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# Construction of Socio-situational Identity in Social Media Platforms: A Critical Appraisal of the Use of Digital Write-ups and Photographs

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| Abstract | Original Research Article |
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The forms of identity exploration tools and trends have been changed enormously with the rapid expansion of internet media and communication technology for the last decades. Modern dwellers are enthusiastically found to be exposed themselves in online social media through different types of digital contents for establishing their socio-situational identity every day. The random practice of sharing digital contents in online social media is not only a matter of technological instigation, but also a stimulation of late modern socio-situational condition in the process of forming identity for its' users. Undoubtedly, the digital contents have reasonable grounds to be accepted and celebrated by the social media users in terms of their aptness in purpose. Guided by the spirit of modern technological advancement, the digital contents like digital compositions and photographs seem to occupy a huge amount of social media space today. Although the increasing endorsement and adoration of digital contents in the construction of socio-situational identity in online social platforms is alleged to manufacture a generation having less competence and compassion in the use of language in proper order, many scholars find the initiation however facilitating multidimensional avenues in the narration and construction of socio-situational self for the users. In this circumstance, with the help of recognized works and materials related to the fields, the study intends to investigate, interpret, and review the possible opportunities and challenges in the use of digital write-ups and photographs on the construction of socio-situational identity in online social media platforms.

**Key words**: Identity, Online Social Media, Communication Technology, Digital Contents, Language.

## 1. INTRODUCTION

Online social media creates networked social community that significantly overcomes the limitations of traditional communication media in terms of exchanging meaning and socio-situational experiences among the users. Thus, with the narrative transaction of meaning and ideas, the social media users frequently go with the digital write-ups and visual narratives like digital photographs and illustrations mostly to establish their socio-situational identity. To construct identity in any defined context, people go through a variety of relational processes defined as "strategic management of various elements of their subjective, interactional, and social lives" (for example, see Cote, 2016). This strategic management includes development, organization, and execution of an "identity profile" based on the resources that fit into various socio-situational contexts. Anna De Fina (2014) proposes identity as "a dazzling variety and diversity" of individual property; (something that emerges through social interaction). A strong connection between conceptualized identity and social interaction is ascribed by modern psychological theorists in terms of the development of persona and self. For example, Erikson (1980: 109) affirms that identity "connotes both a persistent sameness within oneself (selfsameness) and a persistent sharing of some kind of essential character with others". Although, the tendency to essentialize the self and identity with narrative (re)presentation apart from the social environment of individuals is severely criticized by symbolic interactionists, the construction of socio-situational identity in the late modern societal condition appears as a vital ground to be assessed and explored in social constructionist and interactionist paradigm. Since, the late modern life-style essentially welcomes the recurrent use of networked social media to communicate themselves with recognized narrative tools and techniques; the current study earnestly incorporates an analytic inspection into the digital write-ups and photographs used by the online social

media users as most common types of narrative to manifest their socio-situational identity. While conducting the study, the researcher(s) concentrated on the following research questions towards a systematic analysis of the use of digital write-ups and photographs in the construction of socio-situational identity in online social media platforms.

a) How far the digital write-ups and photographs facilitate the construction of socio-situational identity in online social platforms?

b) What are the limitation(s) of digital write-ups and photographs regarding the construction of socio-situational identity in online social platforms?

c) What possible scheme(s) could be addressed in terms of attaining an affable construction of socio-situational identity with digital write-ups and photographs in online social platforms?

## 2. AIMS AND METHODOLOGY

The uses of networked social platforms offer a wide range of narratives in the forms of informational data to be exchanged among users. The aim of the study is to gather, compare, analyze, summarize, and interpret the possible (re)presentation of socio-situational identity in online social platforms with the uses of digital write-ups and photographs by users. To conduct the study, the researchers go for an extensive reading of open source full text articles and materials with an intention to collect various scholarly perspectives in the related areas. A sincere attention was paid to the fact that these articles and materials were written in English language with an abstract in English and were highly cited in the related fields. Pictures used in the study are taken from internet sources. Then the researchers synthesize and categorize the ideas and perspectives to avoid possible ambiguity and conflict towards a purposeful overview. Finally, the researchers apply a library method towards an analytic interpretation and discussion of the construction of socio-situational identity in online social platforms with the uses of digital write-pus and photographs.

**Review of Literature**

Aksan, N., Kisac, B., Aydın, M., & Demirbuken, S. (2009) delineate Blumers' symbolic interaction perspective into three core principles: *Meaning, language* and *thinking* in "Symbolic Interaction Theory" to explain the process of manufacturing *meaning* with the use of symbols (*language*) which is guided largely by socio-situational understanding (*thinking*) of human being. The study anticipates that the symbolic interaction theory considers the principle of *meaning* as the core of human behavior which is constructed with the use of symbols (*language*). Besides, individual's *meaning* to socio-situational conditions formulates his/ her *thinking* that are reflected in the use of symbols (*language*) in their daily interactions. Thus, the study intends to ascertain that the construction of individual's socio-situational

identity highly depends upon the use of symbols (*language*) that reckon their responses to any socio-situational platform of interaction and communication.

Buck (2017) conducted a ten months long case study based research upon three graduates on their use of social media platforms in the construction of their professional identities. In her "Performing Professionalism on Social Media", the researcher unfolds different techniques and approaches of the research participants to different professional communities (what Buck conceives as Figured Worlds) for making their distinctive professional identities. The researcher explored different data sources: digital texts, detailed interviews, time use diaries, and profile tours to investigate how the research participants within writing studies develop their professional identity in social media platforms. The study was facilitated with face to face interviews and close observation to the process of enculturation within the professional communities through the social media activities of the research participants.

Paul Frosh (2015) recognizes 'corporeal sociability' as a major element of digital photographs shared in social media platforms. He made a distinctive study between classical photography and digital photography in social media platforms in "The Gestural Image: The Selfie, Photography Theory, and Kinesthetic Sociability." The study noted that the digital photographs in the form of selfies uploaded in the social media offer and invite viewers for remarks with the help of gestures such as "like", "comment", "share" etc. Along with the physical recognition of the selfie takers, these 'gestural responses' provide an authentic statistics by the viewers in terms of acceptability of the content which, eventually is evaluated by the creator of the content ( the who upload digital photographic contents) in search of his/ her acceptability as a part of a defined community. The study also anticipates that the 'corporeal sociability' creates a sense of belongingness among the photographed: the social categories where they belong in terms of their exposures and experiences. Frosh in also made a socio-psychological study on sense of empowerment through digital photographs in social platforms. Being empowered psychologically with freedom of expression and choice, they become able to manifest their socio-political and economical perception through digital photographs.

Theresa M. Senft *et al.* (2015) conducted a threefold study on selfie as a global phenomenon. In her study she defined selfie as "a photographic object that initiates the transmission of human feeling in the form of a relationship." The study identified selfie as a major mode of inter-communal communication for modern age. Selfies are often produced to be circulated in the social media with a wide range of gestural responses. Reactions of the people to an event or a situation in a defined context are well expressed with the gestures

displayed in selfies taken and uploaded in the social media platforms. The study anticipates that the reactions and responses define the multilevel relationship between the photographer and the photographed very effectively.

Wioleta Kucharska & Ilenia Confente (2017) asserted the notion of uploading selfies in social media as 'personal branding in networked world'. Their combined study entitled "Selfie and personal branding phenomena in the context of the networked economy. A literature review" records that people around the world involved with taking and uploading selfies are highly motivated to do so with an intention to build their own personal brand in the online contexts. The study considers Selfies as the most frequently used content in social media platforms and is defined and determined as the outcome of the sense of self-branding and making a personal position in valued networks.

# 3. THEORETICAL OVERVIEW

A convincing overview of the construction of socio-situational identity in online social platforms through digital write-ups and photographs requires at least a minimum of introduction to some basic concepts and terminologies related to the field. What follows is a brief discussion of some concepts related to the topic of the paper.

## 3.1 Identity Construction

Identity stands as a conceptualized notion of human being which has been studied from various socio-psychological grounds by the scholars worldwide. Human being is adaptive by nature and they are always in a move to negotiate and formulate their sense of self within the flow of socio-situational changes. Peter Weinreich (1939-2016) defines a person's identity as "the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future". Thus, the concept of identity is perceived as a process of "being" and "becoming" within a certain socio-situational context (see Hong, J. et al., 2017). Researchers and scholars have gone through a wide range of studies to make out the possible reasons behind the construction of both individual and collective identity from multidimensional socio-situational perspectives: gender status, socio-cultural category, ethnicity, education and skills etc. Most of the related studies claim that people take the opportunity to construct their own individual and collective self in order to be recognized and celebrated by others in any socio-situational condition. People, as social being, operate various social media platforms to manifest their values, beliefs, perceptions, understandings, and actions with the assistance of their (re)presentation in verbal and visual expressions on socio-situational contexts. Therefore, an investigatory study on the construction of

socio-situational identity for the online social media users today comes into view as a valid triumph for the researcher(s) of this study through an analytic exploration into the digital write-ups and photographs of authentic situations.

## 3.2 Online Social Platforms

Modern communication technology fosters an avenue of utmost connectivity to the inhabitant of late modern society facilitating an inclusive networked circumstance in interaction and communication. Online social platforms; often known as "virtual networking sites" are internet-based applications: *facebook, Instagram, linkedIn, WeChat, Weibo, Twitter, TikTok, Tumblr* etc. connecting people worldwide according to their requirements and choices. Online social media come forward as a milepost in multilateral socio-situational communication which allows its' users to produce digital contents e.g. digital write-ups and photographs in general for sharing their mind and crafting their multidimensional identities. Unlike traditional social communication platforms, it allocates an extensive networked community with instant messaging and swift feedback for the users. Therefore, tied with advanced and digitalized features of communication technology, online social platforms turn out to be an emergent and often accurate form of public participation in socio-situational interactions.

## 3.3 Digital Write-ups and Photographs

Digital write-ups and photographs are digital contents produced with digital electronic devices. Digital write-ups are created with "pinMode" function to configure a specific pin to behave either as an input or an output. Digital write-up contents follow the built-in hardware commands for serial communication and are projected in the form of alpha-numeric and alphabetical symbols in the display unit of electronic devices. On the other hand, digital photographs are digital contents produced with the help of digital camera, scanner, and other imaging devices which are rendered for viewing as virtual files or images. Digital photographs diminish the need for physical contact with original photographs and they are copied, simulated, and shared easily with the digital electronic devices.

## 4. Online Social Media as Platforms for Constructing Socio-situational Identity

The advancement of communication technology worldwide widened the scope of connecting people instantly through various internet aided social media platforms. Online social platforms are used as the spaces for multifarious interaction among people from different locality, ethnicity, culture, and ideology which helps the users most to expose themselves purposefully in social events and situations. Online social media is a networked platform of virtual users where they "showcase" their everyday experiences in the form of verbal and visual interaction. It allows the users to share data of different sorts: audios, videos,

photographs, text messages, live conferencing and many more through which they share their external and internal experiences with the virtual community. Furthermore, as a digitalized platform, it substantially overcomes the limitations of traditional communication media in terms of connectivity and speed of information transmission. Thus, the online social platforms today create a plenty of opportunities for the users to express their selves (the historical sense of identity) before a networked universe.

Stets & Serpe (2016) proclaim that online social media helps individuals to build up multiple online identities. Identity is widely discussed and defined as a continuous process of being and becoming by the modern constructivist point of view. Hong *et al*. (2017) interprets the process of becoming with the idea of construction, development, creation, and formation of self among members of social groups in defined contexts. Online social platforms blur the boundary of traditional social media of communication and open an avenue of connecting people known or unknown to each other to the events and situations in real time and location. Social platforms in one hand record the particulars of individuals as his/ her determinants as clues, and facilitates the possible virtual unification among people of similar interests on the other hand with the clues. Thus, it helps people to find and communicate according to their needs and purposes. They use different features and tools of online social platforms and exchange their mind in the form of construction and development of interpersonal identity.

Online social media itself is a remarkable invention of market-oriented policies in the late modern society. The market-oriented policies cherish consumption-based lifestyles that replace community-oriented policies and production-based lifestyles (see, Furlong & Cartmel, 1997). Thus, an urge of individualization embarks in late modern life-styles in terms of "their own personal preferences and choices" (see Cote, 2002). The networked social media platforms today are substantially featured to express individual identity for the users. It liberates the users in terms of expression(s) in the process of making their own personal identity. An inevitable transition takes place regarding the late modern understanding of 'self' from the traditional one which well defines the distinction between different interrelated characteristics of the users: "education and work, dating and mating, and childhood and adulthood" (Wallace, 1995). Socio-psychologists and researchers have often predicted this liberated exposition for individuals in online social media platforms as somewhat destabilized with less predictable trajectories for many though, members of the modern networked community intends to mend their own way of identity exploration with the resources they have in an increasing manner.

Online social platforms also function as a continuum virtual society to each individual user having a handsome amount of mutual socio-cultural understanding among the users interconnected. Very similar and perhaps more than the traditional societal conditions, the late modern virtual societal condition like networked social media offers a comprehensive socio-cultural beliefs and ideas to its' users. Those beliefs and ideas are the product of exchanged digital narratives among the interconnected social media users. Following the core proposition of Identity Capital Model, the social media users "nurture and develop the means of "fitting in" and "becoming in" (see Cote, 2002) in an online late modern societal condition. The online social media users imitate and practice different digital narrative patterns and styles shared by the fellow users to align themselves with the networked community with an intention to build up a mutual homogeneity in the process of constructing socio-situational identity in online social media. Thus, online social media communication plays a vital role in the formation of identity addressing personal, professional, and socio-situational stages of late modern life.

## 5. Digital Write-ups and Socio-situational Identity in Online Social Platforms

Written narratives are often said to be the most effective and common type of technique for narrating things and situations that indicates the use of language form(s) in textual construction. Narratives are essentially significant to the organization of our experience and understanding of things around us with a view to constructing socio-situational identity. Hinchman and Hinchman (2001, p.18) concisely put it as "identity is that which emerges in and through narratives". Narratives regarding experiences display at least two-fold identity as Watson (2012) states that "narratives of personal experience involve the positioning of self in relation to the other". That is to say, people narrate their experiences and express not only their inner feelings about what they tell about but also about the state of relationship they have with the things narrated. People today are likely to share most of their everyday experiences through digital write-ups in online social platforms. Besides, they offer their reactions to the experiences of other social media users. Between the processes, they produce a basket full of linguistic expressions in digital devices catching their multidimensional socio-situational identity: level of linguistic competence, values and sensitivity to the defined socio-cultural norms, ethnic and geographical location etc. along with their relational identity with the things narrated.

The idea of identity finds a potential dimension with the written verbal (re)presentation of self in online social media as Butler (1990) highlights gender identity beyond common physical characteristics. She emphasizes the performative aspects of socio-situational identity through "concrete

exchanges, discourses, and interactions between human beings" (for example, see Anna De Fina, 2014). Butler, from her feminist point of view, argues that identity is not something that one has, but it is something one performs within context(s). That is to say, the socio-situational use of digital write-ups in online social media crafts a fluid to erase the traditional patriarchal tag over gender identity within certain context(s). Let us have a look on the following digital narrative (figure-4.1) by Gigi Ibrahim (@Gsquare86) which she tweets in response to the Egyptian democratic movement in 2011. The verbal statement in her tweet which reads "I WILL NOT LEAVE TAHRIR TONIGHT so stop telling me to do so! We need more people in TAHRIR NOW!! Get here for our freedom!!!" is a clear nonconformist approach to the governmental agencies of Egypt. In addition to that, the bolded and highlighted part as appears in the beginning holds the strengths of her desire to do/ not to do something within a defined context. Moreover, the diction and patterning of punctuation marks she made in the later parts of the digital write-up content signals her escalating revolutionary zeal toward a liberated environment in Egypt. The firm attitude and expression by Gigi in the social platform substantially denies the notion of traditional patriarchal gender role and identity and creates a turnaround situational identity apart from her physical orientation.



**Fig-4.1**

The traditional use of language in socio-situational communication is replaced to a great extent by the emergence of networked online communication spaces like online social media. As the modern communication technology integrates and ensures a widespread world of immediate connectivity, a major shift seems to take place from the structural use of written verbal narratives in traditional communication media to the customized digital verbal interactional practice of the online social media users today. Online social media brings a major change in the way people communicate especially through the digital verbal narratives with a massive incorporation of neologisms, abbreviations, acronyms, numeronyms, and emoticons. Milana (2019) claims that the repeated practice of these shortenings establish their dominance over the language used in online social media today. The changes occur in the levels of grammar, orthography, vocabulary; pragmatics and style (for example, see Crystal, 2005, 2011a). Crystal identifies a sufficient amount of examples in support to the changes in different linguistic levels as found like "friend" and "google" as nouns to verbs as "to friend someone" and "to unfriend someone", "LOL" to mean "Lots of Love/ Laughing out Loud" and "OMG" to mean "Oh My God", "4U" to mean "For you" and "gn8" to mean "Goodnight", "420" to mean "Cannabis" and "9" to mean "Parent is watching", "CU/SU/S you/C you/ See U" to mean "See you" and "TBH/2beh/2bh" to mean "To be honest" and many more. Language researchers and scholars ascribe these shortenings and codifications as highly ambiguous and many of them take the changes as a threat to the standard language varieties (e.g., Kern, 2006; Ali 2012). A sincere study on the following digital verbal narratives framed in figure 4.2 would display the real scenario of ambiguity towards an inevitable transition in terms of the use and style of digital narration in social media. Although, the changed narrative style(s) in contemporary online social media has been questioned frequently, the "Internese" (a newly adapted style of language mostly used in social media) undoubtedly addresses a unique linguistic and socio-situational identity for the social media users in the late modern societal condition.



**Fig-4.2**

However, the use of verbal narratives in isolation does not and can't create an affable socio-situational identity in online social platforms always. The possible challenges the online social media users might face in the way of constructing socio-situational identity lie in the gap between their situational experiences and narrative expressions, between their abstract feeling to a particular situation and the linguistic competence they have to draw an exact narration to the situation. The online social media users face dual challenges to narrate a socio-situational experience: a challenge to manifest their experiences in narration(s) and another challenge to make the audiences parallel to their ascribed meaning in the narration. Besides, the process of digital narration in social media costs time and mental labour to the users in contrast to the technologically suit fitted features of visual narration.

## 6. Digital Photographs and Socio-situational Identity in Online Social Platforms

+emoticons in social media has been incorporated increasingly by the users with a view to finding some digital space in social media. The digital social media users today are likely to be the "digital space invaders" (see Koen Leurs, 2015) adapting the socio-situational norms "populated by mainstreams". Leurs pointed out "masking of difference" as the primary space invader tactic for the social media users today. For example, digital photographs are often been represented in social media with digital manipulation (e.g. the use of beauty camera to make photographs more attractive and eye catching). The willing acceptance of digital manipulation helps them to get parallel with the world of "show business" in one hand, and to formulate their virtual sense of self within a networked community on the other. Leurs also illustrates the idea of "appropriating space" as another major space invader tactic used by the online social media users through their diverse digital activity in regular basis. They are found to take and share the digital photographs of popular practices in an increasing manner (e.g. photographs related to shopping, visiting restaurants, outing with friends and family, etc.) to make themselves less alien with the trends and practices of socio-situational contexts.

The process of countering ethnic boundary through posting digital photographs in social media addresses the incorporation of "negative difference" (for example, see Modood, 2007, p.37) in the manifestation of subaltern socio-situational identity for the social media users. The individual and collective triumph of the social minority groups to overcome the allocated ethnic position within a defined context is theoretically defined as "subaltern counterpublic" (Fraser, 1990, p.67) that helps them considerably to construct their subaltern identity. To go further for a comprehensive understanding regarding the construction of socio-situational subaltern identity in online social media, the following digital photograph (in Figure- 5.1) shared by Masih Alienjad, a young Iranian girl in her Tweeter page on January 30, 2018 might help us a lot. In the digital photograph, two young Iranian women stand bareheaded in front of public in the Rasht Avenue, as protest against the compulsory 'hijab' imposed by the Islamic Republic of Iran in late 2017. The social media post was appreciated quickly by the contextually minor women community in Iran as it records 1.7k 'Love Reaction' along with 59 supportive comments by her followers. The posting of the digital photograph in her tweeter page for Masih Alienjad holds her triumph to align with the "subaltern counterpublic" against the imposition of mandatory 'hijab' by the respective mainstream governmental wings of Iranian Republic. She sincerely supports the defiance as it appears as "Bravery is contagious." in her very final statement used in the caption for the post. The social media photograph stands as a "negative difference" in the way of constructing a socio-situational subaltern identity in the contemporary Iranian context.



**Fig-5.1**

Photography has often been acknowledged as a potential tool to store memory until the digital photographs evolved with its' distributed nature in networked spaces. Researchers, sociologists, and psychologists find digital photographs as a prime tool to construct socio-situational identity over a mere entity of memory and remembrance. The digital social media users today "enjoy a high level of self-expression" (see Rendan Liu & Ayoung, 2017) to establish their self-brand with a process of "continuous self-remodeling" (see Jose van Dijck, 2008). Digital photographs used in social media act as the functional core of self-branding in various socio-situational disciplines like business, marketing, politics, communication media etc. with its' digital reproductive feature of plurality. The practice of self-branding in the process of constructing socio-situational identity in online social media addresses individual choice, autonomy, and empowerment for the users. Online social media users are found to take and share digital photographs with the people they have interests with and with the styles they prefer in self-remodeling. Being framed and launched to the target networked community, the social media users present their expected objectified selves of socio-situational contexts before a neoliberal capitalistic world. Although, the liberal objectification of self through display pictures in social media is highly criticized as a product of consumerist ideology, the gender and visual representation functions as a key to self-profiling for the users (see Koen Leurs, 2012). The sexual objectification of body in digital photographs e.g. pictures with pumped up chest and pouted lips for girls, exhibition of muscled "six packs" in boy's photographs substantially negotiates a self-regulatory value for the social media users which enable them to create signs of desirability in defined socio-situational contexts.

Researchers find online social media as a convincing tool of sociability and communication. The online social media users today use social media landscapes to share their mutual socio-situational experiences of intimacy and privacy through digital photographs. Although, the purposes and patterns of sharing mutual intimacy and experiences vary from person to person in terms of the "nature of relationship between interaction partners" (see , Joinson, Houghton, Vasalou, and Marder, 2011), the idea of constructing socio-situational identity functions equally for all. Lasén (2015) associates capturing and sharing selfies in digital social media with the "concept of co-presence" and the "negotiation of intimacy" in public. Digital social media users today are found to exhibit their co-presence with the people they adore and passionate about, e.g. selfies with favorite actors, players, musicians, politicians etc. Besides, they intend to focus on the intimacy they have with the people they are framed with. In one hand, the selfies and regular photographs in social media help the users establish their identity in terms of their exposure and socio-situational experiences. On the other hand, the online social media users become identified with the spectators' perspectives; especially by the views and reactions of the other social media users connected in the same networked platform in terms of their choices and negotiations with socio-situational contexts. For example, in July 8, 2015, the USC Center on Public Diplomacy published a feature on "selfie diplomacy" titled as "AMERICA'S SELFIE: ONE YEAR LATER" using the following popular selfie (see Figure- 5.2) of the former US president Mr. Barak Obama with two other men of science in a students' film festival. This digital photograph came to light in online social platforms soon after captured. The following digital content (Figure- 5.2) came into being as a popular form of self exposition and exploration for both Mr. Obama (particularly in terms of "selfie diplomacy") and the other two guys in terms of their socio-situational exposition and excellence. Therefore, digital photographs used in networked social media come into being as a strong instrument for constructing socio-situational identity for its users.



**Fig-5.2**

Despite enormous influence and prospects of digital photographs to be used in socio-situational contexts, researchers identify a number of lacks that the social media users face in terms of socio-situational

interaction, particularly with the use of the digital photographs in isolation. Mistrusts and miscommunication appears with the manipulated digital photographs in social networking community (see Koen Leurs, 2015). The digital manipulation with technological assistance often misguides the audiences about what they see in digital social spaces. Besides, the willful and repeated use of digital manipulation creates delineation between the true self and the manipulated self of the users which eventually constructs certain identity dilemma among the online social media users. Another obvious challenge for the audiences and spectators in digital social platforms is to decode the photo contexts without the assistance of any written contents. Online social media users often share digital photographs without any caption attached to them which make the photos difficult to be comprehended by certain audiences. In addition to that, the use of socio-contextual cues e.g. emoticons or the sentiment lexicons in the form of digital photographs are found to create ambiguity among social media users. Although, many researchers claim that the role of emoticons is to facilitate to a more accurate perceptions of human emotions, Hannah Miller, *et al.* (2017) argues that the digital emoticons create ambiguity in terms of sentiment polarity in certain textual contexts. For example, see the following emoticon in Figure- 5.3 which indicates so many meaning in a certain textual situation. Similarly, the emoticon shaped with a laughing face often spread ambiguity since people use it to campaign their happiness and humors at the same time.



**Fig-5.3**

## 7. CONCLUSION

Although the advent and application of digital communication technology in socio-situational contexts has been highly anticipated by researchers and scholars around the world, a definite impact of online social media on the construction of socio-situational identity remains as a matter of endless debate. Studies on relevant literatures display both positive and negative impacts in constructing socio-situational identity

through online digital contents e.g. digital write-ups and photographs. The late modern societal condition proposes a remarkable reallocation for the dwellers in every sphere of communication and interaction which substantially deprecate the norms and styles of the traditional social communication media. As a result, the discourses on the impact and implication of digital contents used in online social media turn into a pondering issue every day. For instance, many concerned authorities question about the norms and styles of digital contents used in online social media and doubt about an emergence of future generation with poor grammar and verbal "textspeak" (see Miles Young, 2013), others found the signs as the representation of more promising reality through unique adaptations toward a whole new way of communication. Therefore, it is suggested that the users of online social platforms have to learn proper time and place for using different types of digital contents effectively. Besides, they have to distinguish between "textspeak" and proper grammatical compositions along with the meticulous selection of visual contents on the construction of affable socio-situational identity in online social media.

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