CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter shows the conclusions of the study and presents suggestions for further researches.

5.1 Conclusions

This study examines the way in which women are portrayed in selected five songs in Billboard's Top 100 Chart (2015-2018). From the findings, it is discovered that women in the selected songs are portrayed as powerful and resilient beings. In these songs, women are depicted as powerful due to their ability in changing others' belief, attitude, and behavior. There are four types of power found in two songs, which are, Reward Power, Coercive Power, Referent Power, and Legitimate Power. Meanwhile, the depiction of women as resilient beings are illustrated through eight characteristics contained in resilience manifestations. The manifestations are categorized as social competence, problem solving, autonomy, and sense of purpose. Moreover, in all selected songs, women are demonstrated as having resilient attributes such as Empathy and Caring, Compassion, Altruism and Forgiveness (Social Competence), Resourcefulness (Problem Solving), Positive Identity, Self-Efficacy and Mastery, Adaptive Distancing Resistance, Self-Awareness and Mindfulness (Autonomy), Optimism and Hope (Sense of Purpose).

The findings imply that the selected songs demonstrate that women still possess communion dimension but agency and competence dimensions are dominating; dimensions known more expected of men rather than women. Agency and competence dimension are shown through problem solving and autonomy traits as well as forms of power. Therefore, from the findings it can be drawn a conclusion that gender stereotype on women is not completely rigid.

5.1 Suggestions

The writer also hopes that other studies are conducted by examining more Indonesian songs instead of English songs from English-spoken countries so that the depiction of women in Indonesia through songs or popular culture can be seen. In addition, more studies about the dynamic of both gender relations in Indonesia can be conducted for further studies.

This present study is far from perfection. Hence, there are a handful of other ways to carry out this study from other different field of studies, theories, or other more recent semiotic theories beside Barthes' two orders of signification (1957) to further investigate the depiction of women in song lyrics.