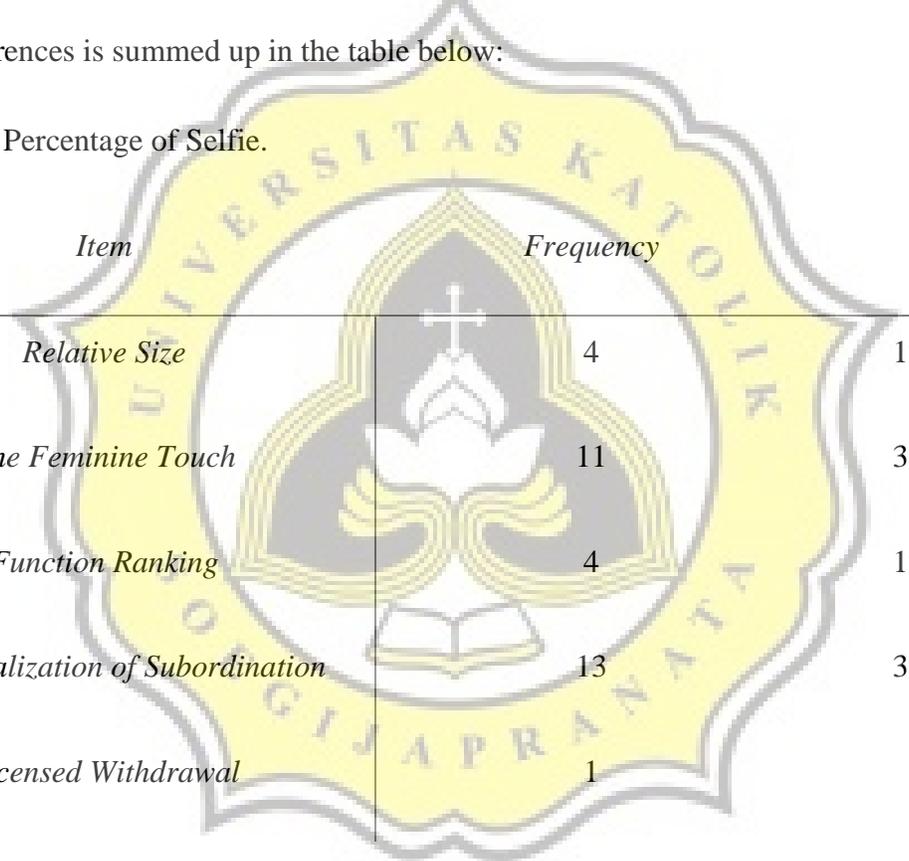


## CHAPTER 4

### DATA ANALYSIS

In chapter 4, the writer categorized and analyzed youth's selfie pictures using five categories of Erving Goffman's frameworks: Relative Size, Feminine Touch, Function Ranking, The Ritualization of Subordination and Licensed Withdrawal. From the research, the writer found 33 selfies which were grouped into 5 categories of Goffman's framework. The percentage of those selfies occurrences is summed up in the table below:

Table 1. The Percentage of Selfie.



<i>Item</i>	<i>Frequency</i>	<i>%</i>
<i>Relative Size</i>	4	12.1%
<i>The Feminine Touch</i>	11	33.3%
<i>Function Ranking</i>	4	12.1%
<i>The Ritualization of Subordination</i>	13	39.3%
<i>Licensed Withdrawal</i>	1	3%

#### 4.1 Relative Size

Goffman (1979) argues that relative size is usually related to weight and height, in that a bigger in size or a taller person is assumed to have higher social position whether they are leaders, or the ones with a higher position, social right, and authority. In the advertisement, Goffman's idea of relative size is seen in the way an object is positioned in the advertisement image where men usually come up in bigger size compared to the women in the same advertisement. Thus, men are commonly portrayed as the leaders or the one having higher position. This judgment is influenced by the false belief that men are assumed of having higher position because he is assumed as the breadwinner, the one who earns the living and supports the family. In short, Goffman explains that different size in the picture is connected to different weight, more prestigious position in society.

In this research, the writer found 12.1% (four out of thirty-three) pictures in FLA students 2016's *Instagram* account from 1<sup>st</sup> August until 1<sup>st</sup> October 2019 that can be categorized in Relative Size framework. Before the writer starts the discussion on relative size, the writer wants to make a note that when two people or more are taking a picture together in a *wefie*, one who is holding the camera should naturally look bigger because their position is closer to the camera. So, initially the writer assumed that relative size emphasizing gender stereotypes would be hard to find in the *wefie*. Surprisingly, the writer found in her study that relative size related to gender stereotype does exist as shown in the discussion below. In the discussion, only some selfies are discussed as examples.



Figure 4.1

Relative Size in EC's *Instagram* account.

The first example is in figure 4.1 that shows a boy and a girl taking a selfie in an open field. In the photo, both of them are standing. As seen in figure 4.1, the boy looks taller than the girl. The different height is not only because the boy is taller but also because the girl leans her head on his shoulder. In terms of size, the boy is definitely bigger in size than the girl. The boy's physical height and weight are emphasized by his upfront position as the one who takes the photo. This position implies the idea that the boy, as stated by Goffman, is more powerful than the girl who seems to look dependent, spoiled, submissive, and in need of protection.



Figure 4.2

Relative Size in AN's *Instagram* account.

The second example presents a similar notion. Figure 4.2 shows the figure of a boy sitting beside his girlfriend. His position is higher than the girlfriend who is leaning on him and embracing his arm. The boy's higher position implies similar idea to that of figure 4.1, in that the boy is in

the position of power. The girl's gestures, leaning and embracing the boy's arm, send a message that the girl is showing her submissiveness and the need for protection.



Figure 4.3  
Relative Size in JJ's *Instagram* account.

Figure 4.3 presents a slightly different selfie where a girl is taking a selfie with a boy. Both of them are sitting. The selfie shows that the boy is in a higher position although the girl can actually be higher than the boy, considering she is the one taking the selfie. The girl's choice to bend her body, thus positioning herself lower in height than the boy, makes her appear submissive and subservient. This figure proves that Goffman's finding of man's and woman's different sizes in advertisement, the relative size, exists in selfie.



Figure 4.4  
Relative Size in JJ's *Instagram* account.

Another example, the fourth picture is seen in figure 4.4 shows a family selfie of a father, a mother and their daughter. The daughter is taking the selfie picture, her mother is standing in the middle while touching her daughter's shoulder, and her father is standing behind both his wife and

daughter. The selfie shows that even though the father is the one at the back but his height is higher than the other objects. Their position reflects the idea of Goffman's Relative Size. The father's height in the picture represents his higher position and authority in the family as the head of the family.

## 4.2 The Feminine Touch

Goffman (1979) states that in advertisement usually, people use their hands or fingertips to touch the object that they want to show off. The object can be their precious part of body or products. The action of touching body or an object is termed the feminine touch by Goffman. Furthermore, Goffman says that the feminine touch is commonly done by women. In her study, the writer found 33.3% (eleven out of thirty-three) selfies showing the feminine touch. They consist of nine selfies with female object and two selfies with male object. The findings show interesting proof that although the feminine touch in selfies is mostly done by women, it is also done by men. In discussing the findings on the feminine touch, the writer divides them into some sub-categories.

### 4.2.1 Touching One's Face

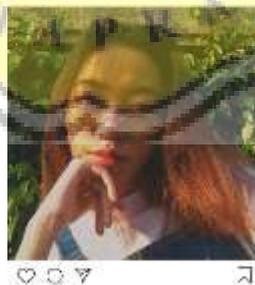


Figure 4.5

The Feminine Touch in YD's *Instagram* account.

This selfie shows a girl sitting and enjoying the golden hour outside the room. She is not showing too many gestures but the selfie captures the object exposing her face by tilting her head.

The feminine touch in this picture is emphasized by the girl touching her chin slightly with the back of her hand. In the selfie, the girl is looking at the camera. According to Goffman's framework, the girl in the selfie above is showing off her femininity by exposing her face through the touch in the face.



Figure 4.6  
The Feminine Touch in SR's *Instagram* account.

The feminine touch by touching one's chin slightly with one hand is also shown in figure 4.6 above. Similar to previous selfie, in this selfie the girl highlights her face by touching her chin slightly with the back of her hand and tilting her head to right side. Different from the previous selfie where the girl looks at the camera, in this selfie the girl sorts of look down. The selfie proves the existence of feminine touch that is intended to show off femininity and gentleness.



Figure 4. 7



Figure 4.8

The Feminine Touch in JJ's *Instagram* account.

In figure 4.7 and figure 4.8, there are three people consist of two girls and a boy. The two girls in the selfie do variation of face touching gesture. When the previous selfies depict girls touching their chin slightly with the back of their hand, the two girls in the recent selfies touch their cheek with the palm of the hand. In figure 4.7 the girl in red touches her cheek by her left hand, while in figure 4.8 the girl in black touches her cheeks by her right hand. These gestures, based on Goffman's theory, are done to represent their femininity. By touching their cheek, the girls seem to point at the part of her, in this case her cheek.



Figure 4.9

The Feminine Touch in EC's *Instagram* account.

The selfies analyzed do not only contain girls touching their face with one of their hands either it is the back or the palm of their hand, the selfie also shows girls touch their face with both

hands (figure 4.9). In the figure above, the girl uses both hands to make the effect of duck face, an expression related to feminine touch that will be discussed later.

In general, feminine touch in the selfies analyzed is performed by women. Women in this study mostly do the feminine touch by touching the part of their face with their hand(s). The feminine touch, in Goffman's work, represents women's femininity which may contain the idea of submissiveness and compliance. However, there are selfies that depict men doing the face touching as shown in figure 4.10 and figure 4.11.



Figure 4.10

Figure 4.11

The Feminine Touch in AI's *Instagram* account.

Figure 4.10 and 4.11 show a selfie of two boys and four girls. The figure shows that three of them including the boys touch their faces with their hands. The long-haired girl props her chin with her hand, the boy who wears glasses is touching his cheek with two poses, and the long-haired boy props his chin with his hand. On the boy who wears glasses, the first pose is he touches his cheek with his finger and smiles a little and the second pose is he touches his cheek with the palm of his hands. The boys' poses prove that the so-called feminine touch by Goffman is not monopolized by girls regardless the actors' reasons for doing the performance, whether it is to highlight femininity or for fun.

## 4.2.2 Touching Hair



Figure 4.12

The Feminine Touch in CM's *Instagram* account.

Besides touching their faces, the girls in the selfies touch their hair as well. Similar to other feminine touches, Goffman argues that this gesture shows femininity. The gesture exposes the girl's face. Particularly in this selfie, the tilting head and the cool expression of the girl can be interpreted as the representation of sexiness, independence, bravery and self-confidence.



Figure 4.13

The Feminine Touch in JJ's *Instagram* account

Other selfies depicting girls touching their hair are shown in figure 4.13 that shows two women taking a selfie picture. In the selfie picture, the girl in black touches her hair with her hand. The same depiction can be seen in Figure 4.14 below, where the girl in white touches her hair.



Figure 4.14

The Feminine Touch in CM's *Instagram* account.

The gesture of touching hair can be interpreted similarly to the gesture of touching the face, which is to highlight femininity and to expose their precious part.

#### 4.2.3 Face Touching and Body Touching



Figure 4.15

The Feminine Touch in NT's *Instagram* account.

This selfie picture shows five women take a selfie together and they are doing face touching. Goffman (1979, p. 31) explains that touching each other face and body is part of the feminine touch. Face touching and body touching poses display the bond among the girls, the closeness related to the girls' feminine nature of caring. Thus, touching each other face and body is feminine touch.

### 4.3 Function Ranking

Goffman (1979) said that in function ranking men are captured as someone who looks superior and skillful whether it is in their job or in the family. Like relative size, function ranking can only be seen in a group selfie because to determine function ranking, a comparison between someone's position and other as well as someone's expression and others' are needed.

Goffman (1979) mentions in his book that function ranking found in advertisements shows man portrayed as a leader or someone who is giving instruction. Unfortunately, the writer did not find any selfies that portray men doing their job or men in work settings. The non-existence of man-in-work themes in selfie can be a result of the nature of selfie itself. As expected, selfie as a self-portrait focuses on the person, not on the setting. Thus, setting becomes less obvious.

Although there is no well-defined selfie fit into Goffman's function ranking, the writer found four selfies out of thirty-three (12.1%) which slightly belong in this category. Those three selfies are family portrait and one picture is a group selfie of a student organization members found on *Instagram* account. The selfies are put in the function ranking categories because of the male's position in the selfie. Goffman (1979) states that sometimes when someone is in the middle while taking a picture, they will be seen as leader. Thus, the selfies are qualified to represent function ranking.



Figure 4.16

Function Ranking in JY's *Instagram* account.

The first selfie to discuss is the group selfie of students. This selfie shows seven members of the student organization consist of six female members and one male member. The male member who is standing in the center is the chief of the Student Senate, the one who holds the highest position in the student organization. Interestingly, the male member of the organization stands in the center and also in the highest position. The position of him, whether it is deliberate or accidental, suggests his role as an important figure, the figure with power and authority.



Figure 4.17

Function Ranking in JJ's *Instagram* account.

Another group selfie also puts a central figure in the center of the selfie. As seen, there are five people consist of two females and three males. The oldest male, the one who wears glasses and sits in the middle is the father. In the sitting arrangement, the father sits at the head of the table, while in the selfie, he is in the center. In term of the sitting arrangement, it is no doubt that the father sits in the head of the table because he is the head of the family. On the selfie arrangement,

although the writer cannot find out whether this arrangement is spontaneous or pre-arranged but the fact that he is in the center implies his role of power and authority.



Figure 4.18  
Function Ranking in IL's *Instagram* account.

The third selfie is in Figure 4.18 where a man is captured sitting in the middle of many women. The selfie taken from the left side of the group does not hide the fact that the man is actually sitting in the center of the group. His position suggests his role as the head of the family. Thus, it can be interpreted that the man's position is influenced by the role of the man.



In Figure 4.19  
Function Ranking in MM's *Instagram* account

The last selfie is a selfie consists of a father, a mother and three daughters. Different from other selfies, the writer puts this selfie in function ranking based on the expression of the objects, not their position in the selfie. The feature that should be noted is the way they express themselves in the selfie. All women are smiling, while the father maintains rigid expression. The father's

expression seems to highlight his role as the head of the family, the leader, whose seriousness has to be considered.

#### 4.4 The Ritualization of Subordination

In the ritualization of subordination, Goffman (1979) explains the differences gesture of women and men when they are captured in a picture. Women are stereotypically captured as submissive, spoiled, calm and even look like sexual objects for men. Different from women, men are usually represented to act serious and upright or show their masculinity. However, it must be noted that nowadays the stereotype of women has changed.

In this analysis, the writer found thirteen out of thirty-three selfies (39.3%) that apply the ritualization of subordination with twelve selfies featuring female and one selfie featuring male. In the discussion, the ritualization of subordination is divided into four sub-categories based on the poses performed by the objects of the selfie. They are feminine looks: smiling and tilting head; sexy looks: pouting lips, sticking out tongue, making duck face; sexy looks: suggestive clothes; and sexy looks: wearing makeup. Examples of selfies representing the ritualization of subordination are provided below:



Figure 4.20

The Ritualization of Subordination in YT's *Instagram* account.

Figure 4.20 is a collage of selfies in many poses performed by an individual. As seen, in two of her pictures, she smiles, exposes her head by tilting her head. In the left side picture, she

pouts her lips and makes duck face gesture. Three of these photos show a common gesture that often used by many women in selfie.



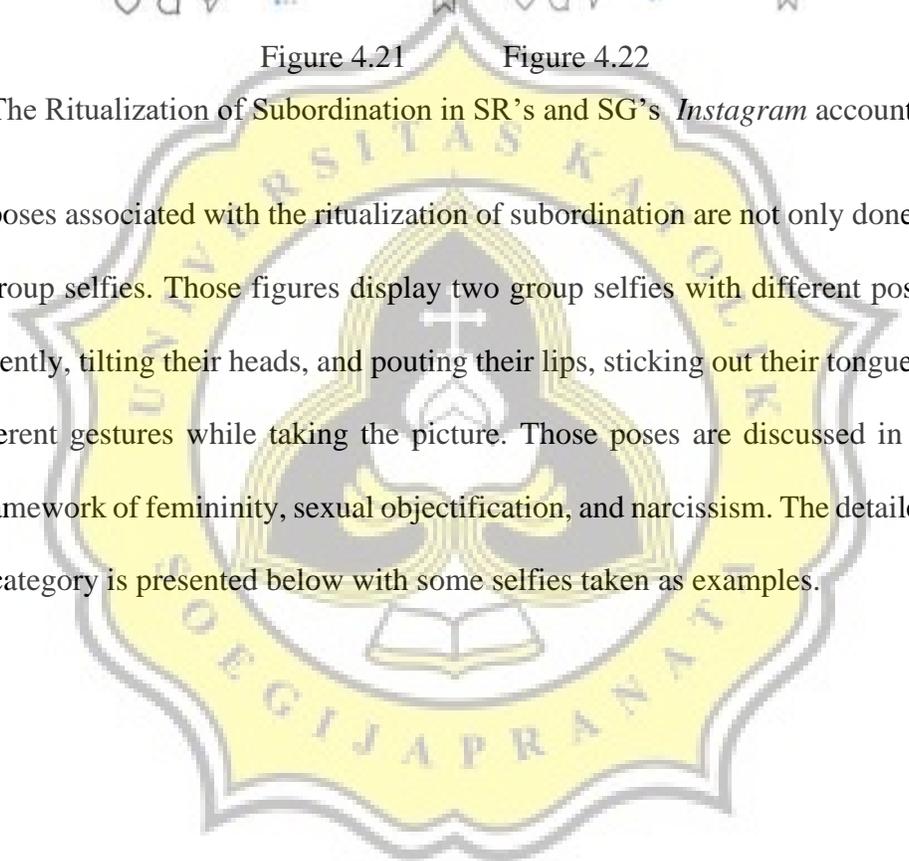
Figure 4.21



Figure 4.22

The Ritualization of Subordination in SR's and SG's *Instagram* account.

The poses associated with the ritualization of subordination are not only done individually but also in group selfies. Those figures display two group selfies with different poses. The girls are smiling gently, tilting their heads, and pouting their lips, sticking out their tongue four women do their different gestures while taking the picture. Those poses are discussed in the analysis, within the framework of femininity, sexual objectification, and narcissism. The detailed discussion of each sub-category is presented below with some selfies taken as examples.



#### 4.4.1 Feminine Looks: Smiling and Tilting Head



Figure 4.23

The Ritualization of Subordination in EC's *Instagram* account.

In figure 4.23, the girl in the selfie creates a collage of her four expressions with smiling as the most prominent feature. Smile is an expression related to people's friendliness which gives the impression of gentleness, a feature close to femininity. By smiling, the women are seen as a calm and feminine being. In addition, the girl in the selfie applies makeup, another feature related to femininity.



Figure 4.24

The Ritualization of Subordination in CM's *Instagram* account.

Similar to the previous selfie, the selfie in figure 4.24 depicts a smiling girl who tilts her head a little. The smile and the tilting head are expressions and gestures that give the impression of calmness, femininity, or even powerlessness.

#### 4.4.2 Sexy Looks: Pouting Lips, Sticking Tongue Out and Making Duck Face



Figure 4.25

The Ritualization of Subordination in JJ's *Instagram* account.

Pouting lips and sticking out tongue as shown in figure 4.25 of the selfie above is a popular gesture performed by women. It is so popular that those gestures can be found everywhere in the *Instagram*. Subramanian (2015) explains that pouting lips or sticking tongue made by women in a selfie are a gesture to express sexual attractiveness or sexual provocation. So, it can be implied that the girls in the selfies pout the lips and stick the tongue because they want to show that they are sexually attractive.



Figure 4.26

The Ritualization of Subordination in JJ's *Instagram* account.

Another expression monopolized by women in selfie is the duck face. The duck face is created by pressing lips together to make a pout while at the same time the cheeks are sucked. Duck face's expression intends to make the girl appear sexually attractiveness, a similar intention

aimed by pouting lips or sticking out tongue (Subramanian, 2015). An example of the duck face can be seen in figure 4.26 where the girl in the selfie makes a duck face when she is wearing a mask. This mask seems to highlight the intention to be sexually alluring.



Figure 4.27  
The Ritualization of Subordination in IW's *Instagram* account.

Figure 4.27 is presented to show that duck face can also come in combination with other expressions whether they are pouting lips, or sticking out tongue, expressions performed to show women's sexual attractiveness.

In general, all expressions to highlight sexy looks such as pouting lips, sticking out tongue and making duck face are suggested as an attempt to be sexually attractive. This attempt can be self-deprecating for the girls since to be sexually attractive is often meant putting oneself (the girl-self) into an object position, the one who becomes a passive victim of male gaze (Mulvey, 1989). A position that sets women in subordinate place. But, no matter how negatively those poses might be for women, the writer may say that the poses will still be performed by girls because those poses are, as Ayuma (2016) and Engkus et al. (2017) say, an expression of narcissism.



Figure 4.28

The Ritualization of Subordination in AN's *Instagram* account.

As usual, the exception is found. Figure 4.28 shows a boy sitting with his girlfriend. This boy's pose is imitating the pose of some girls, sticking out tongue. The boy's pose defies what Goffman (1979) says that men are often captured stand upright or show the masculinity. As no further information is provided, the writer can only say that there is a probability that the boy performs the pose usually done by girls for fun. Another explanation is that the boy performs it as a gesture of mock. In brief, the boy's gesture proves that what is assumed to be girl's pose can actually be performed by a boy for some particular reasons.

#### 4.4.3 Sexy Looks: Suggestive Clothes



Figure 4.29

The Ritualization in Subordination in SE's *Instagram* account.

Figure 4.29 is a mirror selfie where a girl wearing a sabrina model dress which exposes bare arm is holding a mobile phone in a suggestive way. Although this girl's selfie is the only selfie in this sub-category that can be collected during the limited time of my study, based on the

writer's observation, there are many more selfies with similar pose done by girls. Posing while wearing suggestive clothes is an indication of an attempt to appear sexually attractive that, of course, may put women in subordinate position as object. This pose is also what Ayuma (2016) and Engkus et al. (2017) categorize as an act of narcissism.

#### 4.4.4 Sexy Looks: Make Up



Figure 4.30

The Ritualization of Subordination in SR's *Instagram* account.

Figure 4.30 depicts a girl wearing red lipstick. Taking a picture when they are looking good is typical (Subramanian, 2015). By wearing make-up, the girl wants to show her feminine side as make-up is closely associated with women's world. In addition, the girl in the selfie poses with seductive face. She even exposes her face by tilting her head. In this selfie, thus, the girl wants to appear alluring. With regard to the make up the girl wears, she chose what so-called hot colors such as red lipstick and red eyeshadow. The make-up is then deliberately applied to emphasize sexual attractiveness. As mentioned earlier, the attempt to appear sexually attractive for other people's gaze can make women objectified. Wearing make-up to highlight looks is common in the practice of taking selfie as a result of the idea that the look-good moment should not be missed (Subramanian, 2015).



Figure 4.31



Figure 4.32

The Ritualization of Subordination in IL's and LG's *Instagram* account.

Other examples of girls wearing make-up to look feminine can be seen in figure 4.31 and figure 4.32 above. The girls' expression in the selfie above seems to emphasize the calmness side of women while at the same time serves as a way to show off.

#### 4.5 Licensed Withdrawal

On the licensed withdrawal, Goffman (1979) states that in the advertisement, women are often portrayed removed from the situations she is in. This removal involves facial expression where eyes, for example, are unfocused, wander from the situation she presently involves. Licensed withdrawal is found in 3% or one out of thirty-three one selfies.

Different from feminine touch and the ritualization of subordination that can be found easily in the selfie, licensed withdrawal is not easy to find in the selfies collected during this study. The reason for not finding it easily is that selfie is a deliberate act of taking one's own photo. Consequently, shying away from the photo or not focusing on the photo is hardly a case. Still, there are some selfies that can be put in this category. One of the examples is the selfie below.



Figure 4.33

Licensed Withdrawal in SR's *Instagram* account.

Figure 4.33 displays four girls with various expressions. Two of them show v-sign which is a very popular pose in selfies. The girl who wore blue headscarves smiles and the girl who wore an orange shirt puts her chin on her hand. The most interesting feature of this selfie is the girl in orange dress. Apart from the fact that she is sitting in the front and the one who takes the photo, she chooses to detach her focus from the camera. She looks at something beyond the social situation, which can be regarded as licensed withdrawal. The girl has an opportunity to be part of the group but she shies away instead. The choice can be read as licensed withdrawal.

#### 4.6 General Finding

From this study, the result shows that thirty-three pictures display Goffman's gender stereotypes either femininity or masculinity stereotypes. The results in each framework will be explained below:

In relative size framework, 12.1% of the total selfie collected can be put under the category of relative size and all of the pictures display men who stand higher than women which the men are still dominantly in a higher position than the women. It means that men are still considered as the ones in the position of power and authority.

In feminine touch, there are eleven selfies that show 33.3% the feminine touch gesture. It can be concluded that gestures in this framework often done by women because the result shows that nine out of eleven pictures women often do the feminine touch. Yet, men doing feminine touch are rare to find in selfies because that is can be influenced by people's belief that men are going to show their masculinity rather than feminine touch. This framework in my study also says that women often show their feminine touch gestures because they want to show their feminity and their precious part of body.

The finding in function ranking selfies show 12.1%. It is not easy to find some pictures that contain function ranking because the selfie is naturally a self-portrait, it is more of a person, not their roles in society. All of selfies in this framework display men are in the middle of other objects. It can be concluded that men in the group selfie analyzed tends to be put in the center of the group. It proves that because of their position, it makes them are seen as a leader or breadwinner which have power or authority in their own circle.

The result of the ritualization of subordination shows 39.3% which gets the most result from other frameworks. Although women selfies are dominated in this finding, there is one man who does women pose. It can be concluded that from 39.3% pictures, it shows that many women do that because in ritualization of subordination display many women poses which can be portrayed in selfies. The selfies that the writer found in this framework also prove that women are seen as someone submissive.

Last, in licensed withdrawal shows 3% of total selfies in this study. There is only one picture that shows it. Like function ranking, licensed withdrawal is difficult to find because selfie is a self-portrait, so it is only natural that the object is focused on the camera.