will delay aging. In the next video, she makes a flourless sugar-free cake for her friends who come home and they eat it together.

When we look at the accounts analysed in this study, we see that all influencers talk to their followers while looking at the screen as if they were talking face to face, whether in the car, at home or outside. None of them ever talk about the unhappy sides of life in their videos or stories. They all seem to be happy and enjoying life and give advice to the audience. Finally, most of the influencers advertise the products they use and link to the product. In the study, it was determined that influencers show the image of flawless life.

## **6. CONCLUSION**

There is a simulation of flawlessness in social media, where cultural transformation is progressing at a dizzying pace. Social media influencers have managed to influence the masses by going to popular places, using the product of a luxury brand or sharing their wealth, beauty, youth, fitness and happiness on a yoga mat. People who follow these accounts try to be like them by buying the products used by influencers or eating like them or by cutting their hair.

As a result of the study, The data in the research consists of content and images obtained from Instagram via the internet, using the opportunities offered by today's technology. The photos, stories and videos published by randomly selected Instagram profiles among the influencers were examined and evaluated. This undeniable fact of social networking sites causes people to immortalize even the smallest moments, from what they eat and drink to what they wear, from what they see and visit to the moments they have fun, and to display them in their most special and beautiful form. While being an accessible and handy

opportunity at any time has made the use of social networking sites widespread all over the world, it also allows virtual networks and relationships to become increasingly widespread. The ability of individuals to reach so many people in such a short time has made it easier for them to reach many people at the same time by decorating themselves, the goods they use, the places they go to and the activities they do in a smooth, showy and very happy way. The need for satisfaction found in every person can reach different dimensions in some people. On selected influencer accounts, it is seen that influencers are very satisfied with their lives; they do not talk much about the difficulties they experience in life. In the selected videos and stories, it was seen that influencers collaborate with brands and promote their products. In addition, influencers are seen to advise their followers to live a better life.

This study examined in detail the reflections on Instagram, a social media platform, and concluded that influencers exhibit examples of conspicuous consumption on Instagram, meticulously design their personal profiles flawlessly, and select and present the posts and content they prepare to share on their Instagram profiles in accordance with the identities they establish on this platform. Finally, it is expected that this study will inspire research on the psychological and sociological factors that determine users' digital media usage practices.

### **Statement of Research and Publication Ethics**

In all processes of the article, the principles of research and publication ethics of the Manisa Celal Bayar Üniversitesi Journal of Social Sciences were followed.

### **Contribution Rate of Authors to the Article**

The study was written by the author.

### **Declaration of Interest**

Author have no conflict of interest with any person or organization.

### **REFERENCES**

- Baudelaire, C. (2013). Modern hayatın ressamı (7 b.). A. Berktaş, Çev.) İletişim Yayınları.
- Bauman, Z. (2013). *Liquid modernity*. John Wiley & Sons.
- Black, P. (2004). *The beauty industry: Gender, culture, pleasure*. Routledge.
- Castells, M. (2020). *İnternet Galaksisi: İnternet, İş Dünyası ve Toplum Üzerine Düşünceler*. Tuğba Asrak (Haz.). Ankara: Phoenix Yayınevi.
- Chalfen, R. (1987). Snapshot versions of life. Baltimore, Maryland USA.
- Chalfen, R. (2014). 'Your panopticon or mine?' Incorporating wearable technology's Glass and GoPro into visual social science. *Visual Studies*, 29(3), 299-310.
- Coşkun, C. (2021). The illusion of flawless life on social media: Vlogs and real life. *Uluslararası Sosyal Bilimler Akademi Dergisi*, (5), 684-701.

- Çelik, H., & Ekşi, H. (2008). Söylem analizi. *Marmara Üniversitesi Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 27(27), 99-117.
- Dryden-Edwards, R. (2021) Duck Syndrome Facts. [https://www.medicinenet.com/duck\\_syndrome/article.htm](https://www.medicinenet.com/duck_syndrome/article.htm)
- Fromm, E. (2017). Sahip Olmak ya da Olmamak (çev. Aydın Arıtan). *İstanbul: Say Yayınları*.
- Fuchs, C. (2020). Sosyal medya: eleştirel bir giriş. *D. Saraçoğlu & İ. Kalaycı, Çev.). Nota Bene Yayınları*.
- Goffman, E., & Cezar, B. (2009). *Günlük yaşamda benliğin sunumu*. İstanbul: Metis.
- Güzel, E. (2022). Ağ toplumlarında gündelik yaşamın “kusursuzluğu”. *Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, (49), 161-174.
- Niedzwiecki, H. (2011). *Ben özelim: bireylik nasıl yeni konformizm haline geldi*. Ayrıntı yayınları.
- Poster, M. (2017). “Flaneur, Aylak ve Empatik İşçi”. *İçinde Yeni Medya Kuramları*. Filiz Aydoğan, Boschele (Ed.). Ömer Aydınlioğlu (Çev.). İstanbul: Der Yayınları, 1-19.
- Punch, K. F., & Etöz, Z. (2005). *Sosyal araştırmalara giriş: Nicel ve nitel yaklaşımlar*. Siyasal Kitabevi.
- Robins, K. (2013). *İmaj: görmenin kültür ve politikası*. Ayrıntı Yayınları.
- Smart, B. (2017). Consuming Baudrillard: Introduction to the revised edition of *The Consumer Society: Myths and Structures*. In *The Consumer Society: Myths and Structures: Revised Edition* (pp. 1-16). SAGE Publications Ltd.
- Soncu, A. G., & Çelik, Ö. (2022). Veblen’in Gösterişçi Tüketim Kültürünün Sosyal Paylaşım Ağlarında Yansıması: Instagram. *International Journal of Social and Economic Sciences*, 12(1), 16-31.
- Steers, M. L. N., Wickham, R. E., & Acitelli, L. K. (2014). Seeing everyone else's highlight reels: How Facebook usage is linked to depressive symptoms. *Journal of Social and Clinical Psychology*, 33(8), 701-731.
- Tonkiss, F. (2004). Analysing text and speech: content and discourse analysis. *Researching society and culture*, 2, 367-382.
- Uğurlu, Ö. (2015). Kadının benlik sunumunun güncel bir aracı olarak sosyal ağlar bir tasarım unsuru: “Kusursuzlaştırma”. *Uşak Üniversitesi Sosyal Bilimler Dergisi*, 8(1), 231-248.
- Ünal, C. (2020). Anlamları boşaltılmış (non-meaning) bilgilerin takdis edilmesi. *Ankara: Nobel Yayınları*.