

CHAPTER III

RESEARCH METHODOLOGY

This chapter presents the research methodology which encompasses the research question, the research subject and context, the research procedure, the data collection, the data analysis and the data presentation.

3. 1. Subject of the Study

The study focuses on the female personas in P!nk's *Funhouse* and The Pussycat Dolls' *Doll Domination* which were released and becoming popular in 2008. These song lyrics were chosen to be analysed because they portrayed the female personas and were able to be compared with each other in the way they were constructed as women. It relates with the discussion of the study that deals with the tendency of women being portrayed in pop culture and in the view of postfeminism.

3. 2. Research Questions

The study was conducted to seek the answer of this following questions:

1. From the point of view of postfeminism proposed by Faludi (1991), how are the female personas in P!nk's and The Pussycat Dolls' albums portrayed?
2. What patterns emerged from the portrayals of female personas in P!nk's and The Pussycat Dolls' albums?

3.3. Research Methodology

This study uses qualitative method because the role of literature will be background knowledge in answering the research problem (Cresswell, 2007, p.53). Moreover, it is because the collected data for this study are in the form of words or text—the textual evidence were collected from the song lyrics that construct the portrayals of women. Then, the textual evidence were analysed to acquire the answers for the research questions.

To gain a further and deeper understanding towards the texts, a close reading also needs to be applied in this study. Brouillette (2009) states that the idea of close reading is thinking how a piece of writing is constructed to have an enhanced perceptive towards the impact and the meaning of the text. It is like if the text is treated as a machine, then it needs to be taken apart until it can be seen the tiniest parts of it which relates each other and makes the machine work as good as it is.

3.4. Data Analysis

The steps conducted to fulfil the content analysis and close reading in this study are as follows:

- First, reading throughout the song lyrics carefully to understand and to find out the portrayal of women presented in P!nk's *Funhouse* and The Pussycat Dolls' *Doll Domination*. By reading all of them four times, the textual evidence finally were collected from the song lyrics considering the things that shaped the portrayal of female personas. The first and second readings were conducted to understand the song lyrics better; and the third and the fourth ones were to underline and to collect the textual

evidence regarding to the way the female personas act, think, and behave as women.

- Second, listing the textual evidence in form of tables to be categorised in the view of Faludi's *Backlash* (1991). This step was taken to make the analysis easier to be done. Moreover, by using this theory, the portrayals of women both in P!nk's *Funhouse* and The Pussycat Dolls' *Doll Domination* were identified whether they have any characteristics of postfeminism or not.
- Third, comparing the portrayal of women in P!nk's *Funhouse* and The Pussycat Dolls' *Doll Domination*. In this part, the results of the comparison revealed the pattern of women's portrayals both in P!nk's and The Pussycat Dolls'.
- Fourth, examining whether both the patterns of women's portrayals in P!nk's *Funhouse* and The Pussycat Dolls' *Doll Domination* tend to represent women in unpleasant way as in the popular culture or not.
- Last, the findings of the study were examined and interpreted; therefore the conclusion could be drawn.

3.5. Context of the Study

The source of the data in this study is gathered from the twelve song lyrics in P!nk's *Funhouse* (2008), those are *So What*, *Sober*, *I Don't Believe You*, *One Foot Wrong*, *Please Don't Leave Me*, *Bad Influence*, *Funhouse*, *Crystal Ball*, *Mean*, *It's All Your Fault*, *Ave Marry A*, and *Glitter in the Air*. The study reveals the portrayals of women in every single song lyric; then those are compared with the portrayals of women in sixteen song lyrics in The Pussycat Dolls' *Doll Domination* (2008), those are *When I Grow Up*, *Bottle Pop*, *Whatcha Think About That*, *I Hate This Part*, *Takin' Over the World*, *Out of This Club*, *Who's Gonna Love You*, *Happily Never After*, *Magic*, *Halo*, *In Person*, *Elevator*, *Hush Hush*, *Love the Way You Love Me*, *Whatchamacallit*, and *I'm Done*. What is compared

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in this study is the propensity on how the portrayal of women is built in song lyrics that are included in two popular albums in 2008—and both of the singers are female.

In addition, the results of the comparison of how the women are portrayed in P!nk's *Funhouse* and The Pussycat Dolls' *Doll Domination* are analysed further whether these reflect most of the depiction of women in pop culture or not. Moreover, the portrayals of women in these two albums are also observed in the view of postfeminism to discover how much they were manifested by the value of postfeminism.

3.6. Data Presentation

The data are presented in the form of tables in order to answer the research question in an orderly form.

Table 3.1.
Samples of The Portrayal of Women

No.	Song Titles	Postfeminist's Characteristics				
		Woman's general rejection towards Feminism	Focus on the individual	Desire for more traditional femininity	Female identity crisis	Woman's self-doubt
1.	P!nk's <i>Sober</i>	-	I don't wanna be the girl who laughs the loudest/ Or the girl who never wants to be alone/	-	-	-

			I don't wanna be that call at 4 o'clock in the morning/ 'Cos I'm the only one you know in the world that won't be home//			
2.	The Pussycat Dolls' <i>I'm Done</i>	I don't want to fall in love/ Just want to have a little fun/ Then you came and swept me up and now/ I'm done so done/ Falling madly deeply/ I Surprise myself enough to find/ That what's become this love and now I'm done so done, I'm done//	-	-	-	-

The complete presentation of the data is available in the appendices section.

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