

New Media and Network Society: Teens Are More Into Social Media- Is That Addiction?

Thasnim Humida*

**Lecturer, Department of Mass Communication and Journalism, Begum Rokeya University, Rangpur, Bangladesh.*

Abstract: *The main focus of my paper is on certain aspect of New Media, Network Society and teenager's engagement with social media. I am dealing here with some intricate things- how and why teenagers take social media as a vital part of their lives, why parents worry about the teen's engagement with social media, And why parents, teachers, policy makers, journalists, sometimes even teens often use the word addiction in passing reference to their online activities. I am trying to provide a critical approach of social lives of cyber teen by explaining teen's online practices, habits and the anxieties between teens and adult.*

Keywords: *Cyber Culture, Internet Addiction, New Media, Networked Publics, Network Society, Social Media.*

I. Introduction

We always feel panic when a new technology comes with global attention. For example, When the sewing machine was introduced, there were people who feared the implications that women moving their legs up and down would affect female sexuality.¹ The Walkman music player was viewed as an evil device that would encourage people to disappear into separate worlds, unable to communicate with one another.² When internet appeared, social media come into age- the same moral panic prompts. These fears are now pathetic.

When a particular technology is broadly adopted it will transform society in magnificent ways- this is utopian belief. While dystopian visions focus on all of the terrible things which will ruin everything. This extreme rhetoric is equally unhelpful in understanding what actually happens when new technologies are broadly adopted.

In recent years teenagers are exposed to a number of social media platforms- MySpace, Facebook, Snapchat, Instagram, YouTube, and Twitter. Teenagers have always been attracted to public spaces where they can hang out with friends, find new friends, and talk endlessly with peers about matters that concern them, away from parents and other authority figures. Such gatherings are crucial to human development; they are how teenagers expand their social horizons, share views on issues that matter to them, experiment with different versions of their personality, and develop the sense of independence from parents and other adults that they must in order to become adults themselves.

Until rather recently, the places where teens would find one another were physical, geographical spaces, but today they are more often located in cyberspace. Many parents are puzzled, and some are appalled, by the amount of time teens spend online and by what they seem to do there. In this circumstances-Fears of addiction are particularly prevalent amongst parents and critics.

Is that addiction, really? I am trying to make sense the fundamental misunderstanding that lies at the root of the pathologization of teen social media usage by crisscrossing the related discourse phase by phase.

II. New Media: What Are They?

New Media is one of the most important and wide discussed topics in our newly transformed information society these days. The term New Media is to encompass the emergence of digital, computerized, or networked information and communication technologies. The definition of New Media is not fixed- changes every day and will continue to do so. Because technology is evolving continuously- nobody knows what will happen tomorrow. But we do know that it will continue to grow in fast and furious ways. However, in order to understand this amorphous concept we need some point of references.

Since Wikipedia has become one of the most popular storehouses of knowledge in the new media age, it would be easier to begin there. It explained as- New media most commonly refers to content available on-demand through the Internet, accessible on any digital device, usually containing interactive user feedback and creative participation. Common examples of new media include websites such as online newspapers, blogs, or wikis, video games, and social media.

Is this all new media is? For instance, what about television programs which are shot on digital video and edited on computer workstations? Or what about feature films which use 3D animation and digital

compositing? Shall we count these as new media? In this case, what about all images and text-image compositions — photographs, illustrations, layouts, ads — which are also created on computers and then printed on paper? Where shall we stop? ³ The use of computer distribution and exhibition can be defined as New Media. When text distributed on computer or website – it will considered as new media. Texts distributed on paper not considered.

New media are (currently) new to the extent that they combine (1) computing (which allows processing of content, such as retrieval through associations of words or other indices, and structuring of communication, such as conversational threads in newsgroups), (2) telecommunication networks (which allow access and connectivity to diverse and otherwise distant other people and content), and (3) digitization of content (which allows transference across distribution networks, reprocessibility of the content as data, and integration and presentation of multiple modes such as text, audio and video).⁴

Most technologies described as "new media" are digital, often having characteristics of being manipulated, networkable, dense, compressible, and interactive.⁵ Some examples may be the Internet, websites, computer multimedia, computer games, CD-ROMS, and DVDs. New media does not include television programs (only analog broadcast), feature films, magazines, books, or paper-based publications – unless they contain technologies that enable digital interactivity.⁶

1. Old Media VS New Media

The term old media has become synonymous with the seven traditional forms of mass communication: books, newspapers, magazines, film, sound recordings, radio, and television. New media however is an all inclusive term for any form of communication made possible via information technology. New media includes: Web sites, streaming audio and video, chat rooms, email, online communities, Web advertising, DVD and CD-ROM media, virtual reality environments, Internet telephony, digital cameras, mobile computing.

Vincent Miller, a prominent sociologist, in his writings *Understanding Digital Culture*, discusses old and new media and what defines the difference between the two. The structure of old media consists of a small elite group of producers who shape the public sphere of broadcasting, deciding what is and isn't deemed as important information for the public to consume. For example, before the Internet, people relied on newspapers and TV for new broadcasting, which are owned by large companies who have selected only a handful of world news stories to publish.

Mark Poster (1995) was one of the first theorists to provide an insightful discussion about what was, at the time, the emerging communications revolution of 'new media'. He argued that the main difference between old broadcast media and new media was that new media was 'active', whereas old media was 'passive'.⁷

Poster associated broadcast media with modernism, in the sense that it was part of the development of modern industrial capitalism and the nation-state. In that respect, the structure of broadcast media reflected its role in the modern nation state: a small elite group of producers, because of their wealth and privilege, had the access and ability to shape the public sphere of broadcasting, and thereby sent one-way communication to the much larger mass of receivers (see Figure 1.1a)

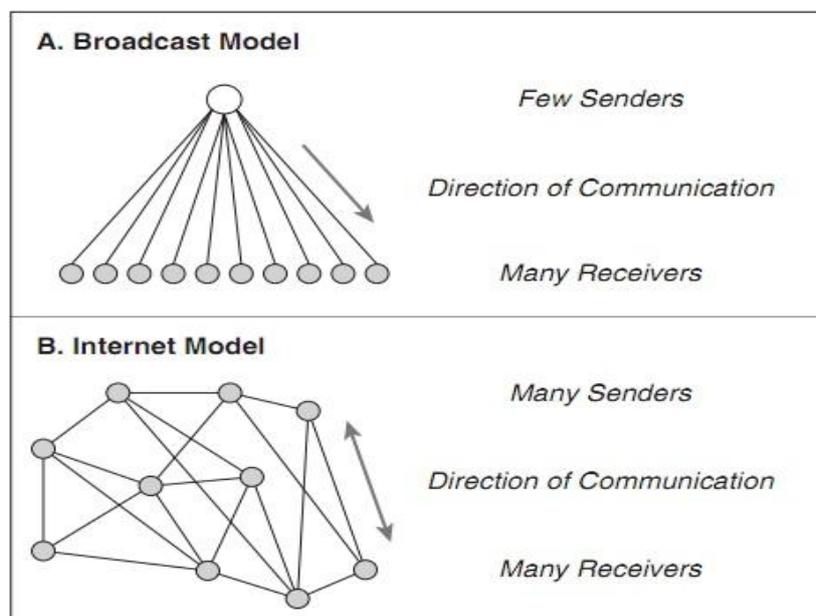


Figure 1.1 'Broadcast' versus 'internet' conceptual models

By contrast, Poster argued that the new 'internet model' of media promoted a more active and critical subject. Interactive, two-way communications such as those implicit in internet architecture suggest a collapse of the distinction between consumers and producers, and a more decentralized model of media production; less hierarchical and more akin to a network (Figure 1.1b).⁸

It has been almost two decades since New Media started and last one decade we found it's incredible rising. We started to think that the old media would be disappeared soon and replaced by new media. Unsurprising this extreme view does not to be accurate. New media no more killed the traditional media.

One could speak on similar lines about the internet and its encounter with 'old media' in, for example, the encounter between newspapers and the internet. Newspapers have been transformed but not subsumed by the arrival of the internet (they still exist in print form, but also have been remediated in digital form on the internet), and the internet has been transformed in that newspaper sites are now popular destinations on the internet. Similar could be said about the encounter between the internet and the telephone, with the development of internet-enabled mobile phones and, conversely, internet-based phone companies such as Skype.⁹

2. Attribute of New Media

We live in a rapidly changing society; we exist in an age of rapid technological changes. Every day we are flooded with information. The internet makes sure we are not behind in terms of information. The advent of computers along with internet things has introduced the concept of New Media.

We noted that the unifying term 'new media' actually refers to a wide range of changes in media production, distribution and use. These are changes that are technological, textual, conventional and cultural. Bearing this in mind, we nevertheless recognize that since the mid-1980s at least (and with some changes over the period) a number of concepts have come to the fore which offers to define the key characteristics of the field of new media as a whole. We consider these here as some of the main terms in discourses about new media. These are: Digital, Interactive, Hypertextual, Virtual, Networked, and Simulated.¹⁰

Digital media is by nature a numerical representation in that all information is represented in 0–1 digital code. It makes digital information programmable, alterable, and subject to algorithmic manipulation. It can be compressed and decompressed using algorithms. It allows for large amounts of data to be stored and distributed in an efficient manner. It allows infinite duplication or copy without degradation and is transferable between different sources, objects.

Interactivity is one of the most important characteristics of new media. Where traditional media offered passive consumption, new media offer interactivity. Generally, the term stands for a more influential sense of user engagement with media texts, a more self-governing relation to sources, personalized media use, and greater user choice. Interactivity is embedded with the structures of computer mediated communications. So the structure is deterministic which create affordance of interactivity and interactive media.

Hypertext is the system of links and databases that allow us to navigate from one bit of content or web page to another on the World Wide Web. It is a form of text that is composed of nodes or blocks of text which form the content, the links between these blocks of content, and the buttons or tags that enact the link from one node to another.

Virtual is the term which is used frequently with the respect of new digital media. Virtuality is inclusive of all sorts of social constructions and imaginings. Plays, for example, can be considered virtual in the sense that they create a world and a set of understandings and realities that are ephemeral, not concrete. It does not mean that plays or the worlds they depict are not 'real'. They do exist, but they exist as an abstraction. Similarly one could mention digital file or document as virtual. It is true in a sense that it is not material object. But it is experienced, sent, viewed-this way it is real. The contrasting between virtual and real is very problematic. Because most of time reality is made up with both virtual and concrete including religious practice, abstract planning. Basically we exist both on real and virtual at the same time.

Networked has become the key feature of digital media discourse in the in the first decade of the twenty-first century. Over the last twenty-five years or so, the development of decentralized networks has transformed media and communication processes. The World Wide Web, corporate intranets, Virtual Learning Environments, Social Network Sites, blogs, online forums, email distribution lists, is all the part of networks. Digital media tend to be networked where as broadcast media tend to be consumed one-way analogue infrastructure. New media tends to follow more decentralized network architecture with many producers and consumers in a constant dialogue with each other, as opposed to a more pyramidal model of broadcast media in which an elite of producers sends out one-way communications to many receivers.

Simulation is a widely used concept in the new media literature. A simulation is certainly artificial, synthetic and fabricated, but it is not 'false' or 'illusory'. Processes of fabrication, synthesis and artifice are real and all produce new real objects. A videogame world does not necessarily imitate an original space or existing creatures, but it exists. The simulational qualities of new media can be considered in three different ways: as a technical or mathematical process often performed by computers, tradition in visual culture and as part of a historical progression away from 'the real' within media-laden contemporary culture.

In *The Language of New Media*, Lev Manovich proposes five “principles of new media”—to be understood “not as absolute laws but rather as general tendencies of a culture undergoing computerization.” The five principles are numerical representation, modularity, automation, variability, and transcoding.¹¹

Numerical representation means all the new media objects, whether they are created from scratch on computers or converted from analog media sources, are composed of digital code. New media object can be described mathematically. For instance an image or photograph describes such way. New media object is a subject to algorithmic manipulation. For example, by applying appropriate algorithms, we can automatically remove "noise" from a photograph, improve its contrast, locate the edges of the shapes, or change its proportions. It means media becomes programmable.

Modularity is the core feature of new media. New media object has modular structure all through. It could be images, sounds, and shapes which represents as collection of discrete sample. These elements are assembled into larger object but it continues to keep their separate identity. For example we can see the modular structure in a HTML document: with the exemption of text, it consists from a number of separate objects — GIF and JPEG images, media clips, VRML scenes, and Flash movies -- which are all stored independently locally or on a network.

Automation is one of the key components of digital media. Numerical coding and modular structure of a media object allow automating many operations involved in creation, manipulation and access of media. This means that digital products and media can be automatically modified or even created through software and programs instead of being specifically created or modified by people. As we know there is commercial issue with the internet and other forms of digital media, so automation is the fundamental things in order to profile consumers and target them with advertising more efficiently.

Variability means that new media object is not fixed once. It is much related with numerical coding and modular structure of new media. A human creator manually assembled textual, visual and/or audio elements into a particular composition or a sequence- it was stored in some material as master copy. Numerous copies could be run off from the master-and it was identical. In contrast, New Media is characterized by variability. A new media object typically gives rise to many different versions Instead of identical copies. And rather being created completely by a human author, these versions are often in part automatically assembled by a computer.

Transcoding is the process of conceptual transfer from computer world to culture. There are two distinct layers in new media thought- the cultural layer and the computer layer. For example – the structure of a computer image – it consists two layers. On the level of representation, it belongs to the side of human culture, which contains content, meanings- it is cultural layer. But on another level, it is computer file which consist from a machine-readable header, followed by numbers representing RGB values of its pixels. In short, these dimensions are that of computer’s own cosmogony rather than of human culture. The computer layer and media/culture layer influence each other. New media thus acts as a forerunner of this more general process of cultural re-conceptualization.

3. Evolution of New Media

The media frenzy had begun in 1839 by the invention of photography. Fellow Frenchman, Louis Daguerre invented the daguerreotype which was the first practical process of photography. Few days’ later opticians shop in Paris was super crowded for daguerreotype gear. “Everyone wanted to record the view from his window, and he was lucky who at first trial got a silhouette of roof tops against the sky.”¹² Within five months this technique had been published around the world. “At first, daguerreotypes of architecture and landscapes dominated the public’s imagination; two years later, after various technical improvements to the process had been made, portrait galleries had opened everywhere – and everyone rushed to have her picture taken by the new media machine.”¹³

In the year 1833 Charles Babbage, an English mathematician, started to design a device called the Analytical Engine which contained most of the key features of the modern digital computer. Punch cards were used to input data and instruction- then this information stored in the engine memory. A processing unit performed operation according to command and wrote result to memory; final results were to be printed out on a printer.

We should not be surprised that both trajectories — the development of modern media, and the development of computers — begin around the same time. Both media machines and computing machines were absolutely necessary for the functioning of modern mass societies.¹⁴ Mass media and data processing are two technologies of Modern mass society and the pair appears together and develops side by side, making this society possible. And this course runs on parallel for a long time.

In the 1890s modern media took another step forward as still photographs were put in motion. In January 1893, the first movie studio – Edison’s “Black Maria” – started producing twenty-second shorts that were shown in special Kinetoscope parlors. Two years later, Lumiere brothers the first filmmaker in the history showed their new to the paying public. Within a year, audiences in Johannesburg, Bombay, Rio de Janeiro, Melbourne, Mexico City, and Osaka were subjected to the new media machine, and they found it irresistible.¹⁵

Increasingly the movie scene grew longer; camera and editing became more intricate and copies multiplied. Movie became more and more popular in Chicago, Calcutta, London, St. Petersburg, Tokyo, Berlin and thousands of smaller places. Gradually Film Theater became the indispensable part of modern society.

The decade 1890 was very vital for the development of media, as well as for computing. Society needs more information to process- individuals were overwhelmed by the amount of information and this was true for corporation and government. In 1887, the U.S. Census Bureau was adopted electric tabulating machines designed by the prominent American statistician Herman Hollerith. Around sixty million populations tabulated by this machine at that time. His invention of the punched card evaluating machine marks the beginning of the era of automatic data processing systems, and his concept dominated the computing landscape for nearly a century.¹⁶ During the next decade electric tabulators became standard equipment in insurance companies, public utility companies, railroad offices and accounting departments.

In 1911, Hollerith's Tabulating Machine Company was merged with three other companies to form the Computing-Tabulating-Recording Company; in 1914, Thomas J. Watson was chosen as its head. Ten years later its business tripled, and Watson renamed the company the "International Business Machines Corporation" or IBM.¹⁷

1936 is the key year for the history of media and computing. Alan Turing, the British mathematician, invented a general purpose computer which was called 'Universal Turing Machine'. The Turing machine mathematically models a machine that mechanically operates on a tape. On this tape are symbols, which the machine can read and write, one at a time, using a tape head. At every step the tape would be advanced to retrieve the next command, read the data, or write the result.

At the same time the cinematograph became a popular attraction for people all over the world. The technology of cinematograph is recording and storing visible data in a material form. A film camera record the data on film and output comes by a projector. This is very similar to a computer; a computer also stores program and data in some medium. In this respect we can say the Turing Machine functions as a film camera and a film projector. So it clears that the development of storage medium and method of coding data was the most the important part in the history of both computer and cinema.

The histories of media and computing became further entwined when German engineer Konrad Zuse began building a computer in the living room of his parents' apartment in Berlin – the same year that Turing wrote his seminal paper. Zuse's computer was the first working digital computer. One of his innovations was using punched tape to control computer programs. The tape Zuse used was actually discarded 35 mm movie film.¹⁸ This was the story how iconic code of cinema replaced by binary code.

Computers can be programmed to simulate "conceptual cameras" and the effects of other conceptual filmmaking procedures. Under a grant from the National Science Foundation in 1968, electrical engineers at the University of Pennsylvania produced a forty-minute instructional computer film using a program that described a "conceptual camera," its focal plane and lens angle, panning and zoom actions, fade-outs, double-exposures, etc. A program of "scenario description language" was written which, in effect, stored fifty years of moviemaking techniques and concepts into an IBM 360-65 computer.¹⁹ This was how a cinema became a slave of a computer.

But this is not yet the end of the story. Our story has a new twist – a happy one. Zuse's film, with its strange superimposition of binary over iconic code, anticipates the convergence that will follow half a century later. The two separate historical trajectories finally meet. Media and computer – Daguerre's daguerreotype and Babbage's Analytical Engine, the Lumiere Cinematographie and Hollerith's tabulator– merge into one. All existing media are translated into numerical data accessible for the computer. The result: graphics, moving images, sounds, shapes, spaces, and texts become computable, that is, simply set of computer data. In short, media become new media.²⁰ This joining changes the persona of both media and computer. Computer no longer just only communication devices, it becomes the Media processor.

III. Network Society: What Does It Mean?

Over the last two decades of 21st century there is a massive change in the process of structural transformation of societies. This is because of the emergence of new technological paradigm and the pattern of new media- we already talk about in the earlier discussion. Internet was the crucial technology in this process. On the internet interpersonal, organizational, and mass communication come together. Everyone become linked to one another and have access to information and communication with one another constantly. Internet brought the "whole world" into the hands. This is how the concept of network society is gradually come into sight.

The term "network society" first approached in sociology in the late 20th Century. Manuel Castells, a Spanish sociologist, brought the concept better known through his several works related to information society, communication and globalization. According to Castells network society has a new social structure and process which is ensured by information and communication technologies based on microelectronics. In a network

society, it is with the help of computer networks that information is created, processed and transmitted, building on the knowledge accumulated in the network hubs.

According to Castells, in the age of industrial society, networks played an important role mainly in the private sphere, while in production and in the civil and public sphere, hierarchical institutions; large companies, the state, the church and the army, structured as levels of power vertically built on one another – played the dominant role. In network societies, the basic institutions transform and become more flexible and changeable.²¹

The network society concept emphasizes the form and organization of information processing and exchange. An infrastructure of social and media networks takes care of this. So the network society can be defined as a social formation with an infrastructure of social and media networks enabling its prime mode of organization at all levels (individual, group/organizational and societal). Increasingly, these networks link all units or parts of this formation (individuals, groups and organizations).²² So we can explain network society as all it is electronically connected by information and communication technologies and coded by culture.

Jan A.G.M. van Dijk, a Dutch sociologist, discussed that Social networks supported by media networks are available at all levels and subsystems of society. Four levels can be distinguished. They are portrayed in Figure 1.1²³

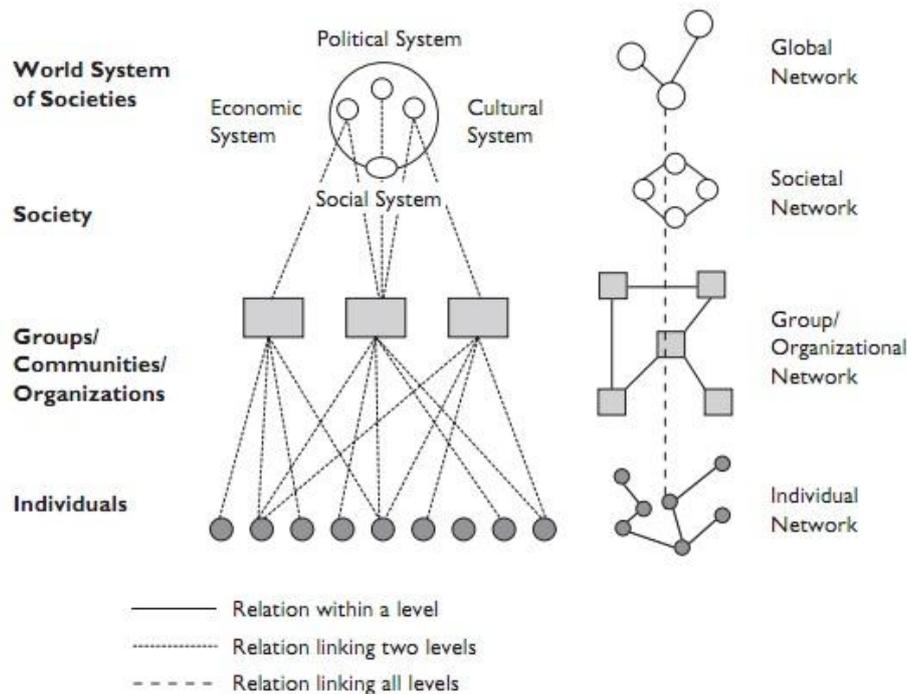


Figure 1.2 Four social units and levels linked by networks

The first and most basic level is the level of individual relations. This level corresponds to the common sense meaning of (social) networking: individuals creating ties to family members, friends, neighbors, colleagues, and so on. Currently, this level is supported and intensified by the rise of the media networks of the Internet (email) and mobile or fixed telephony.

The second level is that of group and organizational relations. Individuals create all kinds of groupings. All contemporary groupings are supported by telecommunications and computer networks. They enable virtual organizing at every scale and loosen fixed group and organizational structures. Many organizations have become networked of large team. They assemble to form network organizations cooperating in the execution of a particular task. The third is the level of societal relations. Individuals, groups and organizations shape a society that is built on, and linked by, social and media networks. This goes for all subsystems of society.

The final level is the level of global relations in the world system of societies and international organizations. We have entered the era of the global web as it was explained in the previous section. This is created by expanding international relations and a scale extension of organization. Both are strongly supported by international broadcasting, telecommunications and computer networking.

IV. Social Media: How Does It Boom In The Network Society?

As discussed earlier, by the 1980s, home computers were becoming more common and social media was becoming more sophisticated. Internet relay chats, or IRCs, were first used in 1988 and continued to be popular well into the 1990's. The first recognizable social media site, Six Degrees, was created in 1997. It

enabled users to upload a profile and make friends with other users. In 1999, the first blogging sites became popular, creating a social media sensation that's still popular today.

After the invention of blogging, social media began to explode in popularity. Sites like MySpace and LinkedIn gained prominence in the early 2000s, and sites like Photobucket and Flickr facilitated online photo sharing. YouTube came out in 2005, creating an entirely new way for people to communicate and share with each other across great distances.

By 2006, Facebook and Twitter both became available to users throughout the world. These sites remain some of the most popular social networks on the Internet. Other sites like Tumblr, Spotify, Foursquare and Pinterest began popping up to fill specific social networking niches.

Today, there is a tremendous variety of social networking sites, and many of them can be linked to allow cross-posting. This creates an environment where users can reach the maximum number of people without sacrificing the intimacy of person-to-person communication.

V. Social Media Charisma: How Does It Drag Teens?

Teens always love to find place in society. In the age of social media, teen's persistent desire for social connection and freedom is now being expressed in network publics. The term network publics first used by prominent Japanese cultural anthropologist Mimi Ito. Networked publics are publics that are restructured by networked technologies. As such, they are simultaneously (i) the space constructed through networked technologies and (ii) the imagined community that emerges as a result of the intersection of people, technology, and practice.²⁴

Networked publics have different characteristics than traditional physical public spaces. According to famous social media scholar danah boyd, four affordances, in particular, shape many of the mediated environments that are created by social media. They are:

- Persistence: the durability of online expressions and content;
- Visibility: the potential audience who can bear witness;
- Spreadability: the ease with which content can be shared; and
- Searchability: the ability to find content.²⁵

One may write to one's friend at midnight while he/she is sound asleep; but when he/she wakes up in the morning or comes back from summer vacation three weeks later, that message will still be there waiting for him/her, even if one had forgotten about it. Persistence means that conversations conducted through social media are far from ephemeral; they endure.

Through social media, people can easily share with broad audiences and access content from greater distances, which increases the potential visibility of any particular message. More often than not, what people put up online using social media is widely accessible because most systems are designed such that sharing with broader or more public audiences is the default. Many popular systems require users to take active steps to limit the visibility of any particular piece of shared content. This is quite different from physical spaces, where people must make a concerted effort to make content visible to sizable audiences.²⁶ In networked publics, interactions are often public by default, private through effort.²⁷

Social media is often designed to help people spread information, whether by explicitly or implicitly encouraging the sharing of links, providing reblogging or favoriting tools that repost images or texts, or by making it easy to copy and paste content from one place to another. Thus, much of what people post online is easily spreadable with the click of a few keystrokes.²⁸

Since the search engines arrived, communications are also searchable. Anyone can search unlimited content written by and about others. Search engines make it easy to surface cryptic interactions. These tools are often designed to eliminate contextual cues, increasing the probability that searchers will take what they find out of context. This is why Teens are more engage with social media; they want to be a part of the broader world by connecting with other people and having the freedom of mobility.

When talking about teens' engagement with social media, many people use the concept of addiction to suggest that teens lack control. Some even cite their own obsession with social media as evidence to support this perspective. Anxieties about teens' engagement with technology aren't new, but few ask why teens embrace each new social technology with such fervor. The pictures of teens' faces illuminated by computer screens mirror earlier images of televisions' entertaining glow luring in teenagers.²⁹

When the teenagers of previous generation spent hours by hanging out or chatting on the phone, parents were also fretted about that. Today's teens aren't spending time on landline, but they are still communicating-updating each other by social network sites, posting pictures and videos, and sending text messages to peers. Entertainment and sociality are both the key reasons why teens invest so much energy in their online activities. Teen found that how time drags when they must do things- don't find enjoyable, time

seems to slip away in online with their friends. This can be unpleasing and source of guilt. This is also the root of anxiety about social media addiction.

VI. Addiction: What Is It?

Addiction is a relatively modern concept. Although references to people being “addicted to the bottle” date back centuries, it wasn’t until the early twentieth century that both medical professionals and the public consistently used the term addiction to refer to substance abuse.³⁰ Before that, the term referred to a strong interest in or devotion to a particular pursuit such as gardening or reading.³¹ Generally addiction point only to drug and alcohol misuse- gradually it became popular term. The term came to mean behavioral compulsions as well, including gambling, overeating, self-injury, and sex.

In 1995, psychiatrist Ivan Goldberg coined the term internet addiction disorder. He wrote a satirical essay about “people abandoning their family obligations to sit gazing into their computer monitor as they surfed the Internet.” Intending to parody society’s obsession with pathologizing everyday behaviors, he inadvertently advanced the idea. Goldberg responded critically when academics began discussing internet addiction as a legitimate disorder: “I don’t think Internet addiction disorder exists any more than tennis addictive disorder, bingo addictive disorder, and TV addictive disorder exist. People can overdo anything. To call it a disorder is an error.”³²

Scholars also argue whether the awkward engagement with social media is simply a sign of depression, anxiety, or other disorders. Although some teenagers make unhealthy relationships with the internet- it seems to hamper their lives- but it is not clear that internet is root of problem. But addiction is an easy and familiar term which we are using without clear understanding. When we are discussing about addiction- problem is that it doesn’t matter whether people are chemically or psychologically dependent on a substance or behavior.

Parents became suspicious or anxious when they see their children use the internet for social or entertainment purposes instead of doing homework. When they get less sleep or poorer grade, parents blame the technology. Fact is- teens may have a preference to socialize with friends or relax instead of doing homework- even if these activities are not societally allowed. Many parents try to decant their thoughts onto teens and pathologize their children’s interactions with internet instead of recognizing their preference.

There are many teens that are fighting drastically with their impulse control and we should not ignore the complexities they face in manage their priorities. In these circumstances we don’t see any productive conversation- addiction rhetoric prompts around us.

Many adults believe that they have a good judgment of what is good for teens. They are affirming school, homework, focus, attention, and early bedtime. Many teens are highly aware about society values of those what adult concerned about. But many adults are unconscious about their daily experience whether it is social or not and also insensible to understand the fierceness of teens to a social world which adults grant for them.

VII. Social Media: What Makes Teens Obsessed?

In a 2009 New York Times article, “To Deal with Obsession, Some Defriend Facebook,” psychologist Kimberly Young, director of the Center for Internet Addiction Recovery, describes dozens of teenagers she’s met who tried to quit Facebook. “It’s just like any other addiction,” Young says. “It’s hard to wean yourself.”³³ Now-a-days many young people are thinking to leave Facebook because they felt addiction to it. To justify their decision, they thought about how older generations managed to get by without Facebook and decided that they were both willing to make and capable of making the sacrifice.

Fear mongering stories often point to accounts of internet addiction boot camps in China and South Korea, where the compulsion allegedly rivals alcoholism, drug addiction, and gambling.³⁴ In the United States, media coverage frequently portrays American youth in dark bedrooms with only the glow of the screen illuminating their faces, implying that there’s a generation of zombified social media addicts who are unable to tear themselves away from the streams of content from Facebook, Twitter, and Instagram.³⁵ This media-driven image of social media addiction looks nothing like the dynamic that the young people use the same term. danah boyd outlines the conversations and concerns regarding the online social lives of contemporary teenagers in the chapter, “Addiction - what makes teens obsessed with social media? Of her world famous book ‘It’s Complicated: The Social Lives of Networked Teens’. The picture that emerges from boyd’s chapter strikes a balance between the concerns of onlookers, namely parents, and the lived experiences of the teenagers themselves, who are often pathologized as addicts, helpless to fight the pervasive and destructive influence of social media. boyd basically mentioned four factors which makes teens obsessed with social media.

1. Growing Up with Limited Freedom

Teens like Facebook because it allows connecting with their friends. They spend hours each week viewing their friends’ photos and updates, writing comments, and reading comments left by others. For teens,

participating on Facebook is a social necessity, a crucial component of their social life. This is not to say that it is the only part of that life, or even their preferred way of being with friends. The main reason they preferred online to connect friends instead of off-line that the freedom they enjoyed at online which is not possible at off-line communication.

The amount of time that teens spend on social media- many parents called it addiction in a negative sense. Many parents believe that technology is dragging their children dangerously- they are concerned about how often or in what ways their children are using internet- so they are trying to get their children off to social media. Restriction is very common thing in the middle class family. Children are not allowed to stay out after evening. Parents are always emphasize classroom, home work and prearranged in-home visit- but teens are boring with these formal things. They were more interested in informal gatherings with broader groups of friends, free from adult surveillance.

In many communities, parenting norms focus on limiting children's access to public places, keeping an eye on their activities, and providing extensive structure. Many parents—especially those from wealthier and less crime- ridden communities—know that they have restricted their children's mobility more than their parents restricted theirs. They argue that these restrictions are necessary in an increasingly dangerous society, even though the data suggest that contemporary youth face fewer dangers than they did twenty years ago.³⁶

Many teens claim that parental fear, lack of transportation options, and heavily scheduled lives restricted their ability to meet and hang out with their friends face to face. This makes teens desperate and sneak- as a result they engage themselves with social media, texting, and other mediated interactions.

2. Reclaiming Sociality

In our society there is structural restriction which makes difficult to teens to go out and get together with friends and hang out. Social media gives them an alternate freedom. Online brought them the opportunity to fulfill their desire to connect, gossip, and hang out in their highly organized and restricted lives- social media introduces new opportunities for housebound teens to socialize. Serious and diligent student's needs some relax when study continuously to refocus their mind. At that time some teens take part in socializing which is an important complement to their hard work, a mechanism of rejuvenation.

By social media teens learn how to deal with different situations and different people, And just to work with people that they don't like so much. So it just helps them. By interacting each other teenagers learn tremendous informal things. By making relation to others teenagers gain good understanding of social world. Teen often access social media for simply for hanging out- but they are really in a rich learning environment. Parents are often pushing their children for being bookworm – they don't worry about the mental health. But when teens spend hours surfing the web, jumping from website to website, this often prompts concern of them.

Adults often see something wrong even if when teens turn to social media for sociality and information-they blame the technology for the effects. For example, in *The Shallows*, technology critic Nicholas Carr denounces the internet as insidious. He argues that the internet radically reworks our brains, destroying our ability to focus by distracting us with irrelevant information. There is little doubt that teens' brains are being rewired through their mediated interactions. As cognitive scientist Steven Pinker points out, stimuli have always reworked, and are continuously reworking, our brains. Challenging Carr, Pinker argues that, "far from making us stupid, these technologies are the only things that will keep us smart."³⁷ But danah boyd argued that there is no reason to believe that they won't develop those skills as they continue to engage with social media. There's also no reason to think that digital celibacy will help them be healthier, happier, and more capable adults.

3. Coming of Age without Agency

Around the turn of the twentieth century, at the same time that the conception of addiction was emerging, psychologist G. Stanley Hall embarked on a mission to define adolescence in order to give youth space to come of age without having to take on the full responsibilities of adulthood.³⁸ To make an argument about maturation and cognition- he drew attention about behavioral distinction. Hall argued that children were incapable of reasoning, adolescences marked a development stage, whereas young people began to recognize morality. This time is very critical for children. To protect them and to reform their morality – we have to put limitations on child labor, to mandate compulsory education, and to introduce a notion of juvenile justice. He also noted that society now understands adolescents simultaneously as a vulnerable population which needed protection as they had not yet matured.

Hall found a social transformation in the late nineteenth and early twentieth centuries. This period was known as the Progressive Era. In this period- social activism and political reform affecting a wide array of issues in the globe. Alongside child addiction concern was arise. Hall tried to define what childhood and adolescence should look like. Although the attitudes and beliefs professed by these moral reformers were not widespread during the Progressive Era, they are now nearly universal in contemporary discourse about childhood.

Teens need to learn how to engage in critical aspects of maturation- as they make their way toward adulthood. They need to learn self-presentation, managing social relationships, and developing an understanding of the world around them. But they are overwhelmed by structured and restrictive conditions – they don't get space to explore these issues. But Social media gives them a platform- arrange space for them- where they learn all the maturation element.

4. Grappling with Restrictions

Teenager looks for new space- adults create new line of defense to restrict youth power. An example of that defense is the public speaking of addiction. Many of restrictive adults act their anxieties regarding teen's engagement with new media- desire to protect teen and doing so-they bring up some myths around us which fears parents. But this does not demoralize teens' freedoms- rather than it pulls at framework of society more generally.

Historically parents have tried to limit their children's diverse cultural exposure. But by the emergence of social media networked teens often undermine the goals sought by limiting exposure to broadcast media. Teens can easily get access to values and ideas that differ from what their parents try to instill by exploring broader networks and diverse content. This is very appealing for teens and terrific to protective parents. The debate about addiction positions children as vulnerable which in turn provide a solid justification for restricting access and isolating children.

Teenager attachment and activities with social media that looks as obsessive and worthless by many of adults. Media often propagate the concept that engagement with social media is destructive. Many adults refer the media-opinion and put pressure children more time toward adult- prioritized practices. As a result teens put themselves away from adult and toward their peers- parents get anxious about their children's future. If we find the reason of this detach between parent goals and teen desires- we should think that it is not rhetoric which pathologizes teen practices, nor is it panicked restrictions on teen sociality- we should understand that teens are trying to achieve and we should work with them to find balance and to help them think about what they are encountering.

VIII. Conclusion

When the teens engage deeply with social media- we can't say they are less social- we can say their participation in social media is typically highly social. But there is a cultural side-effect of the usage of social media as a primary site of sociality. Parental restrictions and highly scheduled lives distract teens turn to, and are obsessed with; whichever environment allows them to connect to friends. Most teens aren't addicted to social media; if anything, they're addicted to each other.

When adults see that children and teens are using computers and smart phones rather than playing outdoors or socializing in physical space, they find it easier to blame the computer and its supposed "addictive" qualities than to blame themselves and the social conditions that have deprived young people of the freedom to congregate in physical places, away from interfering adults.

References

-
- [1]. Coffin, Judith G. "Credit, Consumption, and Images of Women's Desires: Selling the Sewing Machine in Late Nineteenth-Century France." *French Historical Studies* 18(3), 1994, 749 – 783.
 - [2]. Hosokawa, Shuhei. "The Walkman Effect." *Popular Music*, 4,1984, 165– 180.
 - [3]. Manovich Lev, *What is New Media?*, *The Language of New Media*, Reprint edition, (London, MIT Press, 2001),18-55
 - [4]. Rice, R.E. Artifacts and paradoxes in new media. *New Media and Society*, 1(1),1999, 24-32.
 - [5]. Flew, Terry, *New Media: An Introduction* (Oxford University Press, Australia & New Zealand ,2008)
 - [6]. Manovich, Lev. "New Media From Borges to HTML." In Noah Wardrip-Fruin & Nick Montfort(Ed),*The New Media Reader*, (MIT Press ,Cambridge,2003)13-25.
 - [7]. Miller,Vincent, *Understanding Digital Culture*, (SAGE Publications Ltd, London, California, New Delhi, Singapore, 2011)
 - [8]. Miller,Vincent, *Understanding Digital Culture*, (SAGE Publications Ltd, London, California, New Delhi, Singapore, 2011)
 - [9]. Miller,Vincent, *Understanding Digital Culture*, (London, California, New Delhi, Singapore, SAGE Publications Ltd, 2011)
 - [10]. Lister et al. *New Media and New Technologies*, *New Media: A Critical Introduction*, 2 (London, Routledge, 2009),09-92
 - [11]. Manovich Lev, *What is New Media?*, *The Language of New Media*, Reprint edition, (London, MIT Press, 2001),18-55
 - [12]. Beaumont, Newhall, *The History of Photography: from 1839 to the Present Day*, 4th ed. (New York: Museum of Modern Art, 1964),18
 - [13]. Beaumont, Newhall, *The History of Photography: from 1839 to the Present Day*, 4th ed. (New York: Museum of Modern Art, 1964),17-22
 - [14]. Manovich Lev, *What is New Media?*, *The Language of New Media*, Reprint edition, (London, MIT Press, 2001),18-55
 - [15]. Bordwell&Thompson, *Film Art: An Introduction*, 5th ed.(New York: McGraw-Hill),15
 - [16]. Da Cruz, Frank,*Columbia University Computing History*, Herman Hollerith. (www.columbia.edu ,2011)
 - [17]. Eames et al. *A Computer Perspective*, Rev Sub edition (Cambridge, Massachusetts, Harvard University Press, 1990)22 –27, 46–51,90 –9
 - [18]. Eames et al. *A Computer Perspective*, Rev Sub edition (Cambridge, Massachusetts, Harvard University Press, 1990),120
 - [19]. SCHNEIDERMAN, RON. "Researchers Using IBM 360 to Produce Animated Films,"*Electronic News*, (June 17, 1968),42.

- [20]. Manovich Lev, *What is New Media?*, *The Language of New Media*, Reprint edition, (London, MIT Press, 2001),18-55
- [21]. Castells, Manuel, *The Rise of the Network Society* , 2,(Malden, MA: Blackwell Publishers, Inc.2009)
- [22]. Dijk , Jan A G M Van ,*The Network Society: Social Aspects of New Media*,2 (London, California, New Delhi, Singapore, SAGE Publications Ltd,1999)
- [23]. Dijk , Jan A G M Van ,*The Network Society: Social Aspects of New Media*,2 (London, California, New Delhi, Singapore, SAGE Publications Ltd,1999)
- [24]. Ito, Mizuko. Introduction ,in Kazys Varnelis (ed),*Networked Publics* (Cambridge, MA: MIT Press, 2008) 1 – 14
- [25]. Boyd, danah, *It's Complicated: The Social Lives of Networked Teens* (London, Yale University Press, 2014)
- [26]. Thompson, John B. "The New Visibility", *Theory, Culture and Society*, 22(6), 2005, 31–51.
- [27]. Boyd, danah, *It's Complicated: The Social Lives of Networked Teens* (London, Yale University Press, 2014)
- [28]. Jenkins, Henry, Sam Ford, and Josh Green, *Spreadable Media* (New York, New York University Press, 2013)
- [29]. Livingstone, Sonia, *On the Continuing Problems of Media Effects Research*, In Curran, James and Gurevitch, Michael(ed), *Mass Media and Society*, (London, Edward Arnold,1996) 305-324
- [30]. Pittis, William. Dr. Radcliffe's *Life and Letters* ,Print Editions (Farmington Hills, Michigan ,Gale ECCO,2010)
- [31]. Zieger, Susan."Terms to Describe Addiction in the Nineteenth Century." *VictorianWeb*, September 7, 2002, <http://www.victorianweb.org/science/addiction/terms.htm>.
- [32]. Federwisch, Anne."Internet Addiction?" *Nurse Week*, August 8,1997
- [33]. afner, Katie, "To Deal with Obsession, Some Defriend Facebook." *New York Times*, December 21 ,2009
- [34]. Stewart, Christopher S. "Obsessed with the Internet: A Tale from China." *Wired*, January 13, 2010, http://www.wired.com/magazine/2010/01/ff_internetaddiction/
- [35]. boyd, danah, *It's Complicated: The Social Lives of Networked Teens* (London, Yale University Press, 2014)
- [36]. White, Nicole, and Janet L. Lauritsen. *Violent Crime Against Youth, 1994 – 2010* .Bureau of Justice Statistics, NCJ 240106 , 2012 , <http://www.bjs.gov/content/pub/press/vcay9410.pr.cfm>.
- [37]. Pinker, Steven. "Mind over Mass Media." *New York Times*, June 1, 2010.
- [38]. Hall, G. Stanley. *Adolescence*. (New York, D. Appleton and company,1904).