

CHAPTER III

METHOD OF THE STUDY

3.1 Research Approach

This study will concentrate on finding the female image that depicted in Pussycat Dolls' music videos. As we noted from all earlier statements, the issue of female image in societies has become one of the most notable issues in the feminism world. All the unfitting images of female are somehow creating a turbulence in the real world situation and by that damaging the female side (it is true that males also suffer from this image but most people sympathize with the female side because females suffer a much greater pain). In this stance, steps that best suited the aims of the study are taken into well-processed consideration.

After taking some consideration, the writer decided that this study is done as qualitative research to give deeper results. As Moleong stated in his book, some of the uses of qualitative research are to examine something deeply and to examine about things that are related to the background of the research subject (7). Through his book, he also stated that qualitative methods which revolve around observation, interview, and data analysis provide us the easier way to face multiple realities. In this way, it is easier for us to embrace the relevant realities in qualitative research. So, in this study, the writer will try to deeply analyze Pussycat Dolls' music videos and relate to the discourse of female image.

This study, as mentioned, chooses semiotics as a tool to search for revelation in terms of female image. Moleong categorizes this kind of study in terms of

“Symbolic Interaction”. This theoretical framework qualitative research begins with assuming that human experience is mediated by interpretation. Object, people, situation, and event don’t have their own definition, on the contrary, definition is given to them.(19) To this extent, the application of this qualitative method (similar to the sense of semiotic) is to find all aspect/signs in the music videos not only in descriptive but interpretative analysis.

3.2 Technique of Data Collection

Pussycat Dolls as the subject of this study created a lot of music videos through their careers. There are total 12 music videos that have been released officially by them. This collection of videos is released between the launching of first music video which is *Sway* in 2004 until latest music video which is *Hush Hush* in 2009. These are the list of the videos:

- Don’t Cha feat. Busta Rhyme
- Stickwitu
- Buttons feat. Snoop Dog
- Beep feat. Will.i.am
- I Don’t Need a Man
- Wait a Minute feat. Timbaland
- When I Grow Up
- Bottle Pop feat. Snoop Dog
- Watcha Think about That feat. Missy Elliott

- I Hate this Part
- Hush Hush

After seeing all the music videos, the writer found that there are certain patterns in every music video. This pattern is the existence of dance that accentuates the chest or hip. This aspect of dancing is inevitably found in all music videos no matter what is the context of the music video. Another pattern found in every music video is the type of clothes that the performers wear. The performer always wears flashy clothes with miniskirts or hot pants.

In this situation, the writer decides to only choose one music video that will be suitable for the subject. The writer came to the conclusion to choose *Don't Cha* music video as the subject since it is the most consumed by people since it is the most successful single through their career. This music video is also their first official single debut that makes it important for their image, since it forms their first image to the audience.

Due to the certain condition that demands the detailed examination, the writer reduces the data to the manageable size. The writer decides that the last chorus of the music video will be chosen as such.

3.3 Limitation

As stated in the objective of the study, this thesis will focus on searching the female image on *Don't Cha* music video. Therefore there must be a rigid framework in this study to limit the discussion. It is true that Hip Hop conveys a lot of issues.

The issues that have been brought by this genre revolve around racism, marginalization, oppression, and the culture of African-American society. The violent sense of this genre really depicts the hardships of marginalized society so that it would be normal if this genre is analyzed for their African-American issues. However, this question will not be answered because it would make the study divert from its path.

Furthermore, there is also another limitation in this matter. It is undeniable that the way people perceive a subject will never be exactly the same, or even completely different. On the matter of Pussycat Dolls, the writer argues that this female image doesn't involve the perception of people on Pussycat Dolls. It also doesn't involve the discourse of Pussycat Dolls' as a whole part of Hip Hop genre. This fact appears on the reason that this study is studying a music video textually through semiotic. It can be argued that the music video will be the only data analyzed. Hence, all other aspect aside from the music video will be treated as supporting fact without being analyzed.

3.4 Technique of Data Analysis

This study will only take the last chorus of *Don't Cha* music video. There are thirty six sequences interchange in this video. Sequence, in this matter, is the moving images that separated by the different shot angel or setting. Based on the consideration taken for the high number of sequences the writer intends to divide it into groups that will make it easy for both writer and reader. The categories of the sequences will be conducted according to the vivid similarity which is the

surroundings. The setting, background, or environment will be the basic consideration to divide the sequences. In this matter, the categories consist: The Ballroom, Nicole with Busta, Toilet, Close-ups, Blue Room, Pulling Over, Room with People, Trampoline, Graffiti, and Alley Dancing.

The analysis of this study will be conducted with semiotic of Ronald Barthes. The basis of this finding is to search the myth of female image in the music. The current theory of this study is to actually find the values

This study uses semiotic of Roland Barthes which is famous for his Mythology and Rhetoric of the Image theory so the first thing to do after finding the general information from the current music video is finding all aspect in each music video that can be explored through three aspects: Linguistic Message, Non-coded Iconic Message, Coded Iconic Message in the designated part. After the previous step taken, then all those findings will be put into the Discourse of female image in real worlds in a form of Myth.

In this manner the writer will elaborate on how each section will be conducted. The linguistic message of the music video will be firstly examined independently for the lyrics and general written expression found in the music video. This section will be the basis findings that later will be connected with another findings. The second is the Non-coded Iconic Message which will be the stage to explore all visible feature found in the data. This section will only function to describe the data to details and general similarities and difference, including the utterance at the sequence. The third section which is Coded Iconic Message is

dedicated to find all implicit meaning and values in the music video. In this section, all symbols and representation will be searched and then connected to the utterance meaning to find the female image on the sequences. The last section is the Myth which will be the section where all the findings of female image will be concluded and then put into the discourse of female in everyday life.

In easier explanations, the analysis will be conducted accordingly:

1. Divide the sequences based on the categories
2. Analyze lyrics and written expression that occur in the last chorus on Linguistic Message section
3. Describe the literal detail in Non-Coded Iconic Message
4. Search for the representations in Coded Iconic Message and connect it to the findings in Linguistic Message
5. Draw the images found in previous section to the discourse of Female in Myth section.