CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

The writer will examine intrinsic and extrinsic elements of *How Could You Leave Us* music in this discussion. In this case, the writer will examine some intrinsic elements, such as imagery, figurative language, and symbols. These intrinsic elements are based on the inherent elements of poetry. This is because music is similar to poetry (Hess, 2020). For extrinsic elements, the writer will include the author's historical background. A brief description of each intrinsic and extrinsic element can be seen in the following paragraphs.

2.1.1 Intrinsic Elements

According to the definition, in the context of literary work, intrinsic elements of music share a similarity with poetry. The argument for recognizing music as part of literary work was first mentioned in Elizabethan England. This is because music has a significant role in the folk epic. Folk epic could not be delivered without music. The harmony of the music's rhythm could give its listeners a specific mood. Specifically, the harmony of the music could give its readers some clues about the mood, or the meaning of the folk epic being spoken. Even so, Plato denied whether music could be recognized as a part of literary work since there were no lyrics in music during that era (instrumental) (Brown, 1970). However, most of the music nowadays is rich in lyrics. Thus, many researchers consider music part of literary works (Brown, 1970). The similarity, according to Gary R. Hess (2020), lies in the

fact that music shares or expresses the thoughts or feelings of the author. Moreover, according to its essential concept, music is the development of a poem in which the rhythm, expression, and emotion are combined with the melody of instruments. This discussion will focus on certain intrinsic aspects of music, namely imagery, figurative language, and symbolism (Brown, 1970).

2.1.1.1 Imagery

According to Robert G. Kunzendorf and Anees A. Sheikh, imagery is a complex cognitive process involving the creation and manipulation of mental representations. These mental images can be visual, auditory, or kinesthetic, and they can vary in vividness and detail. Imagery plays a crucial role in various cognitive functions, such as memory, problem-solving, and creativity. By visualizing information, individuals can enhance their understanding and retention of concepts. Additionally, imagery can be used to generate new ideas and solutions to problems. Kunzendorf and Sheikh emphasize the importance of imagery in both everyday life and therapeutic interventions, highlighting its potential to improve well-being and performance (Kunzendorf & Sheikh, 2022).

2.1.1.1.1 Visual Imagery

Visual imagery, as explored by Kunzendorf and Sheikh, is a cognitive process involving the creation and manipulation of mental pictures. These images can be highly detailed, vivid, and dynamic, or they can be vague and fleeting. Visual imagery plays a crucial role in various cognitive functions, including memory, problem-solving, and creativity (Kunzendorf & Sheikh, 2022:109). By visualizing information, individuals can enhance their understanding and retention of concepts.

Additionally, visual imagery can be used to generate new ideas, simulate future events, and practice skills.

2.1.1.1.2 Mental Imagery

Mental imagery, as explored by Kunzendorf and Sheikh, is a cognitive process involving the creation and manipulation of mental representations. These images can be visual, auditory, or kinesthetic, and they can vary in vividness and detail. By visualizing information, individuals can enhance their understanding and retention of concepts (Kunzendorf & Sheikh, 2022:16). Additionally, mental imagery can be used to generate new ideas, simulate future events, and practice skills. It plays a crucial role in various cognitive functions, including memory, problem-solving, and creativity.

2.1.1.2 Figurative Language

H.L. Colston delves into the complexities of figurative language, highlighting its ability to transcend literal meaning. Despite the potential for misunderstanding, people continue to employ figurative language in everyday communication. This is because figurative language offers a rich tapestry of meaning, allowing us to convey nuanced emotions, attitudes, and social commentary. Colston identifies various types of figurative language, including metaphor, simile, irony, hyperbole, understatement, idiom, and more. Each of these devices contributes to the richness and complexity of language, enabling us to create vivid imagery, emphasize points, and evoke strong emotions. For example, the ironic use of "I couldn't be better" to express deep dissatisfaction showcases the power of figurative language to convey meaning beyond the literal (Colston, 2015:3).

The writer only discusses several figurative languages in the *How Could You Leave Us* song. The explanations can be seen in the next paragraph.

2.1.1.2.1 Metaphor

Metaphors often employ animals as source domains to characterize human behaviors or objects. These comparisons can range from affectionate to derogatory. For instance, terms like "He's my little koala bear" convey affection, while phrases such as "He's a skunk" or "My car is a turtle" utilize animal characteristics to express negative qualities or slow performance (Colston, 2015:80). This practice highlights the power of metaphor to shape perceptions and attitudes. By drawing on animal imagery, metaphors can evoke strong emotional responses and create vivid mental pictures. They can be used to emphasize positive qualities, such as strength and resilience, or negative qualities, such as laziness or aggression. Additionally, metaphors can reveal underlying cultural beliefs and values, as the choice of animal imagery often reflects cultural stereotypes and associations.

2.1.1.2.2 Hyperbole

Hyperbole, a figure of speech that uses exaggerated words to emphasize a point, is a versatile tool found in many forms of human communication. Its main function is clarification, but it also serves to enhance meaning and evoke an emotional response. By using hyperbole, individuals can emphasize a point, making it more memorable and impactful. Whether through exaggerated gestures, exaggerated body language, or exaggerated imagery, hyperbole can be used to draw attention to a particular idea or concept. For example, a person may exaggerate the size of a spider with his body movements to show his fear or disgust. Likewise, caricatures

can exaggerate a person's physical features to highlight their personality traits (Colston, 2015:20). In the digital era, computer-generated imagery (CGI) has opened up new possibilities for hyperbolic expression, making it possible to create highly exaggerated and unrealistic depictions (Colston, 2015:178).

2.1.1.2.3 Repetition

H.L. Colston explores the multifaceted role of repetition in language, particularly its ability to draw attention to particular elements and highlight differences between expectations and reality (Colston, 2015:161-162). By repeating a word, phrase, or cultural meme, speakers can subtly emphasize a point, create feelings of awkwardness or frustration, and even challenge conventional norms. For example, repetition of song lyrics can draw attention to a character's internal thoughts or external states. Colston highlights the pragmatic function of repetition, showing how repetition can be used to convey meaning beyond the literal level (Colston, 2015:164).

2.1.1.2.4 Symbol

H.L. Colston explores the concept of symbolism as a powerful communication tool. Symbols can represent complex ideas or emotions in a concise and evocative way. By giving meaning to objects, images, or actions, we can create rich, layered narratives. Colston highlights the cultural and historical significance of symbols, noting how their meaning can evolve over time. He also emphasized the role of symbols in shaping our understanding of the world and influencing our behavior (Colston, 2015).

2.1.1.3 Cinematography

According to Brown (2012), cinematography is a multifaceted discipline, demanding a comprehensive understanding of artistic and technical principles. Brown emphasizes that cinematography goes beyond simply capturing images; it is a fundamental element of visual storytelling. By carefully controlling aspects such as lighting, composition, and camera movement, cinematographers craft a visual language that effectively conveys narrative and emotional depth (Brown, 2012).

Building upon this foundational understanding of cinematography as a storytelling tool, this study examines the specific application of camera shots within films. The writer will utilize David Bordwell and Kristin Thompson's (2004) framework, which identifies various camera distances employed by filmmakers. Their work explains that these distances, ranging from the expansive extreme long shot to the intimate extreme close-up, serve to present the subject in distinct ways.

2.1.1.3.1 Extreme Long Shot (ELS)

The ELS functions as a powerful tool for establishing context. It pulls the viewer back, presenting a vast, often panoramic view of the setting. This shot is frequently used at the beginning of a film or scene to provide a sense of place and scale. When human figures are present, they are dwarfed by their surroundings, emphasizing their insignificance within the broader environment. This can evoke feelings of awe, isolation, or vulnerability. The ELS is crucial for setting the stage, conveying the sheer size of a landscape, or illustrating the scope of an event (Bordwell and Thompson, 2008:191).

Picture 2.1 Extreme Long Shot

2.1.1.3.2 Long Shot (LS)

Moving closer, the LS maintains the emphasis on the surroundings while making the subject more visible. In this shot, a full human figure is clearly discernible, allowing the viewer to observe their posture and movement within the context of their environment. The LS serves to establish the spatial relationship between the subject and their surroundings. It can be used to show a character entering a room, walking down a street, or interacting with their environment. This shot provides a balanced perspective, allowing the viewer to appreciate both the subject and their context (Bordwell and Thompson, 2008:191).

Picture 2.2 Long Shot

2.1.1.3.3 Medium Long Shot (MS)

The MLS, often referred to as a "three-quarter shot," frames the subject from the knees up. This shot strikes a balance between the LS and the MS, providing a clearer view of the subject's actions and gestures while still maintaining a sense of their

environment. It's a versatile shot that can be used for a variety of purposes, from showing characters engaged in conversation to depicting physical activity. The MLS allows for a more intimate connection with the subject than the LS, while still providing valuable contextual information (Bordwell and Thompson, 2008:191).

Picture 2.3 Medium Long Shot

2.1.1.3.4 Medium Close-Up (MCU)

The MCU brings the viewer even closer, framing the subject from the chest up. This shot emphasizes facial expressions and subtle nuances of emotion, while still providing some context for the subject's posture and upper body language. The MCU is effective for conveying intimacy and emotional intensity. It allows the viewer to connect with the characters on a deeper level, observing their reactions and emotions with greater clarity (Bordwell and Thompson, 2008:191).

Picture 2.4 Medium Close-Up

2.1.1.3.5 Close-Up (CU)

The CU isolates a specific detail, such as the face, hands, or an object, drawing the viewer's attention to its significance. This shot is powerful for conveying emotion, highlighting details, and creating a sense of intimacy. A close-up of a character's face can reveal their innermost thoughts and feelings, while a close-up of an object can emphasize its importance to the story (Bordwell and Thompson, 2008:191).

Picture 2.5 Close-Up

2.1.1.3.6 Extreme Close-Up (ECU)

The ECU magnifies a very small detail, such as the eyes, a single tear, or a tiny object. This shot creates a sense of intense focus and can be used to heighten suspense, emphasize emotion, or reveal hidden details. The ECU is a powerful tool for drawing the viewer's attention to specific elements and creating a strong emotional impact (Bordwell and Thompson, 2008:191).

Picture 2.6 Extreme Close-Up

2.1.2 Extrinsic Elements

2.1.2.1 New Criticism

New criticism is a theory that is a part of the formalist movement theory that was popular during the middle of the 20th century. This theory emphasizes close reading, which includes the conception that the meaning of a literary work consists of several interrelated aspects (Graff, 2007:11). Gerald Graff is one of the researchers who applied the new criticism theory to literary works.

Graff states that new criticism theory is a theory that argues that a literary work could be used as a self-contained, self-referential aesthetic object. This theory believes that the meanings that lie within a literary work are related to each other. The relation of meaning within a literary work could be further connected with other aspects, such as the author's intention or the historical and cultural contexts based on the author of the literary work (Graff, 2007:11).

Since the meaning of a literary work is based on the inter-related connections between the literary work and other objects, as a researcher, it is a mandatory to analyze and collect as many information as possible from more than one object. One of the ways to find out the original meaning of a literary work by minimizing bias information is by conducting a study from the literary work itself. It means that as a researcher, we must examine the elements that are contained inside the literary work such as rhyme, setting, and other elements within the work. When the researchers are done examining the literary work, they continue its research by interviewing or conducting an observation that could gain information from the author of the literary work. It could be achieved by many methods by either collecting information that are related with the author of the literary work or

conducting an interview with the author so that the information is accurate and not bias (Graff, 2007:124).

According to the brief explanation above, the elements being examined in this study could answer the hypothesis that the lyrics of *How Could You Leave Us* song tell the historical story of the author, NF. The writer would first examine the literary work by looking at the intrinsic elements of the song. The next step is that the writer collects information that could provide the influence of the historical background of NF on the *How Could You Leave Us* song. By doing these steps, the writer could make a valid conclusion that the song tells the historical background of NF.

2.1.2.2 Emotional Development

In this study, Erik Erikson's theory of psychosocial development, as presented in his seminal work Childhood and Society (1950), serves as the foundational framework for analyzing the emotional journey depicted by NF in the music video *How Could You Leave Us*. Erikson's theory outlines stage of psychosocial development that individuals navigate throughout their lives, each characterized by a specific conflict or crisis that must be resolved to foster healthy psychological growth and identity formation. Erikson emphasizes the interplay between biological, psychological, and sociocultural factors in shaping personality development. Central to his theory is the concept of "psychosocial crises," which are challenges that arise at different life stages and influence an individual's emotional and social well-being (Erikson, 1950:247–260).

This thesis focuses particularly on the early stages relevant to childhood and adolescence, stages that are crucial in forming the foundation of trust, autonomy, identity, and emotional resilience. By applying Erikson's framework, this research interprets NF's emotional expressions and narrative in *How Could You Leave Us* as reflections of unresolved psychosocial conflicts, particularly those rooted in childhood experiences of loss, abandonment, and identity struggles.

2.2 Methods

This chapter delves into the research's methodological framework, outlining the research design, the data, the data collection procedures, and the chosen data analysis techniques.

2.2.1 Type of Research

This research focuses on a qualitative analysis of NF's music video, *How Could You Leave Us.* The analysis will explore the intrinsic elements of the video, such as visual imagery, figurative language, and narrative structure. Additionally, an extrinsic analysis will be conducted to examine the contextual and symbolic meanings within the video, considering factors such as the artist's biography, historical context, and cultural references.

2.2.2 Data, Population, Sample, and Sampling Technique

This research analyzes the visual and auditory data presented in NF's music video *How Could You Leave Us*. The focus is on the narrative structure and the emotional impact conveyed through the visual imagery, lyrics, and music. The data population consists of all elements within the video that contribute to the overall narrative and emotional experience. A purposive sampling technique was used to select specific scenes and elements for in-depth analysis based on their relevance to the research questions.

2.2.3 Method of Collecting Data

This research employed a qualitative research methodology that combined non-participant observation and document analysis. The music video *How Could You Leave Us* was initially viewed multiple times to gain a comprehensive understanding of its content. Subsequently, specific scenes and elements were manually annotated to identify key themes and narrative structures. A coding scheme was developed to categorize these elements based on their visual, auditory, and narrative significance. This scheme included codes for visual imagery, organic imagery, figurative language, and thematic elements. After coding the video, all annotated segments were consolidated for further analysis.

2.2.4 Method of Analyzing Data

To analyze the collected data, a thematic analysis approach will be employed. This method involves a systematic process of identifying, analyzing, and interpreting patterns within the data. The annotated segments of the music video will be carefully examined to identify recurring themes and motifs. These themes will be categorized and organized into a coherent framework. By closely examining the visual and auditory elements, as well as the lyrics and narrative structure, the researcher aims to uncover the underlying meanings and emotional impact of the music video. A detailed analysis of the figurative language and symbolic imagery will be conducted to explore the deeper layers of meaning within the video. Additionally, the researcher will consider the background context of the artist to gain a more comprehensive understanding of the video's significance.