



Ciencia Latina Revista Científica Multidisciplinar, Ciudad de México, México.  
ISSN 2707-2207 / ISSN 2707-2215 (en línea), marzo-abril 2026,  
Volumen 10, Número 2.

[https://doi.org/10.37811/cl\\_rcm.v10i2](https://doi.org/10.37811/cl_rcm.v10i2)

**EL YO SOCIAL, LA IDENTIDAD Y LA  
CREDIBILIDAD EN LA AUTORREPRESENTACIÓN  
SIMBÓLICA DE LA IMAGEN CORPORAL EN LAS  
REDES SOCIALES Y SU IMPACTO EN LA  
AUTOESTIMA**

**THE LITERARY CHRONICLE AS A CRITICAL THINKING DEVICE:  
QUALITATIVE ANALYSIS OF STUDENT PRODUCTIONS  
MEDIATED BY THE PRADA METHOD - 2019-2024**

**Martha Silvia Torres Hidalgo**  
Benemérita Universidad Autónoma de Puebla

## **El yo social, la identidad y la credibilidad en la autorrepresentación simbólica de la imagen corporal en las redes sociales y su impacto en la autoestima**

**Martha Silvia Torres Hidalgo<sup>1</sup>**

[marthatorresh@correo.buap.mx](mailto:marthatorresh@correo.buap.mx)

<https://orcid.org/0000-0002-3834-3979>

Benemérita Universidad Autónoma de Puebla  
México

### **RESUMEN**

Las redes sociales se han convertido no solo en espacios de interacción y entretenimiento, sino también de nuevas configuraciones simbólicas construidas algunas con intención y otras involuntariamente, tanto de comunicación a nivel intrapersonal e interpersonal, dadas por las interacciones que suceden ahí. La presente investigación analiza bajo la perspectiva del interaccionismo simbólico la aceptación o credibilidad y la construcción de la identidad en relación con la representación de la imagen corporal y sus consecuencias en la autoestima. Entre los hallazgos más importantes se exponen las dimensiones que se afectan mutuamente en la ordenación de la autoestima las representaciones de las selfies personales como son: autoconcepto, autoconfianza, rol, imagen corporal.

**Palabras clave:** identidad, credibilidad, imagen corporal, autoestima, selfie.

---

<sup>1</sup> Autor principal

Correspondencia: [marthatorresh@correo.buap.mx](mailto:marthatorresh@correo.buap.mx)

# **Social Self, Identity and Credibility in the symbolic self-representation of Body Image in Social Networks and its impact on Self-esteem**

## **ABSTRACT**

Social networks have become not only online spaces for interaction and entertainment, but also new symbolic configurations built, some intentional and others involuntarily, where the individual moves between the actual self, ideal self, the, and the duty self, these dynamics given by the social interactions that take place there. The objective of this research is to analyze identity and credibility in relation to the self-representation of body image in social networks and its impact on self-esteem. This study focuses on the psychosocial field from the perspective of Mead's Symbolic Interactionism. It is based on theoretical explorations and the review of empirical research that proposes results of the representation of the social self in 3 components: cognitive component, affective component, and behavioral component and how these components self-determine each other. Among the tendencies, there is a more dynamic construction of the identity of the self and co-constructed by others in the network, which has among its challenges the survival given by the credibility of the social group and, therefore, its alignment to the code's medium.

**Keywords:** identity, credibility, body image, self-esteem, selfie.

*Artículo recibido 20 marzo 2026  
Aceptado para publicación: 15 abril 2026*



## INTRODUCTION

Social media has become the social space where everyday life is reflected, that is, they are social. At the same time, new forms of being and existing in virtual societies are being configured, which in turn lead to new forms of signification and communication of the self in its construction of identity and credibility to be accepted in our social self. In this context, digital images, specifically those that represent the self, play a leading role in interpersonal and intrapersonal communication and transmission of information, becoming essential resources loaded with meaning in search of empathy, recognition, and social acceptance. New scenarios present images as a powerful tool for information (Meza, 2018). However, the use of these images at a physical distance from the observer becomes a risk, especially when we talk about projecting self-image through body image and its meanings in the most active users, such as young people. Cuervo (2016) proposes that body image finds its definition by analyzing the terms independently, taking into consideration both words, arriving at the semantics of body image, which is the representation of the body; that is, the way people see themselves physically.

The new ways of communicating and transmitting information in this interconnected digital era present significant challenges in the care and development of young people, as affirmed by Payá, because these groups are among the most vulnerable in society, given that identity and self-esteem are configured during this life stage (Payá, 2000). The formation of a digital culture, as studies on profiles of young people on the social network Facebook in terms of gender stereotypes show, often unregulated and unlegislated, can lead to many risks in shaping self-image during early stages. Some causes include the search for forging their identity following stereotypes that do not necessarily comply with ethics, aesthetics, and that above all alter values and identity (Renau, Carbonell, and Oberst, 2012).

The distance in conversations and identity construction, more modeled by fashions than by the values specific to each culture, leads to confusion and getting lost in the projection of one of the entities that is most loaded with meanings and symbolism, which is the body itself and its body image (Galarza and Luz, 2004). Self-concept is basically the body image we have of ourselves. However, these dimensions are formed from a myriad of variables and are particularly influenced by interactions with important people in our lives (López and Domínguez 1993). Online communication processes and interpretation of virtual images on social networks are marked by constant changes that give the feeling of living at a



very high speed, where trends in styles reach their peak one day and fall suddenly the next (García Bedoya, 2013). It is essential to raise different aspects in the state of the art of identity, credibility, and online culture phenomena to establish the main elements that aid in their understanding.

The present research aims to respond to the need to analyze self-image or identifying body image as an object in the phenomenon of construction of identity and credibility from the theoretical perspective of symbolic interactionism in its line of the self-construct from Mead's theory (Mead, 1934 cited by Rizo, 2004) and its repercussions on self-esteem. It is hoped that this analysis will establish some criteria that can serve as a guide to the challenges and opportunities in managing body image for a healthier relationship with our self-esteem. To achieve this, the following research questions are formulated:

RQ1. How does the individual manage identity in everyday life?

RQ2. What impact does authenticity have on social self-credibility?

RQ3. What meanings exist between body image and social media?

RQ4. How does symbolic interactionism explain perceptions of body image at cognitive, affective, and compartmental components?

## **METODOLOGÍA**

It could be said that social networks are a new construct of online communication driven by information technologies, which are advancing day by day and with them are also adapting to new social and personal behaviors. And the human being in his search always for the construction of his identity and its repercussions in the credibility of himself, seeks how to interact with others, through the representation of his body image which connects his physical image, the body, with the aim of being recognized and accepted by others. This self-image, always loaded with its own meanings and that culture, does not always faithfully follow what one is, but rather, on the contrary, seeks the standards or models that are dictated as acceptable to be reproduced. Within this very complex phenomenon, the present study exposes a documentary investigation in which the descriptors: *identity, credibility, body image, social self, social networks and self-esteem*, which are reviewed from the perspective of symbolic interactionism of the self and the components to consider are: cognitive, affective, and behavioral (Rodríguez y Alvis, 2015):



**Figure 1.** Symbolic components in the processes of cognitive, affective, and behavioral.

COGNITIVE COMPONENT	AFFECTIVE COMPONENT	BEHAVIORAL COMPONENT
• It lies in the interpretation of beliefs and thoughts that the individual has with respect to the object. It's the idea. It involves processes involved with perception, evaluation, cognition, explanation, and memory.	• It consists of the interpretation of the positive or negative feeling that said object produces. It is the emotion that permeates the idea, it involves emotional intelligence.	• Understands the intentions and behavioral predictions produced by the object, its interpretation and meanings. As well as specific actions on the object.

Source: Own elaboration based on the dimensions of Rodríguez and Alvis (2015).

## BACKGROUND

### IDENTITY IN EVERYDAY LIFE

Social media interactions have effects on the new ways in which people define, construct, and validate their identities (Barreneche, 2019). As sociolinguistics studies, traditionally in identity reproduction, in variations and styles, individuals as social actors make use of linguistic and cultural resources to generate different types of meanings both at a personal level (Coupland, 2007). In addition to this, the individual as a social actor in the management of their Body Image in these virtual spaces tends outward and in their identity projection, as presented in the book *The Presentation of Self in Everyday Life*, the author argues that when presenting oneself, the individual manages impressions that they intentionally want to transmit (Goffman, 1959). Therefore, social media satisfy the need for the ideal self and act as catalysts for interest groups by promoting group functions and influences: social inclusion, collaboration in self-concept construction, sense of identification and belonging, informative influence, and social recognition. In these spaces, to be seen and identified, the change now is that identity is socially co-constructed in a kind of relational positionality, where it is embodied in a body (Body Image) and embedded in a subjective culture that is other-directed and oriented towards others (Sibilia, 2008).

It is important to note that the relationship between credibility and identity in a person in the context of representing their body image on social media can be complex and subjective. The way a person presents their body image online can be intentional and carefully managed to build a desired identity or to project a specific image, but it may affect the perception of their credibility. It is necessary at this point to

understand, as Lovink (2019) argues in his book "TRISTES POR DISEÑO": "social media are reformatting our inner lives. As the platform and the individual become inseparable, social media become identical to sociality itself" (Lovink, 2019. p. 2).

### **CREDIBILITY AS HONESTY OF THE SOCIAL PROFILE**

Social media interactions have effects on the new ways in which individuals define, construct, and validate their identities (Barreneche, 2019). As sociolinguistics studies have shown, in the reproduction of identities, variations, and styles, individuals as social actors use linguistic and cultural resources to generate different types of meanings, both on a personal level (Coupland, 2007). Moreover, the individual as a social actor in managing their body image in these virtual spaces tends to project their identity outwardly, as presented in the book *The Presentation of Self in Everyday Life*. The author argues that when presenting themselves, individuals manage impressions that they intentionally wish to convey (Goffman, 1959). Therefore, social media satisfy the need for the ideal self and act as catalysts for interest groups, promoting group functions and influences: social inclusion, collaboration in building self-concept, a sense of identification and belonging, informational influence, and social recognition. In these spaces, the change now is that identity is co-constructed socially in a kind of relational positioning, embodied in a body (body image) and embedded in a subjectively oriented culture directed towards others and by others (Sibilia, 2008).

It is important to note that the relationship between credibility and identity in a person, in the context of the representation of their body image on social media, can be complex and subjective. The way a person presents their body image online can be intentional and carefully managed to construct a desired identity or to project a specific image; however, it can also affect the perception of their credibility. At this point, it is necessary to understand, as Lovink (2019) states in his book: "Social media are reformatting our inner lives. As the platform and the individual become inseparable, social media become identical to sociality itself" (Lovink, 2019:2).

Credibility is an ethical attitude of the communicator that is built not only through knowledge and the application of ethical codes, but also through the coherence between these codes and their own principles, values, and beliefs, which are represented at an intrapersonal level. When an individual uses image communication, they cannot avoid the connection with emotion, like any other human being, but



a solid honesty will prevent them from being carried away by subjective factors, let alone primary or instinctive emotional reactions (Muñoz, 1994). Credibility and identity of a person are closely related when representations of their body image are made on social media. The way a person represents their body image on social media can influence the perception of their credibility and the construction of their online identity (Méndez, 2018).

Perceived reliability and authenticity are closely related to credibility, which refers to the information or image presented online. When a person represents their body image on social media, through selfies or publications related to their physical appearance, the credibility of that representation is evaluated by other users. At the same time, if a person posts photos of their body image that appear genuine and authentic, they are more likely to be perceived as truthful in terms of their physical appearance online (Hartmut, 2019). On the other hand, if it is perceived that a person uses filters, image editing, or other techniques to alter their physical appearance, their credibility online may be compromised.

Finally, the congruence between the body image presented in selfies and the image perceived in other contexts can also influence perceived credibility. If someone posts selfies that are consistent with how they present themselves in other contexts of their life, such as at work or in their social circle, they are more likely to be perceived as credible online. However, if there is a significant discrepancy between the body image presented in selfies and the image perceived in other contexts, this could negatively affect perceived credibility. (Torres, et al.,2021)

### **SELF AND BODY IMAGE**

According to Connell and Wellborn (1991), the self-system is a series of evaluative processes where the individual evaluates their status in particular contexts with respect to three fundamental psychological needs: feeling competent, autonomy, and relatedness to others. Thus, the self conceptually precedes the entities that we now know as self-concept and self-esteem. At the same time, the self as an object of knowledge is related to the rational system, while the self as a subject is related to the experiential system (Piaget). In his book *Mind, Self, and Society*, Mead wrote: "The self is the process of conscious individuality that originates in the organism's response to its own behavior. This process involves the mind's ability to take account of others, and to respond to them in terms of itself." (Mead, 1934, p. 135).



Regarding identity, the author stated: "Identity involves the perception of oneself as an object with distinctive characteristics, which are distinguished from other objects, and which persist over time and in different situations" (Mead, 1934, p. 161).

Individuals receive continuous information on their interactions and are impacted by the feedback from the environment due to the symbolic load it has for them. Therefore, they do not pay the same attention to all data. People function according to schemas that selectively filter information related to themselves (the self). According to Higgins (1987), there are 3 selves: the actual self, who we are; the ideal self, who we want to be; and the ought self, the representation of the characteristics we should have. In this way, discrepancies between the actual self and the ideal self, provoke depressive emotions, while discrepancies between the actual self and the ought self, drive emotions related to anxiety. Discrepancies between the ideal self and the actual self, place depressions, while discrepancies between the actual self and the ought self, set social manias. These self-schemas are selective mechanisms of attention and processing of information, internal cognitive structures that organize information related to the self and consequently have a relationship with the formation of self-concept and the feeling generated from it, which is self-esteem (Higgins, Bond, Klein, and Strauman, 1986).

Self-schemas derive from the observation and subsequent representation of some constants of social life or a person's behavior. Based on the reflection of their past and present behavior, the individual infers their inner schemas or traits. Because of this, self-schemas function as abstract representations of the individual's experiences; they have the function of filtering and organizing information related to them. Body image is related to self-evaluation, which in turn encompasses perceptual, cognitive, and affective factors, with respect to one's own body, directed at body allusion (López and Domínguez, 1993). In accordance with Chioino-Salomón (2016), aesthetic manifestations and representations in body image are fundamental to attracting success. In young people, it also becomes a way of promoting and building their identity, which is directly related to what they want to project in their professional career or a specific hobby. In this concept around Narcissus, in the new digital cultures of immediacy, impatient societies promote indirect behaviors of exaggerated consumption, which trigger internal crises and a need for personal fulfillment from the act of buying, described as brief moments of happiness with a



passing veil that dissipates rapidly, causing high egocentrism, low self-esteem, addictive and superficial behaviors, according to Bauman's (2008) liquid modernity.

According to Goffman, when individuals present themselves to others through their physical image, they incorporate and exemplify socially accredited values which serve as a guide for self-representation. In relation to this, for online interaction to occur, individuals construct a representation of their physical image that is socially desirable by composing the aspects that need to be visible in their self. For this purpose, people first recognize a certain aesthetic and ethical code to which they must adhere to be considered institutionalized. This code determines what is pertinent, appropriate, or desirable, and what is not. In this sense, the physical image conforms to social convention and submits to the rules of acceptance of social media, although this may affect credibility and identity in the future, risking the relationship with self-concept and self-confidence in search of belonging (Thumim, 2012).

According to Aguado (2004), we all have a body from which we construct an image to which we attribute meanings based on our worldview, defined by the author as "a living organism constituted by a physical-symbolic structure that is capable of producing and reproducing meanings. This process of meaning production implies a continuous interaction of the subject with other bodies within a specific time-space" (Aguado, 2004, p.25).

Now, adolescents, particularly females, are more susceptible to social pressures, and additionally, they believe that the image of their physique should match the stereotypes of aesthetic models (Cocca, Blanco, Peinado, & Vicianá, 2016). As Richetin, Xaiz, Maravita, and Perugini (2012) affirm, the body image, body recognition, and self-esteem are highly interconnected concepts (Richetin et al., 2012, as cited by Gil, 2017). Body Image (BI), according to Grogan (2008), is the notion of oneself based on the photograph they make according to their thoughts and feelings about their own body, and this psychological self-construct becomes a determining factor in changes in behavior and active lifestyles (Gillison, Standage, & Skevington, 2011).

One of the most prominent resources of social media is the capture and exposure of the physical image, the selfie, which, according to Broullón-Lozano, is an action performed: "Alone or accompanied, during a trip or in daily life; on the network of networks, millions of users have given free rein to this photographic practice called selfie, modern, narcissistic, exhibitionist" (Broullón-Lozano, 2015, p.216).



As highlighted by the Oxford dictionary in 2013, the word "selfie" was registered, referring practically to a self-portrait taken by a camera (digital camera, cell phones, tablets, etc.). The *Selfie Syndrome* reflects a combination of a wide range of neuropsychiatric disorders in different dimensions (cognitive, affective, and behavioral), such as stress, obsession, need for recognition, obsessive-compulsive behavior, anxiety, mania, bipolar disorder, and body dysmorphia (Rese, 2015). There are two broad categories of selfies: individual and group (for research focused on the individual), however, there are variations and combinations of them: natural, making faces, showing off the physique built in the gym, with a partner, with famous people, with influential people, daily, on a plane, tanned legs, travel chronicles, and future mothers (Gil, 2017).

In summary, the projection of the self's body image in social networks should be as faithful as possible to the actual self, according to the self-conception of the profile creator, which would translate into verisimilitude or credibility (Zhao et al., 2008). Failing to meet this condition runs the risk of friends or followers on the social media rejecting the real self (Barreneche, 2019).

### **SYMBOLIC INTERACTIONISM AND SOCIAL SELF**

From this approach, the ideas of the new online culture and its consequences, social interaction in the desire to be ourselves often involves the premise of first being what others are, as a means of satisfying the need to belong. In this way, social interaction takes place first and forms self-awareness of understanding oneself only in relation to the reactions of others. This process involves being both the subject and object of discovery, as explained by Mead's theory, where the *me* is contemplated and at the same time observed by others, and the *I* is self-contemplative and active (Blumer, 1982). According to symbolic interactionism, the worlds exist for human beings and for the groups formed by these, they are made up of objects, which are the result of symbolic interaction and are defined below:

“An object is anything that can be pointed to or to which reference can be made. The nature of an object of each one of them consists in the meaning that it contains for the person who considers it as such. The meaning determines the way in which a person sees the object, the way in which he is willing to act with respect to it, and the way in which he is willing to talk about it” (Blumer, 1982:7).

Meaning is therefore also a social product, a construct that arises from the actions of individuals as they interact (Díez, 2010). In processes of interpretation, individuals concentrate on things that have greater



meaning for them. In these processes of intrapersonal communication, actors select, verify, discard, regroup, and transfer meanings in relation to the situation and the direction of their actions. Additionally, recent research shows that body image is constituted by four primary components, including the perceptual component, which refers to how an individual perceives their body in general or each part of it; the cognitive component, which refers to the evaluations that individuals make regarding their body or a specific part of it. The affective component, which considers the feelings or attitudes that individuals experience in relation to their body; and the behavioral component, which expresses certain actions or behaviors based on the perception and evaluation that the individual presents of their own body (Vaquero, Alacid, Muyor, López, 2013; Rodríguez and Alvis, 2015). In this same logic, Alfredo (2011) also agrees when he states that:

"Social networks constitute new mediations that can have enormous potential in promoting behavioral change because of their massive nature, the possibility of addressing segmented audiences by interests, establishing direct links, and counting on their active participation and involvement through different web 2.0 applications" (Alfredo, 2011: 48).

## **ANALYSIS**

### **COGNITIVE COMPONENT**

Self-concept can be seen as a reflection of one's perceptions of how they are viewed by others; it is a kind of reflection of an individual's social life. Body image is related to perceptions, thoughts, and feelings that a person has about their body. Consequently, alterations in body image would result from a cognitive or perceptual alteration of the body (Grogan, 1999, cited in Mahon & Hevey, 2021). An individual's general self-concept is composed of more specific self-concepts linked to domains and contexts. If the general self-concept is valid for the different contexts in which a person moves, specific self-concepts (academic-professional, affective-emotional, social, physical) will be activated and become functional depending on the context.

The perception that significant others in a person's social environment have of themselves is what nourishes self-concept (López & Domínguez, 1993). Studies have shown significant correlations between individuals' perceptions and how they are perceived by others (Miyamoto & Dornbusch, 1956). Therefore, an individual's self-perception tends to be congruent with how significant others perceive



them. However, there is a problem of whether this correlation or congruence refers to the relationship between our self-perception and how we think others perceive us, or to the relationship between our self-perception and how others see us.

From both points of view, it has been found that there is greater congruence between self-perception and how we think others perceive us than between self-perception and how others perceive us (Oyarbideand & Guerra Plaza, 2001). Thus, at the level of meanings and cognitive interactions, the image that a person has of themselves can be influenced by the number of *likes* and comments they receive on their selfie. If the image receives many positive *likes* and comments, the person may feel that their self-image is more positive and credible. However, if the image receives few *likes* and negative comments, the person may feel that their self-image is less credible, and their self-esteem may decrease.

#### AFFECTIVE COMPONENT

The affective component regarding the representation of the self in body image consists of the interpretation of the positive or negative feelings that are produced by interactions that occur when posting their image on social media and the motivation for recognition if these spaces accredit these identifiers. Returning to body image, it is the representation of the body that each individual constructs in their mind. This representation contemplates two dimensions: body image as it is expressed and the body schema, and these dimensions are influenced by the interaction of individuals with their environment (Camacho et al., 2015). It is the emotionality that imbues the idea, involving emotional intelligence. According to Ekman (1971), individuals exercise control over their facial expressions, to intensify, neutralize, disguise, and mask the expression of their affects according to social convenience, as Lovink affirms, the "selfie as a mask" to be able to survive:

"The irresistible attraction to swipe, update, and like seems stronger than ever...there's no more social than in social media...those who delete Facebook are as realistic as those who delete roads" (Lovink, 2019:6)

From the perspective of selfies as personal marketing, the emotions experienced when sharing a selfie on social media can influence the credibility of the social self (Bededetti, 2020). When a person feels secure and confident about sharing an image, this can be conveyed through a selfie, and others can perceive a more positive and credible self-image. Conversely, if the person feels insecure or



uncomfortable about sharing the image, this can also be conveyed through the selfie, and others may perceive a less credible self-image.

#### BEHAVIORAL COMPONENT

The behavioral component includes the symbolic perceptions of self-confidence, which are the behaviors and attitudes of thinking that one can do things well and that success will be achieved. This includes self-efficacy, which is described as the relationship between achievement expectations and personal realization. Studies on the self-esteem of female university students have focused on the concept of success (López and Domínguez, 1993).

Remaining active on social networks as part of the search for success and recognition motivates many young people to constantly post and share parts of their lives through selfies, freezing moments, and recreating experiences. Symbolic interactionism supports the idea that our behaviors have high significance in relation to others and culture. In terms of self-confidence, regarding self-efficacy, behaviors regarding the ethical and aesthetic manifestation of representations of the body image often present narcissistic behaviors, and the consequences of these acts can cause us to lose sight of real contexts. These behaviors also express aesthetic values, which forge value judgments associated with the aesthetics of shapes, causing positive or negative reactions.

But what kind of attitudes are reflected in achievement or self-efficacy after the process of capturing the selfie? One study presents it as a metaphor of a Greek tragedy where, in the search for success in captivating an audience, as part of the process of self-confidence in social representations, the camera of mobile devices becomes an intermediary to achieve success and acceptance materialized in the action of capturing the digital portrait. However, it interferes with the connection between oneself and the world. It is at this moment that the screen and image take center stage. To contain oneself in the best framing of the body image, the subject moves from the ideal self to the ideal self-image identity (selfie) without going through the process of achieving and developing it (Gómez, Fariña, and Solbakk, 2011). This dimension at the intrapersonal level regarding the sense of survival, in which we lose the conscious ability to observe the real context, can generate serious consequences, such as cases where individuals have put themselves at risk for a like or comment. This happens when, by losing the sense of spatial



location given by concentration, attention is given to take the selfie, which results in some cases in serious accidents with fatal consequences.

Social networks within the behavioral component at the interpersonal level co-create identity and become an essential resource for communicating and belonging. They are the scenarios of commonality and therefore become a form of socio-cultural construction and self-modeling, adding to this the behaviors associated with expression, adjustment, sense of belonging, and representation of personal and group self-image.

The practice of self-representation of body image as a digital identity device in online space has an active behavior in the adjustment of social self within virtuality, due to constant feedback from the social group. Therefore, it is suggested that the body image should always respond to the values and beliefs of the group. These responses seek not to lose differentiation of oneself, but they cannot be disconnected from the opinion of the network. Each reality in the representation of the body image is a social act, constructed from social representation integrated by opinions, perceptions, and visions shared by people about a fact or phenomenon.

Finally, regarding the positive contribution of self-esteem's impact at the cognitive, affective, and behavioral levels, regarding the real self, symbolic interactions can be oriented towards the presentation of the person's true image. People can share posts and photos that show real aspects of their lives, both positive and negative. Symbolic interactions can be focused on sharing real and authentic experiences and establishing emotional connections with others through them. Regarding the ought self, symbolic interactions can be related to the introduction of an image that reflects the social values and norms that are considered important. People can share posts that show their commitment to social and political causes and allow them to be perceived as responsible and ethical individuals. Symbolic interactions can be focused on reinforcing the image of a socially acceptable self and establishing connections with others who share their values.

## **CONCLUSIONES**

In summary, Mead's theory of symbolic interactionism and self-representations on social media can be oriented towards constructing an idealized, real, or socially acceptable image of oneself. Symbolic interactions can focus on obtaining positive feedback, establishing emotional connections with others,



building a social identity, and constructing shared meaning using symbols and signs relevant to the social group to which one belongs.

As an individual substance of rational nature, a person exists in and for themselves, solely by virtue of their own act of being, independent of any other substance or its qualities. This unique and unrepeatable character suggests that body image, at cognitive, affective, and behavioral levels, should continue to manage interactions in online spaces, seeking freedom and free will as essential foundations for constructing an authentic identity without substantial divisions. This will consequently lead to relationships of credibility of the social self, which constructs an authentic identity and turns social media profiles and stories into an open window of the real self, while also reserving the private aspects of one's life in the cyber space.

## REFERENCES

- Aguado, José Carlos (2004). *Cuerpo humano e imagen corporal: notas para una antropología de la corporeidad*. UNAM.
- Alfredo Díaz, Hernán. (2011). *La comunicación para la salud desde una perspectiva relacional*. En *Cuesta Cambra, U., Menéndez Hevia, T. y Ugarte Iturrizaga, A. (Coords)*. Comunicación y salud: nuevos escenarios y tendencias. Madrid: Editorial Complutense.
- Barreneche, Sebastián Moreno. (2019) La estilización del yo en redes sociales: la proyección on-line de la identidad personal como artificio semiótico. *DeSignis* 30. 77-89.  
<https://doi.org/10.35659/designis.i30p77-89>
- Bededetti, Ariel. (2020). *Marketing en Redes Sociales. Detrás de escena: La primera obra integral sobre Social Media Marketing de Hispanoamérica*. Editorial Temas.
- Blumer, Herbert (1982). *El interaccionismo simbólico*. Barcelona: Hora.
- Broullón-Lozano, Manuel (2015). Por una semiótica del selfie en la cultura visual digital. *Fotocinema: Revista científica de cine y fotografía*, 11, 215-234.  
<https://idus.us.es/bitstream/handle/11441/68354/326-1038-1-PB.pdf?sequence=1&isAllowed=y>



- Camacho, Diego Fabricio Rodríguez, and Karim Martina Alvis Gómez. (2015). Generalidades de la imagen corporal y sus implicaciones en el deporte. *Revista de la Facultad de Medicina* 63(2), 279-287. <http://dx.doi.org/10.15446/revfacmed.v63n2.49387>
- Chioino-Salomón, N. M. (2016). La construcción y reconstrucción de identidades virtuales mediante el uso de selfies en las redes sociales. *Tesis*
- Cocca, Armando, (2016). Actual, social and ideal body image in Mexican adolescents and their relation with body dissatisfaction: gender differences. *Retos: nuevas tendencias en educación física, deporte y recreación*, (30), 189-192. <https://dialnet.unirioja.es/servlet/articulo?codigo=5529622>
- Connell, J. P. and Wellborn. JG (1991). Competence, autonomy, and relatedness: A motivational analysis of self-system processes." *Minnesota symposium on child psychology*. (23) 86.
- Coupland, Nikolas. (2007) *Style. Language Variation and Identity*. Cambridge: Cambridge University Press.
- Cuervo-Tuero, Cristina (2016). Relación entre la imagen corporal, los hábitos alimentarios, el autoconcepto y la cantidad de práctica deportiva en jóvenes de 12 a 18 años *Tesis doctoral*, Universidad de Jaén. <https://core.ac.uk/download/pdf/51099308.pdf>
- Díez, Javier Pons. (2010). La aportación a la psicología social del interaccionismo simbólico: una revisión histórica. *EduPsykhé: Revista de psicología y psicopedagogía*, 9(1). 23-42. <https://dialnet.unirioja.es/servlet/articulo?codigo=3268858>
- Ekman, P., and Friesen, W.V. (1972) Judging deception from the face or body. Paper presented at the meeting of the *Western Psychological Association*, Portland, Oregon.
- Espín, Asunción Andrades. (2001). Influencia de los procesos de selección en la autoestima y la autoeficacia percibida. *Eúphoros* 3. 157-164. <https://dialnet.unirioja.es/servlet/articulo?codigo=1183075>
- Galarza, Esteban, and Mari Luz. (2004). Antropología del cuerpo: género, itinerarios corporales, identidad y cambio. *Antropología del cuerpo*, 9-263.
- García Bedoya, Lina Mercedes. (2013). *Percepciones de lo íntimo en las prácticas de interacción en la red social virtual en un grupo de jóvenes de la ciudad de Manizales*. <https://ridum.umanizales.edu.co/xmlui/handle/20.500.12746/470>



- Gil, V. D. (2017). Necesidad de reconocimiento y síndrome de selfie: un análisis relacional basado en minería de datos. *Ingenierías USBMed*, 8(1), 71-76.
- Gillison, F. B., Standage, M., & Skevington, M. (2011). Motivation and body related factors as discriminants of change in adolescents' exercise behavior profiles. *Journal of Adolescent Health*, 14, 1-9. doi: 10.1016/j.jadohealth.2010.05.006
- Goffman, Erving. (1959). *La presentación de la persona en la vida cotidiana*, Amorrortu, Buenos Aires, 1972. Goffman, Erving (1963) *Estigma. La identidad deteriorada*. Amorrortu, Buenos Aires
- Gómez, M., Fariña, J. J. M., & Solbakk, J. H. (2011). Ética y Cine: un moderno teatro griego. *Ética y cine journal*, 1(1), 9-12.
- Grogan, S. (2008). *Body image: understanding body dissatisfaction in men, women, and children*. New York, NY: Routledge.
- Gutiérrez Vidrio, Silvia. (2020). El componente afectivo de las representaciones sociales. *Cultura y representaciones sociales* 15(29) 123-151.
- Higgins, E. Tory. (1987): Self-discrepancy: a theory relating self and affect. *Psychological review* 94.3 319.
- Higgins, E.T., Bond, R.N., Klein, R., and Strauman, T. (1986). Self-discrepancies and emotional vulnerability: How magnitude, accessibility and type of discrepancy influence affect. *Journal of Personality and Social Psychology*, 51, 1-15.
- López, Nubia y Domínguez, Rocío. (1993) Medición de la autoestima en la mujer universitaria. *Revista Latinoamericana de Psicología*, 25(2), 257-273.
- Lovink, Geert. (2019). Tristes por diseño: las redes sociales como ideología. 2. Consonni
- Mead, Geoge Herbert (1934). *Mind, Self and Society: from the Standpoint of a Social Behaviorist*. Chicado, University of Chicago Press.
- Méndez Moreno, Juan Pablo; Rico Bovio, Arturo (2018). Educación, cultura, estereotipos, cuerpo, género y diferencias sociales en la fotografía de moda. *IE Revista de investigación educativa de la REDIECH*, 9(17), 165-178.



- Meza Castro, M. D. (2018). El recurso de información y comunicación visual: imagen. Apuntes en torno a las Ciencias de la Información y Bibliotecología. *E-Ciencias de la Información*, 8(2), 102-121.
- Muñoz, José Javier (1994): *Redacción periodística. Teoría y práctica*, Salamanca: Cervantes.
- Oyarbide, Mikel Aramburu, and Jesús Guerra Plaza. (2001). *Autoconcepto: dimensiones, origen, funciones, incongruencias, cambios y consistencia*. <https://psiquiatria.com/2001/02/>
- Payá, Monserrat. (2000; 2ª ed.), *Educación en valores para una sociedad abierta y plural. Aproximación conceptual*. Bilbao, Desclée de Brouwer
- Renau, Vanessa, Xavier Carbonell, and Ursula Oberst. (2012). Redes sociales online, género y construcción del self. *Aloma*, 2012, 30 (1). <http://hdl.handle.net/2072/224819>
- Rese, R (2015). Selfie syndrome: An Infectious Gift of IT to Health Care, *J Lung Pulm Respir Res* 2(4) 2015.
- Rizo, Martha (2004). El interaccionismo simbólico y la Escuela de Palo Alto. Hacia un nuevo concepto de comunicación. *Portal de la Comunicación*.
- Rodríguez-Camacho, Diego Fabricio, and Karim Martina Alvis-Gomez. (2015). Generalidades de la imagen corporal y sus implicaciones en el deporte. *Revista de la facultad de medicina*, 63 (2), 279-287.
- Rosa, Hartmut. (2019). *Resonancia: una sociología de la relación con el mundo*. (3103). Katz Editores.
- Sibilia, Paula. (2008) *La intimidad como espectáculo*. Buenos Aires: Fondo de Cultura Económica
- Thumim, Nancy (2012). *Self-representation and digital culture*. Springer.
- Torres, Belinda De Frutos, Ana Pastor Rodríguez, and Rocío Cruz-Díaz. (2021). Credibilidad e implicaciones éticas de las redes sociales para los jóvenes. *Revista Latina de Comunicación Social* 79 51-68. <https://doi.org/10.4185/RLCS-2021-1512>
- Vaquero, R., Alacid, F., Muyor, J. M., y López, P. Á. (2013). Imagen corporal; revisión bibliográfica. *Nutrición Hospitalaria*, 28(1), 27-35. <http://dx.doi.org/10.3305/nh.2013.28.1.6016>
- Zhao, Shanyang, Sherri Grasmuck, and Jason Martin. (2008). Identity construction on Facebook: Digital empowerment in anchored relationships. *Computers in human behavior* 24(5) 1816-1836. <https://doi.org/10.1016/j.chb.2008.02.012>

