

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

Since this study employs M. H. Abrams' literary framework to analyze a film, it is necessary to first establish the relevance of a theory originally developed for literature to the medium of film. Klarer (1999, p. 54) argues that by the end of the twentieth century, film had emerged as a semi-textual genre so deeply intertwined with literature and literary criticism that the two could no longer be regarded as entirely distinct fields. Consequently, film is not merely a visual medium but also possesses a structure, techniques, and meanings that can be interpreted in a manner equivalent to that of a literary text. It is on this basis that Abrams's theoretical framework, though rooted in literary studies, remains a valid lens for analyzing *Ocean's 8*.

2.1 Narrative Elements

According to Barsam & Monahan (2021), narrative is a way of arranging events in a story to build meaning and experience for the audience. Narrative elements include story (all events, both shown and assumed), plot (the causal arrangement of events), narration (how the story is told), narrator (who or what is telling the story), and diegetic elements such as characters, settings, objects, and sounds within the story world.

2.1.1 Character and characterization

According to M. H. Abrams in *A Glossary of Literary Terms* (7th edition), persons depicted in a dramatic or narrative work who have particular moral, intellectual, and emotional qualities interpreted by the reader are called characters. These qualities can be seen in the way characters speak (dialogue) and in what they are doing (action). Meanwhile, characterization is the method by which an author reveals and develops a character's traits and motivations. Abrams distinguishes two primary techniques of characterization: showing, in which characters are presented through their speech, actions, and thoughts, allowing readers to draw their own conclusions; and telling, in which the author directly describes and evaluates the character's qualities.

2.1.2 Theme

According to M. H. Abrams in *A Glossary of Literary Terms* (7th edition), theme refers to the main idea, either implicit, which can be seen from the plot, sign, and imagery, or explicit, explained directly by the author. Unlike motif, which usually denotes a recurring element or pattern, theme represents the underlying doctrine or message that gives coherence and meaning to the entire narrative.

2.1.3 Plot

According to M. H. Abrams in *A Glossary of Literary Terms* (7th edition), plot is a sequence of events and actions in a literary work that is deliberately arranged to form a cause-and-effect relationship and produce

certain artistic and emotional effects, so that it is different from a story, which is only a sequence of events. Plot cannot be separated from character because the character's acts create the plot, as stated by Henry James. In a plot, there are usually elements such as a protagonist and an antagonist, conflict development, a climax, and a resolution. Furthermore, according to Aristotle, a good plot has unity, where each event is interconnected and contributes to the overall story, although in modern works, the plot structure can be made more flexible or non-linear.

2.1.4 Setting

According to M. H. Abrams in *A Glossary of Literary Terms* (7th edition), setting is the background in a literary work, encompassing the place, time, and social conditions in which the story takes place. Setting can be divided into the overall setting, which is a general description such as location, historical period, and social situation. Then the specific setting, which is a specific place in a scene. Setting not only functions as a physical setting but also helps build the atmosphere and support the meaning of the story.

2.1.5 Conflict

According to M. H. Abrams in *A Glossary of Literary Terms* (7th edition), conflict is a clash that occurs in a story, whether between a character and another character, with themselves, with the environment, or with fate, which is the main driver of the plot because it is from this conflict that the story develops and creates tension. In a literary work, conflict

usually involves the protagonist (main character) who faces an antagonist or other force that hinders their goal. Conflict can also be internal, namely conflict within the character themselves, for example, a dilemma or choice of life values. Through conflict, the author can build suspense, show the characters' traits, and direct the story towards a climax and resolution.

2.2 Cinematography

According to David Bordwell, Kristin Thompson, and Jeff Smith in *Film Art: An Introduction* (p.159), cinematography is the process of capturing images using a camera, where the filmmaker controls how light is captured by film or digital media. This aspect includes photographic qualities within a shot such as lighting, framing, perspective, and motion manipulation.

Meanwhile, according to Boggs and Petrie (2008), cinematography not only about producing beautiful image, but also how the light, composition, camera movement, and other visual technique are used to strengthen the story, emotions, and meaning of the film.

2.2.1 Cinema Shot

According to David Bordwell, Kristin Thompson, and Jeff Smith in *Film Art: An Introduction* (p.189-191), camera distance refers to the spatial distance between the camera and the subject being filmed, which determines the scale of the object or character within the frame.

The variation of camera distance produces different shot types, such as long shot, medium shot, and close-up, each influencing how much visual information is presented and how the audience emotionally engages with the

character. Therefore, camera distance functions not only as a technical element of cinematography but also as a narrative device that shapes viewers' perception and interpretation of a character.

2.2.1.1 Extreme long shot and long shot



Figures 2. 1 Extreme long shot & 2.2 long shot

According to Bordwell, Thompson, and Smith, in *Film Art: An Introduction*, an extreme long shot shows human subjects at a very small or nearly invisible scale. This shot is typically used to show a vast landscape or an entire environment, emphasizing the context of the place rather than the characters. While a long shot shows the character's entire body, but the background remains dominant. This shot is used to show the relationship between the character and their environment.

2.2.1.2 Medium long shot and medium shot



Figures 2. 3 Medium long shot & 2. 1 Medium shot

Bordwell, Thompson, and Smith's *Film Art: An Introduction*, a medium long shot frames the character from the knees up. This shot balances the focus on the character and the surrounding environment. A medium shot shows a character from the waist up. This type of shot is commonly used in conversations because it allows the viewer to see gestures and expressions quite clearly.

2.2.1.3 Close-Up, Medium Close-Up, Extreme Close-Up Shots



Figures 2. 5 Close-Up & 2.6 Medium Close-Up



Figure 2. 7 Extreme Close-Up

According to Bordwell, Thompson, and Smith in *Film Art: An Introduction* (p.189), a close-up focus on a face or a specific part of the body/object. This shot is used to highlight emotions, details, or important elements in the story. While a medium close-up frames the character from

the chest up. This shot begins to emphasize facial expressions while still retaining some bodily context. An extreme close-up shows a very specific part, such as an eye or a small object. This shot serves to intensely emphasize details and create a strong, dramatic impact. This type of shot goes beyond the normal close-up (which traditionally shows just the head), allowing the camera to focus on a minute detail, such as a character's eyes, mouth, or a small, significant prop, to create intense emotional focus or draw attention to a key element of the narrative.

2.2.2 Sound

According to Bordwell, Thompson, and Smith's *Film Art: An Introduction*, sound is a crucial, independently manipulable element of cinematic style, comprised of three categories: speech (dialogue), music, and noise (sound effects). The authors emphasize that sound is a powerful tool that engages a distinct sense mode, shaping the viewer's interpretation of the images and directing their attention both on-screen and off-screen. Filmmakers control the film's auditory landscape through the three fundamental acoustic qualities of sound: loudness (volume), pitch (highness or lowness), and timbre (tone quality). The authors classify sound by its relation to the story world, distinguishing between diegetic sound, which comes from a source within the narrative, such as a character's voice or a car horn and nondiegetic sound, which comes from outside the story space, most commonly the accompanying musical score.