

Performance of self
and the
commodification of
feminine authenticity

Performance of self

Optimization

Erving Goffman's dramaturgical metaphor

Positive self-presentation

Authenticity

Humor

Self-disclosure

Negative self-presentation

Performance of self

Commodified authenticity

Transparency and visibility

Affective language, i.e. “passion,” “fun,” “independence”

Narrative consistency

Online and offline congruence

Portrayal of struggle for authenticity labor

A woman must continually watch herself...

From earliest childhood she has been taught and persuaded to survey herself continually. And so she comes to consider the surveyor and the surveyed within her as the two constituent yet always distinct elements of her identity as a woman. She has to survey everything she is and everything she does because how she appears to men, is of crucial importance for what is normally thought of as the success of her life. Her own sense of being in herself is supplanted by a sense of being appreciated as herself by another...

The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object -- and most particularly an object of vision: a sight.

Ways of Seeing, John Berger (1972)

Key questions

What about users who are not overtly economically motivated?

To what extent does the commodification of authenticity apply to subcommunities that are not mostly female?