

**COSMOPOLITANISM REPRESENTED IN *OCEAN'S ELEVEN***

**MOVIE SCRIPT**

**THESIS**

By:

**Michael Fadlan Abdillah**

NIM 19320028



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2023**

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**MOVIE SCRIPT**

**THESIS**

Presented to  
Universitas Islam Negeri Maulana Malik Ibrahim Malang  
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:  
**Michael Fadlan Abdillah**  
NIM 19320028

Advisor:  
**Whida Rositama, M.Hum**  
NIP 198804222019032010



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2023**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Cosmopolitanism Represented in *Ocean’s Eleven* Movie Script**” is my original work. I do not include any material previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, May 17<sup>th</sup> 2023

The Researcher



Michael Fadlan Abdillah

NIM 19320028

## APPROVAL SHEET

This to certify that Michael Fadlan Abdillah thesis entitled *Cosmopolitanism Represented in Ocean's Eleven Movie Script* has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

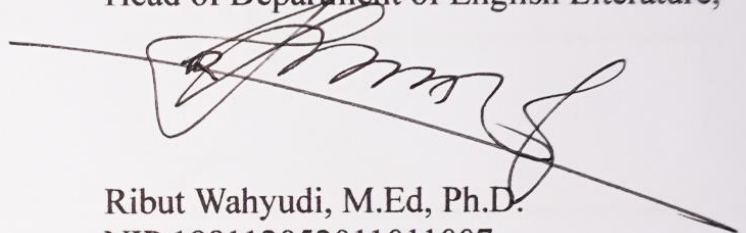
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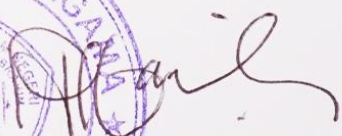

Whida Rositama, M.Hum  
NIP 198804222019032010

Head of Department of English Literature,



Ribut Wahyudi, M.Ed, Ph.D.  
NIP 198112052011011007

Acknowledged by  
Dean,



Dr. M. Faisol, M.Ag.  
NIP 197411012003121003

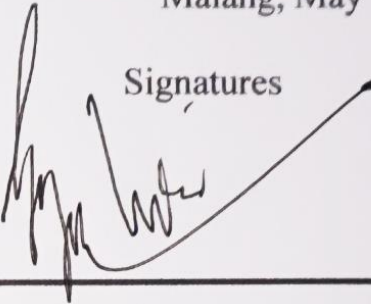
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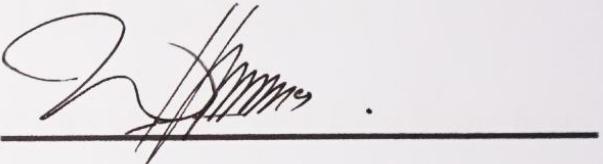
Malang, May 18<sup>th</sup> 2023

### Board of Examiners

1. Dr. Syamsudin, M.Hum  
NIP. 196911222006041001

Signatures  


2. Whida Rositama, M.Hum  
NIP. 198804222019032010

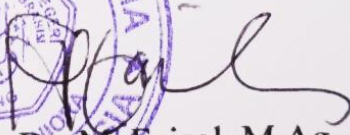


3. Dr. Mundi Rahayu, M.Hum  
NIP. 196802262006042001



Approved by  
Dean of Faculty of Humanities



  
Dr. M. Faisol, M.Ag.  
NIP. 197411012003121003

## MOTTO

قُلْ كُلٌّ يَعْمَلُ عَلَىٰ شَاكِلَتِهِ فَرَبُّكُمْ أَعْلَمُ بِمَنْ هُوَ أَهْدَىٰ سَبِيلًا

*“Say, O Prophet, “Everyone acts in their own way. But your Lord knows best whose way is rightly guided.”*

*(Q.S. al-Isra: 84)*

*“Suffer the pain of discipline or suffer the pain of regret*

*THERE IS NO TOMORROW”*

*(Frequency)*

## **DEDICATION**

It's an honor to dedicate this thesis to:

My loving family, whose unwavering support and encouragement have been the driving force behind my academic journey. Your love, sacrifices, and belief in me have given me the strength and motivation to overcome challenges and pursue my dreams.

## ACKNOWLEDGEMENT

In the name of Allah, the All-Compassionate, All-Merciful

*Alhamdulillah Robbil 'Alamiin.*

The researcher expresses deep gratitude for all the favors and sustenance that Allah SWT has given to the researcher, which has enabled the researcher to complete this thesis. The researcher also sends *sholawat* and *salam* to the great prophet Muhammad SAW, who became the researcher's role model in this life.

The researcher would also like to thank as much as possible for the tremendous love and support that has been so great for the researcher. Thus, the researcher can be in this current position. They are:

The researcher's thesis supervisor, as well as the researcher's academic supervisor, Mrs. Whida Rositama M.Hum., who has provided many valuable directions, input, advice, and motivation to the researcher during the preparation of this thesis.

Mr. Ahmad Wahyudi & Mrs. Rasih Setiawati (my beloved parents) and, Khoirunnisa Ananda Putri and Graycheline Jovanka Khumaira (my precious siblings) who are the biggest motivation for the researcher. This thesis is dedicated to my beloved parents, as proof of their success who have educated the researcher (their child) to be in the current position.



In addition, I would also like to acknowledge the support of and my friends, who have provided endless encouragement and motivation. Their unwavering faith in me has been a source of strength and inspiration throughout my academic journey.

Last but not least, I wanna thank me. I wanna thank me for believing in me. I wanna thank me for doing all this hard work. I wanna thank me for having no days off. I wanna thank me for never quitting. I wanna thank me for always being a giver and tryna give more than I receive. I wanna thank me for tryna do more right than wrong. I wanna thank me for just being me at all times.

The researcher realizes that the thesis still has many shortcomings. As such, the researcher will be happy to be given all criticism and input. Hopefully, this feedback will help improve both the researcher and the research in the future. The researcher also hopes that this thesis can provide benefits and enthusiasm for the wider community.

The researcher

Michael Fadlan Abdillah

## ABSTRACT

**Abdillah, Michael Fadlan** (2023) *Cosmopolitanism Represented in Ocean's Eleven Movie Script*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Whida Rositama, M.Hum.

*Keywords: Representation, Cosmopolitanism, Cultural Cosmopolitanism*

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Globalization has become a primary concern today, leading to significant shifts in social relations and making various global issues more visible. It is characterized by conditions where one can move easily from one place to another. Thus, it blurs the meaning of one's identity and citizenship. Hence, this research uses a structuralist approach and cosmopolitanism. The object of this research is *Ocean's Eleven* movie script which contains similar issues. The aim is to discover how cosmopolitanism is represented in *Ocean's Eleven* movie script and to find what kinds of cosmopolitanism are experienced by *Ocean's Eleven* characters. The researcher used the structuralism approach, Stuart Hall's concept of representation, cosmopolitan identity, and imaginative cosmopolitanism. Then by applying literary criticism, the researcher found that the representation of cosmopolitanism in *Ocean's Eleven* movie script is shown through character, dialogue, and narration. In addition, the cosmopolitanism shown by the characters of *Ocean's Eleven* is included in cultural cosmopolitanism. Based on the results, this research can be used as a model for further researchers in finding cosmopolitanism issues in literary works.

## ABSTRACT

**Abdillah, Michael Fadlan** (2023) *Kosmopolitanisme Direpresentasikan dalam Naskah Film Ocean's Eleven*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing Whida Rositama, M.Hum.

*Keywords: Representasi, Kosmopolitanisme, Kosmopolitanisme Budaya,*

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Globalisasi telah menjadi perhatian utama saat ini, yang mengarah pada pergeseran signifikan dalam hubungan sosial dan membuat berbagai isu global menjadi lebih terlihat. Hal ini ditandai dengan kondisi di mana seseorang dapat berpindah dengan mudah dari satu tempat ke tempat lain. Dengan demikian, hal ini mengaburkan makna identitas dan kewarganegaraan seseorang. Oleh karena itu, penelitian ini mengangkat isu tersebut dengan menggunakan pendekatan strukturalis dan kosmopolitanisme. Objek penelitian ini adalah naskah film *Ocean's Eleven* yang mengandung isu serupa. Tujuannya adalah untuk mengetahui bagaimana kosmopolitanisme direpresentasikan dalam naskah film *Ocean's Eleven* dan untuk mengetahui kosmopolitanisme seperti apa yang dialami oleh para karakter *Ocean's Eleven*. Peneliti menggunakan pendekatan strukturalisme, konsep representasi Stuart Hall, identitas kosmopolitan, dan kosmopolitanisme imajinatif. Kemudian dengan menggunakan metode kritik sastra, peneliti menemukan bahwa representasi kosmopolitanisme dalam naskah film *Ocean's Eleven* ditunjukkan melalui karakter, dialog, dan narasi. Selain itu, kosmopolitanisme yang ditunjukkan oleh para karakter *Ocean's Eleven* termasuk dalam jenis kosmopolitan budaya. Berdasarkan hasil penelitian, penelitian ini dapat digunakan sebagai model bagi peneliti selanjutnya dalam menemukan isu-isu kosmopolitanisme dalam karya sastra.

## مستخلص البحث

عبدالله، مايكل فضلاً (2023) العالمية ممثلة في سيناريو فيلم أحد عشر في المحيط. البحث الجامعي، قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: وهدى رستم، الماجستير.

الكلمات الأساسية: التمثيل، العالمية، العالمية الثقافية

أصبحت العولمة مصدر قلق كبير اليوم، مما أدى إلى تحولات كبيرة في العلاقات الاجتماعية وجعل القضايا العالمية أكثر وضوحاً. يتميز بحالة يستطيع فيها الشخص التحرك بسهولة من مكان واحد إلى مكان آخر. وبالتالي، فإن هذا يحجب معنى هوية المرء وجنسيته. لذلك، تثير هذه البحث القضية باستخدام منهج البنيوية والعالمية. موضوع هذا البحث هو سيناريو فيلم أحد عشر في المحيط الذي يحتوي على قضية مماثلة. والهدف هذا البحث هو معرفة كيفية تمثيل العالمية في سيناريو فيلم أحد عشر في المحيط ومعرفة نوع العالمية التي تختبرها شخصيات أحد عشر في المحيط. يستخدم الباحث منهج البنيوية، ومفهوم ستيوارت هول للتمثيل، والهوية العالمية، والعالمية الخيالية. ثم باستخدام طريقة وصفية نوعية، وجد الباحث أن التمثيل العالمية في سيناريو فيلم أحد عشر في المحيط يظهر من خلال الحوار والسرد واتجاهات التمثيل. بالإضافة إلى ذلك، فإن العالمية التي تظهرها شخصيات أحد عشر في المحيط تتضمن هوية عالمية وعالمية خيالية بسبب استخدام الهاتف كوسيلة للتواصل العالمي. بناءً على نتائج البحث، يمكن استخدام هذا البحث كنموذج للباحثين المستقبليين في إيجاد قضايا العالمية في الأعمال الأدبية.

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## **CHAPTER I**

### **INTRODUCTION**

This chapter includes several sections that clarify the background of the study, including the research subject and earlier studies. Additionally, the problem of the study, the significance of the study, scope, and limitations of the study are also explained. Last but not least, explaining key terms is intended to give readers a general understanding of the terminology they need to comprehend.

#### **A. Background of the study**

Globalization has become a primary concern today, leading to a significant shift in social relations and making various global issues more visible (Moghadam, 2021). It has caused fundamental changes in the way we perceive concepts such as nation-states, capitalism, the environment, citizenship, borders, consumption, and communication. Therefore, it is no longer possible to approach these concepts in the same way as before. The impact of globalization on the human experience is widespread and varied due to the exceptional level of connectivity that exists worldwide (Flew & Iosifidis, 2020). Although globalization is essential, it has limitations in social and cultural theory. Various works have been written about globalization to describe its impact on society. However, the theory of globalization does not broaden the methodological horizons of social analysis beyond criticizing certain assumptions in modern social science, particularly cultural studies. It needs to provide an interpretation of the social world.



The study of globalization and social and cultural theory development can be interconnected through cosmopolitanism. Essentially, cosmopolitanism can be viewed as an ideology that opposes nationalism (Binnie, 2006: 222). It is also a good way to continue cultural thinking in the social sciences, as the cultural dimensions of globalization resonate with new conceptions of cultural cosmopolitanism. Cosmopolitanism is a contemporary approach that offers a normative-critical perspective and an empirical-analytical view of social life (Delanty, 2006). Therefore, this study raises one script movie entitled *Ocean's Eleven*, which represents cosmopolitanism.

*Ocean's Eleven* is a film produced by Warner Bros. *Ocean's Eleven*, a movie that came out in 2001, is a modern version of the 1960 film with the same title. The reason why *Ocean's Eleven* was remade is that the original version was too boring and less understandable, even though it had a very good and interesting storyline. Meanwhile, the latest version of *Ocean's Eleven* is considered much more successful than the previous version, because there is a lot of improvisation in terms of story and visuals, especially from the actors who play the characters in Ocean's Eleven movie. *Ocean's Eleven* tells of a mobster named Danny Ocean (George Clooney) who has just escaped from prison and he is about to commit other crimes. Danny Ocean formed a team of ten skilled thieves. Danny and his team have a plan to rob three casinos in Las Vegas. That sounds impossible because the casinos in Las Vegas are guarded with very tight security and no robber has ever managed to steal money from the casino. Danny has a secret in the robbery. The film, which is

a remake of the film *Ocean's Eleven* (1960), also stars Matt Damon and Julia Roberts, directed by Steven Soderbergh.

Steven Soderbergh is a well-known and productive American filmmaker who has been a director, producer, screenwriter, cinematographer, and editor. He is considered a trailblazer in contemporary independent cinema. Over the course of his career, He has received numerous accolades for his work, such as the Best Director award from the National Board of Review and the Satellite Award, as well as an Academy Award for Best Directing.

The researcher finds several previous studies that used *Ocean's Eleven* Movie as the object of research. These are some researches that discusses from a linguistics point of view. (Bruti & Zanotti, 2020) analyzing paratextual elements in the dialogue list for the audiovisual source text *Ocean's Eleven*. (Messerli, 2020) analyzes how *Ocean's Eleven* Scene 12 and its English-subtitled DVD can be analyzed and understood from the perspective of pragmatic fiction and the more general study of pragmatics and communication. (Hasanah & Sarage, 2017) analyzing requests in different possible syntactic forms as part of speech acts in the *Ocean's Eleven* movie. (Ester Br. Tarigan, 2015) analyzes the types of ellipsis and the causes of ellipsis in the *Ocean's Eleven* movie. The research above discusses in terms of linguistics, such as semantics, pragmatics, speech acts, and ellipsis which focuses on scene 12 in *Ocean's Eleven* movie.

In addition, the researcher also finds several previous studies that discussed in terms of film and audio visual. (Goggin, 2007) analyses the representations in

both of versions of *Ocean's Eleven* as an indication of how it circulates as ideas change about value, speculation, security, and risk in the 'real' world. (M. Johnston, 2020) analyses the potential for interdisciplinary research collaboration through authorship, genre, history, technology, industrial workforce, and reception and audience studies. (Guillot, 2020) analyzes the audio-visual translation of subtitle scene 12 of *Ocean's Eleven* movie. (Fryer, 2019) analyzes the audio that describes *Ocean's Eleven* 12 scenes in the preparation of Audio describing. The research above discusses from film & media, audio visual translation and film representation on *Ocean's Eleven* movie.

On the other hand, the researcher also finds several studies discussing representation and cosmopolitanism. (Rahayu, 2011) analyzes the representation of women scientists in *Agora*. The analysis findings indicate that Hypatia is portrayed as an iconic figure in astronomy and philosophy, known for her unwavering commitment to science throughout her life. (Rahayu, 2021) analyzes the discourse of power relation represented in javanese version of Abu Nawas stories. The analysis findings demonstrate that the power dynamics between Abu Nawas and Sultan Harun undergo a fluid and evolving process. (Rositama, 2023) analyzes cosmopolitanism represented in *33 Postcards* Film. From the analysis findings, it can be concluded that the film *33 Postcards* represents the concept of cosmopolitanism, particularly emphasizing the idea of imaginative cosmopolitanism.

Based on several previous studies, previous researchers have done a lot of research from a linguistic perspective, such as some of the examples above, namely

discussing semantics, pragmatics, and other linguistics. Meanwhile, the researcher will conduct this study which will be seen from the aspect of the literature. The researcher sees that in this object, it is not only the linguistic aspect that is interesting, but other things are interesting to be analyzed. Some of the characters in this movie script have different identities, and several characters use global communication tools in the movie script. Therefore, the researcher tries to analyze this movie script by focusing on how cosmopolitanism is represented, and cosmopolitanism is experienced by the characters in *Ocean's Eleven* movie script.

### **B. Problems of the Study**

Considering the background of the research above, the researcher formulates the problems to be answered in this study as follows:

1. How is cosmopolitanism represented in *Ocean's Eleven* movie script?
2. What kinds of cosmopolitanism is experienced by the characters in *Ocean's Eleven* movie script?

### **C. Significances of the Study**

The significance of this study can be divided into two objectives. Theoretically, this study provides a good reference to discuss how cosmopolitanism is constructed in the movie script. The readers are expected to know the cosmopolitanism experienced by the characters in *Ocean's Eleven* movie script. Practically, the purpose of this study is to be useful for the reader to know more

about the types of cosmopolitanism, especially to understand cosmopolitanism applied in a movie script.

#### **D. Scope and Limitation**

The researcher focused on the forms of cosmopolitanism represented and two kinds of cosmopolitanism: cosmopolitan identity and imaginative cosmopolitanism in the characters in *Ocean's Eleven* movie script which published on February 13, 2002, directed by Steven Soderbergh. In this case, the researcher applies a structuralist approach to determine the form of cosmopolitanism represented and two kinds of cosmopolitanism: cosmopolitan identity and imaginative cosmopolitanism in the characters in *Ocean's Eleven* movie script.

#### **E. Definition of Key Terms**

To avoid misunderstandings, the researcher presents some definitions of key term terms as follows:

1. **Cosmopolitanism:** Cosmopolitanism comes from an ancient Greek word that means "citizen of the world." It refers to a welcoming and open-minded attitude toward others (Kendall, Woodward, & Skrbis, 2009)
2. **Cultural Cosmopolitanism:** According to Kleinged (1999), cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness.

3. Representation: Stuart Hall (in Yolagani, 2007) has argued that representation plays a crucial role in shaping culture by creating experiences.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

There are several important sub-chapters in this chapter. The researcher will briefly explain the approaches of structuralism, representation, cosmopolitanism, imaginative cosmopolitanism by Schein, and cosmopolitan identity.

#### **A. Structuralism**

Structuralism is an approach that views a literary work by focusing on the intrinsic elements that build the literary work. According to (Harris, 1992:579) Structuralism is the methodological principle that human culture is made up of systems in which a change in any element produces changes in the others. Structuralism focuses on explaining the underlying structure of literary texts, both in terms of grammar and the meaning principles of each word.

Based on Roland Barthes' definition of the purpose of structuralism, he states that the purpose of both reflexive and poetic structuralist activity is to reconstruct an object, thereby realizing the rules of function of the object (Barthes, 1972:1963). Structuralism can select one or more important elements of a work and analyze them based on the other elements that comprise the complete system. For example, in analyzing work with a structural analysis focusing on the main character. Then we will categorize the main characters and relate them to the plot and setting to capture the overall value of the story.

## 1) Character

Characters are the driving force behind events in both real life and fiction. In fiction, they are the critical element that allows the reader to understand and visualize a complete story. Therefore, the characters play a vital role in creating a compelling narrative. According to Abrams (in Nurgiyantoro, 2005:165), characters are the people who appear in a narrative work or drama. Characters in fiction are only fictitious, which are forms of imaginative characters. So, it can be interpreted that they were created based on the author's imagination. In creating, these characters are often taken from the real world in life. The process of character formation has a gradation form, namely by taking the form of personification or bringing up historical-realistic characters that exist in real life.

Aminuddin (1984: 87) states that characters are actors who experience events in fiction, and these events can build a complete story. In a whole story, the way an author presents a character is called characterization. The term character refers to the person or actor in the story, while characterization refers to the character's personality and each character's personal qualities. Sudjiman (1988:16) suggests that a character is an imaginative person who experiences or does something in the story's events. Characters in a story are actors whose life journeys are narrated as fiction, not only as perpetrators but also as victims in several circumstances (Nurgiyantoro, 2005: 165). Thus, the character is an imaginative or fictitious person who acts as both a perpetrator and a victim in a narrative work such as fiction. In other words, characters experience events and activities in a story.



Each character has a different role in a story. The character who has the main role in a story is called the main character. He or she is the character described chiefly as the doer and the victim in the events. The main character is always the main focus of plot development and is always in touch with other characters.

## 2) Characterization

Characterization can refer to character and personality. Jones (in Nurgiyantoro, 2005:165) says that characterization is a clear picture of someone shown in a story. Thus, the term characterization has a broad meaning because it includes who the characters are, their personalities, and how they are present so that the story can provide a clear picture to the reader (Nurgiyantoro, 2005: 166).

In good fiction, the events that occur and the behavior indicate not only the development of the plot but also the personality of each character. We can investigate several aspects to understand the character's personality through the presentation of characters, such as (1) the author's narration to describe the characters in it, (2) the description given by the author through the surrounding environment or the way the characters dress; (3) character behavior; (4) the character's dialogue about himself; (5) understand how to think about something; (6) other characters to face certain characters; (7) the character's response when talking to other characters; (8) see how other characters react to their speech or behavior; and (9) seeing how certain characters react to other figures (Aminuddin, 1984: 88).

Sayuti (2000:74) states that classifying the main character of fiction can be done in three ways:

1. The characters are mostly mixed with messages or themes.
2. That character is mostly related to other characters.
3. The characters take much time to be described in the story.

In fiction, characters are presented via a variety of methods. Altenberg and Lewis (in Nurgiyantoro, 2005: 194) state that the technique of presenting characters can be done with dramatic techniques, such as not explicitly describing characteristics, personality, and behavior, as well as with explanatory techniques, such as techniques by providing descriptions, analysis, or direct explanations.

## **B. Representation**

Representation refers to giving meaning through various forms of communication, such as dialogue, writing, video, film, and photography (Yolagani, 2007). Stuart Hall (in Yolagani, 2007) regards representation as a crucial practice that shapes culture in terms of experience. It is generally perceived as an authentic portrayal or an altered reality. Representation is more than just “presenting”, “illustrating” or “explaining”. According to Manurung (2004), Representation is a method of understanding and interpreting the subject matter being depicted. In reality, representation involves creating a portrayal of the world and making sense of it. It is strengthened by Fiske (2018) said that representation refers to the communication process through words, sounds, images, or a combination thereof, in which signs are conveyed in accordance with reality. Representation is the

process of revealing reality in a symbolic form through implicit messages, both in dialogue and pictures.

### **C. Cosmopolitanism**

Cosmopolitanism comes from an ancient Greek word that means "citizen of the world." It refers to a welcoming and open-minded attitude toward others (Kendall, Woodward, & Skrbis, 2009, p.36). This perspective posits that all individuals possess inherent qualities that bind or should bind them together within a global framework that surpasses national boundaries, thus justifying their identification as "citizens of the world." (Kleinged, 1999). According to Kleinged (1999), Few scholars have examined detailed attention to the theoretical content of cosmopolitanism to identify the features and forms of an appropriate global order. While studies on the typology and history of nationalism are abundant, the understanding of cosmopolitanism is minimal and has not received much attention.

According to Kleinged (1999), Cosmopolitanism, as a concept, did not have a singular definition but instead encompassed at least six distinct variations. These included moral cosmopolitanism, international federative cosmopolitanism, cosmopolitan law, cultural cosmopolitanism, market cosmopolitanism, and romantic cosmopolitanism.

#### **1) Moral Cosmopolitanism**

According to Kleinged (1999), Moral cosmopolitanism is the belief that every individual is part of a single moral community and has a moral responsibility towards every other individual, regardless of nationality,

language, religion, customs, and other factors. Advocates of moral cosmopolitanism view all human beings as deserving equal moral consideration and promote impartiality and tolerance. The specific manifestations of moral cosmopolitanism can vary, as they depend on an individual's interpretation of the nature of morality.

The foundational basis for this perspective can be traced back to the cosmopolitanism of the ancient Cynics and Stoics. While the Cynics primarily used cosmopolitanism as a critique of narrow-mindedness rather than a fully developed theory, the Stoics expanded upon it, transforming it into a well-defined moral doctrine (Kleingeld, 1999). According to Kleingeld (1999), everyone merits our respect and moral acknowledgment due to their shared rationality and moral capabilities. Regardless of their national, ethnic, religious, or other specific associations, all human beings should be regarded as "fellow citizens and neighbors." It is important to interpret the notion of global citizenship metaphorically, as the Stoics did not advocate for significant reforms to the prevailing political world order. Instead, it refers to a moral "citizenship" within a moral community rather than political citizenship within a transnational state.

## 2) International Federative Cosmopolitanism

Certain philosophers in the late eighteenth century supplemented their moral cosmopolitanism with a political theory that advocated forming a state federation (Kleingeld, 1999). According to Kleingeld (1999),

International federative cosmopolitanism can be classified into weak and strong versions, where "weak" and "strong" denote the extent of internal unity among the federation of states as specified by the theory. Kant, a proponent of the weak view, advocated the formation of a league of states without coercive powers. While proponents of the strong view advocated the formation of a league that had the authority to enforce federal law, as proposed by Fichte, or the romantic aspiration for a democratic world republic without coercion, as proposed by Schlegel.

Although there may be conflicting views regarding the specific nature of the federation of states, proponents of international federative cosmopolitanism share a common understanding of the crucial significance of establishing peace among states. They also concur on the urgent need for significant transformations in the interactions between states as a means to achieve lasting peace (Kleinged, 1999)

### 3) Cosmopolitan Law

Cosmopolitan law is broadly concerned with international commerce, including any kind of communication, interaction, trade, or business across borders (Kleinged, 1999). According to Kleinged (1999), Cosmopolitan law extends its applicability to various aspects such as travel, emigration, intellectual exchange, and commercial pursuits. At its core, cosmopolitan law encompasses the concept of the "right to hospitality." According to a negative definition, this right ensures that strangers are not

treated hostilely upon arriving in foreign territories. It essentially grants individuals the right to visit, as understood by Kant, allowing them to present themselves and establish connections with individuals and nations in different parts of the world.

According to Kleinged (1999), Individuals do not have the right to establish permanent residency on the land of another community unless authorized through a treaty. Kant's analysis of cosmopolitan law includes a strong critique of colonialism. Notably, in rejecting the notion of settling on foreign soil, Kant differentiates himself from other eighteenth-century philosophers who debate the capacity of "savages" to engage in treaties. According to Kant, every human being has the potential to enter into agreements and holds inherent fundamental rights (Kleinged, 1999).

#### 4) Cultural Cosmopolitanism

Cultural cosmopolitanism believes that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness (Kleinged, 1999). According to Kleinged (1999), George Foster is the best representative of Germany cultural cosmopolitanism. Foster's main idea is that all humans possess innate fundamental predispositions for reasoning, experiencing emotions, and imagination. However, he argues that these predispositions have evolved divergently

across various regions of the world due to external circumstances, resulting in the emergence of distinct cultures. In "Über lokale und allgemeine Bildung" (1791) he says:

What man [der Mensch] could become, he has everywhere become in accordance with the local conditions. Climate, location of towns, height of mountains, direction of rivers,...have sometimes favored him from one side, sometimes limited him from another and influenced his physique as well as his moral behavior. In this way, he has nowhere become everything, but everywhere become something different.

According to Kleinged (1999), Ignoring the different circumstances that exist and believing that there is one universally superior cultural model is a disregard for complexity. Artificially applying cultural equivalence will result in a loss of individuality, limitation, and a feeling of emptiness. Forster describes cultural pluralism with an aesthetic analogy, such as a diverse bouquet of flowers or a harp with different strings that allow for a wider variety of melodies than uniform strings. According to Foster, despite the varying intensity and extensive diversity, all humans share the same "fundamental predispositions." Any discrepancies among cultures should be attributed to the unique circumstances in which they originated.

##### 5) Market Cosmopolitanism

Market cosmopolitanism is the view that the economic market into a unified global space characterized by unrestricted trade. This perspective posits that such a development would not only foster peace on a global scale but also bolster individual freedom and reduce the role of states (Kleinged,

1999). According to Kleinged (1999), In a global market, people would freely relocate to areas with job opportunities, resulting in the existence of borders without restrictions. Over time, this arrangement would lead to each country specializing in producing goods for which it possesses natural advantages. This scenario would foster extensive trade between regions worldwide, ultimately raising the overall standard of living for all human beings.

According to Kleinged (1999), Market cosmopolitanism differs from other forms of cosmopolitanism in several aspects. Its proponents strongly believe in the ability of the market economy to self-regulate, and they believe that enlightened self-interest alone is sufficient to establish a free global market. Therefore, market cosmopolitanism considers all transnational institutions or laws unnecessary, other than the rule of the market.

Market cosmopolitanism sets itself apart from cultural cosmopolitanism by endorsing continuous mobility. In this perspective, cultural distinctions would diminish since they rely on specific habitats or economic systems that would become outdated. Additionally, portable cultural elements would lose their original connections and blend into a global assortment of diverse cultural expressions (Kleinged, 1999)



## 6) Romantic Cosmopolitanism

The early German romantics offer a critique of the Enlightenment, highlighting its failure to recognize the fundamental elements that constitute the essence of human existence. These elements encompass love, emotional connections, beauty, shared faith, and mutual trust (Kleinged, 1999). According to Kleinged (1999), various perspectives, including Wieland's focus on reason and reform, Kant and Fichte's promotion of principles and rights, Forster's scientific anthropological approach, and Hegewisch's support for a global marketplace of uprooted individuals, all share a common flaw. They overlook the most crucial aspects of human existence.

According to Kleinged (1999), A distinctively romantic perspective asserts that the ideal itself is not derived from a logical process of reasoning, which is one of the Enlightenment's criticized attributes. Instead, it originates from the creative imagination of the poet. Therefore, when attempting to convey this imaginative ideal, a romantic poet neither can nor intends to provide a rational argument.

## **CHAPTER III**

### **RESEARCH METHOD**

The researcher will outline the method used in this chapter to conduct this research. The study's methodology includes research design, data source, data collection, and data analysis. As a result, the readers can understand how this study was conducted.

#### **A. Research Design**

This study is a type of literary criticism because it will use the primary source of literature as the study object. It will use the *Ocean's Eleven* movie script included in the literary work. This study will use an objective approach because it will apply structural analysis and relate directly to the work. An objective approach is used to analyze a work based on the work itself, without considering other factors such as author, history, etc. The design of this study is appropriate because this study focuses on the elements of the characters and analyzes these elements. In a literary work, the theory of structuralism must be applied to find out the characterization elements of the characters. To make someone able to understand a text requires a particular method. Here I will apply structuralism to describe each character based on the character's elements, then classify them into cosmopolitanism.

The methodology employed in this study is descriptive analysis. As Ratna (2008) explained, descriptive analysis involves describing facts and conducting subsequent analysis. This method addresses the problems of the study and gathers information for preparation and analysis. Additionally, the study employs a

representation analysis to examine the issues presented in the literary work. Representation means creating meaning through various mediums, including dialogue, writing, video, film, and photography. Stuart Hall emphasizes that representation is a crucial practice that contributes to the production of culture and experiences.

### **B. Data Source**

The data source for this study is the movie script of the film *Ocean's Eleven*, written by Ted Griffin and released in 2001. The film is a remake of the 1960 film with the same title and was directed by Steven Soderbergh. The movie script consists of 148 pages.

### **C. Data collection**

The researcher followed a few systematic steps to collect data from the movie script of *Ocean's Eleven*. Firstly, the researcher read the script carefully to comprehend the storyline, characters, and their roles. Secondly, the researcher categorized the data sets related to the topic of study. Thirdly, the researcher assessed the data that depicts cosmopolitanism. The final step involved presenting the study findings and verifying the data to prevent misinterpretations.

#### **D. Data Analysis**

The researcher takes several steps to analyze the data. First, the collected data be reviewed and compiled into a single document. Secondly, using predetermined categories, the researcher classifies the evidence of cosmopolitanism into different types. Thirdly, the evidence be analyzed and examined during the discussion. Finally, the researcher concludes based on the findings and discussion about the characters.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

In this chapter, the researcher present a descriptive explanation with supporting data from the *Ocean's Eleven* movie script. It aims to answer the formulation of the problems of this research. This chapter contains two sub-chapters. The first chapter is about cosmopolitanism represented in *Ocean's Eleven* movie script. The following sub-chapter is about the kinds of cosmopolitanism experienced by the characters in *Ocean's Eleven* movie script.

#### **A. Cosmopolitanism Represented in *Ocean's Eleven* Movie Script**

Cosmopolitanism comes from an ancient Greek word that means "citizen of the world." It refers to a welcoming and open-minded attitude toward others (Kendall, Woodward, & Skrbis, 2009, p.36). This perspective posits that all individuals possess inherent qualities that bind or should bind them together within a global framework that surpasses national boundaries, thus justifying their identification as "citizens of the world." (Kleinged, 1999)

According to Fiske (2018) representation refers to the process of communication through words, sounds, images, or a combination thereof, in which signs are conveyed in accordance with reality. Representation is the process of expressing reality in symbolic form through implied messages. Thus, the movie script is made to show the messages in the movie's story. The symbols packaged through its characters can represent the story, which is essential.

The *Ocean's Eleven* movie script which is the object of this research, reveals the existence of cosmopolitan representation. This is shown through the characters in the movie script who experience cosmopolitanism. The researcher finds cosmopolitanism issues in character, dialogue, and narration.

## 1. Saul

Saul is a professional character who has entered old age, fortunately, Rusty as co-leader of the team, was able to persuade Saul and bring him out of retirement to play a pivotal role in a major casino robbery. The following quotation shows that Saul experiences cultural cosmopolitanism in *Ocean's Eleven* movie script:

*Saul:*  
*Hello, My name is Lyman Zerga...*  
*(this time a little deeper)*  
*my name is Lyman Zerga...*

*Page.54*

The quotation above shows the issue of cosmopolitanism because there is the sentence "*My name is Lyman Zerga*", where he introduces himself as another person. Lyman Zerga is a name that is identical to the state of Israel; therefore, the dialogue above shows the issue of cosmopolitanism applied by Saul. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural

richness. The quotation above shows that Saul experiences cultural cosmopolitanism because he changes his name and identity to someone else. It forces him to master the new identity and culture that can cover his disguise perfectly. The following quotation strengthens this analysis.

*Benedict:*  
*Eddie. Anything for me?*  
*PIT BOSS:*  
*Mr. Zerga, sir. Lyman Zerga. In the third position.*  
*Wishes to speak with you privately.*  
*Benedict:*  
*Who is he?*  
*PIT BOSS:*  
*Businessman of some kind, working*  
*mostly in Europe. He's very vague,*  
*but I asked around. Word is he*  
*deals primarily in arms.*  
*One of the biggest.*  
*Benedict:*  
*Zerga? Never heard of him.*  
*PIT BOSS:*  
*Yes sir. That's why I don't doubt it.*  
 Page.66

The quotation above shows the issue of cosmopolitanism because there is the sentence, "*Businessman of some kind, working mostly in Europe. He's very vague, but I asked around. word is he deals primarily in arms. One of the biggest.*", PIT BOSS explains a Lyman Zerga (Saul) who is a big businessman who has a business in the field of weapons to Benedict. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Saul experiences cultural cosmopolitanism because he changes his name and

identity to someone else, making PIT BOSS unable to identify him. This shows that Saul succeeded in mastering a new identity and culture that can cover his disguise perfectly. The following quotation strengthens this analysis through narration.

*Saul's dressed completely (and immaculately) now in Armani, with his hair slicked back, a brief moustache on his lip, and impenetrably dark glasses riding the bridge of his nose. He continues to practices, his accent even deeper now and specifying no geographic origin -- could be Scottish, could be Israeli... Silence. For a moment, each man keeps his two dozen questions or more to himself. At last, one speaks up...*

*Page.55*

The quotation above shows the issue of cosmopolitanism because there are words "*He continues to practices, his accent even deeper now*", where Saul continues to try to master new cultures outside of himself. Saul must continue to practice in pronunciation so that his disguise can run perfectly. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The above quote shows that Saul experienced cultural cosmopolitanism because he learned and implemented a new culture. This forced him to master a new culture that could perfectly cover his disguise.



## 2. Linus

Linus is the son of legendary con man Bobby Caldwell. He is one of the two newcomers to the team Danny has formed. Danny recruits him when he witnesses Linus' pickpocketing skills in Chicago. Linus accepted Danny's offer to join the team and become an important part of the big heist. At that time, Linus had a tough task, he had to impersonate a member of the Nevada gaming commission.

*...and here comes Benedict, exiting the cage just as his assistant arrives with his portfolio. As he turns toward the restaurant...*

*Linus:*

*Mr. Benedict...*

*Benedict:*

*Yes?*

*Linus*

*(presents proper identification):*

**Sheldon Wills.** Nevada Gaming Commission.

*Could I have two minutes of your time?*

*Benedict sighs -- his evening's been sidetracked enough already -- but...*

*Benedict:*

*Of course. Anything for the N.G.C*

*Page.100*

The quotation above shows the issue of cosmopolitanism because there is the word “*Sheldon Wills. Nevada Gaming Commission.*”, Linus introduces himself to Benedict with another identity, namely Sheldon Wills, a member of the Nevada gaming committee. Where Linus did a full disguise in himself perfectly. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different

cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Linus experiences cultural cosmopolitanism because he changes his name and identity to someone else. It forces him to master the new identity and culture that can cover his disguise perfectly. The following quotation strengthens this analysis through narration.

*Linus stands dressed in a sharp, conservative suit -- a far cry from the threadbare thief in Chicago. Rusty circles him, inspecting.*

*Page.96*

The narrative quotation above shows the issue of cosmopolitanism because there are sentence, "*Linus stands dressed in a sharp, conservative suit*" where Linus has never dressed like that before, because before participating in the casino robbery, Linus was just a thief dressed shabbily in Chicago. The quotation "*a far cry from the threadbare thief in Chicago*" shows Linus before joining the casino robbery mission. When Linus joins the robbery mission, he is given a challenging task: to become someone else and master a new culture outside of himself. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Linus experiences cultural cosmopolitanism because he changes his name and identity to someone else.

It forces him to master the new identity and culture that can cover his disguise perfectly. The following quotation strengthens this analysis.

*Linus is left utterly bewildered, a thousand commandments to remember and fifteen minutes to remember them in.*

*Page.97*

As explained in the quotation above, in this quotation which reinforces that Linus experiences cultural cosmopolitanism is in the words "*Left utterly bewildered*" where in the quotation it can be seen that Linus is trying to master other people's cultures in order to carry out a perfect disguise. Because he looked confused, he had to memorize the orders given by Rusty as co-leader. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Linus experiences cultural cosmopolitanism because he changes his name and identity to someone else. It forces him to master the new identity and culture that can cover his disguise perfectly. Thus, Linus has experienced cultural cosmopolitanism in *Ocean's Eleven* movie script.

### **3. Yen**

Yen is an acrobat of Chinese origin. He was the second player Danny and Rusty recruited for his flexibility and small stature. Yen speaks only Mandarin, which Rusty can understand, and Yen can also understand

English. Yen is the most obviously different team member from the others, especially culturally. Mandarin is used, but he can only speak English once in *Ocean's Eleven* script.

*Yen:*  
*(his only English)*  
*Where the fuck you been?*

*Page.124*

The quotation above shows the issue of cosmopolitanism because there is the sentence "*Where the fuck have you been?*" where Yen comes from China so the culture in her language is Chinese. However, in the quote above he uses a foreign language, namely English, to speak with his colleague. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasising the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Yen experiences cultural cosmopolitanism because he uses English to communicate with his partner. This forces him to learn new languages and cultures.

#### **4. Reuben Tishkoff**

Reuben Tishkoff is a businessman, the head of a big company who was kicked out by Terry Benedict in Vegas. Therefore, he participated in the heist as revenge against Terry Benedict. Tishkoff is very influential in *Ocean's Eleven*, as all the funds needed for the heist come from him.

When Danny as leader and Rusty as co-leader came to his residence to invite him to work together, he had warned Danny and Rusty to disguise themselves carefully. This can be seen in the quotation below.

*Tishkoff:*  
*You gonna steal from Terry Benedict,*  
*You better goddamn know. This sorta*  
*thing used to be civilized. You'd hit a guy,*  
*he'd whack you. Done. But Benedict...*  
*(bristles)*  
*At the end of this he better not*  
*know you're involved, not know*  
*your names, or think you're dead.*  
*Page.21*

The quotation above shows the issue of cosmopolitanism because there is a sentence, Tishkoff gives a warning as well as an order to Danny Ocean as a leader, not to reveal himself for his involvement and to disguise himself perfectly so that his true identity is not known. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasising the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quote above shows that everyone involved is not to use an identity that involves one particular culture but to disguise themselves by adopting other cultures into themselves. Therefore, the quotation falls under cultural cosmopolitanism.

## 5. Frank Catton

Frank Catton is a professional card dealer who has left his mark on Vegas casinos for quite some time. He was also the first person recruited by Danny Ocean as a leader for the Bellagio robbery. Frank changed his name to Ramon because he thought it was the right name for a black man from Africa like him. The following quotation shows that Frank experienced cultural cosmopolitanism.

*The new dealer (FRANK CATTON) glances up at Danny, and his eyes go wide, like a priest who's discovered he's dealing communion wafers to the pontiff himself. He quickly hide his astonishment.*

*He taps the name embroidered on his vest, although he is the most African-looking Ramon you've ever seen. A pit boss circles close by and glares at them both.*

*Page.4*

The quotation above shows the issue of cosmopolitanism because there are the words "Frank Catton" which means he is a new dealer named Frank Catton. However, the quote above contains the word "his astonishment" which shows that he is surprised by Danny Ocean who can recognize him. Even though he has worn a nametag on his vest that reads "Ramon", this is found in the quote "he taps the name embroidered on his vest," which means Frank has disguised himself by using a nametag named Ramon. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasising the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity

ultimately results in a loss of cultural richness. The quotation above shows that Frank experiences cultural cosmopolitanism because he changes his name and identity to someone else. It forces him to master the new identity and culture that can cover his disguise perfectly.

## 6. Rusty

Rusty is Danny Ocean's old friend and confidant in planning the robbery at the Casino. Rusty has skills that are widely used in planning and team building. The researcher sees Rusty as one of the most essential characters, like Danny Ocean. He has brilliant ideas and is helpful to the team. Not only that, Rusty also experiences cultural cosmopolitanism in Ocean's Eleven movie script.

*Silence. For a moment, each man keeps his two dozen questions or more to himself. At last, one speaks up...*

*The amazing yen. In Cantonese. Of course, no one understands him. Except Rusty.*

*Page.40*

The quotation above shows the issue of cosmopolitanism because there are the words "*In Cantonese*", according to the Cambridge dictionary Cantonese is a Chinese language spoken in Southern China and is the official language in Hong Kong. By using Cantonese, no one understands it except Rusty. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasising the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural

homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Rusty experiences cultural cosmopolitanism because he can understand Cantonese, although he is not Chinese because he learns and understands another language. The following quotation strengthens this analysis.

*Rusty, playing doctor, inspects Saul. At the same time, he inspects a monitor: the vault door closing with the Yen-filled cash cart and Saul's briefcase inside.*

*Page.115*

The narrative quote above shows the issue of cosmopolitanism because there are words "*playing doctor*" which means Rusty must play a role and use his new identity as a doctor to examine Lyman Zerga (Saul), who fainted. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasising the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quote above shows that Rusty experiences cultural cosmopolitanism because he changes his name and identity into someone else. This forces him to master a new identity and culture that can perfectly cover his disguise.

## **7. Turk & Virgil**

Turk and Virgil Malloy are twin brothers recruited by Rusty to complement and help with planning on the team. Both are talented mechanics, and both are also adept at disguising themselves for various



precarious situations. Therefore, they both experience cosmopolitanism in Ocean's Eleven movie script.

*Turk Malloy gets out the passenger's side, a briefcase handcuffed to his wrist, as Virgil comes around from the driver's side, both of them dressed in their bodyguard suits.*

*Page.94*

The quote above reflects the issue of cosmopolitanism because there are words "*both of them wore their bodyguards clothes*" Turk and Virgil disguised and changed their identities by using bodyguards clothes in order to enter the casino without being suspected by anyone. According to Kleinged, cultural cosmopolitanism is the view that humanity manifests itself through diverse cultural expressions, emphasising the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness. The quotation above shows that Turk and Virgil experience cultural cosmopolitanism because they change their name and identity to someone else. It forces him to master the new identity and culture that can cover his disguise perfectly. The following quotation strengthens this analysis.

*The white van slows enough to unload Virgil and Turk, changed into waiter uniforms, and they hurry a table-clothed room service cart inside as Basher pulls away.*

*Page.98*

The quotation above shows the issue of cosmopolitanism because there are the words "*changed into waiter uniforms*" where in the first quote Turk and Virgil changed their identity into bodyguards. In this second quote, they disguise themselves and return their identity to waiters. As in the quote "*they hurry a table-clothed room service cart inside*" they become waiters who deliver food to the guest room, but they carry a room service cart with a table inside, which Yen will fill. Then they rushed to the room where Rusty and Livingston were hiding.

*Rusty checks through the peephole, then ushers in Turk and Virgil in costume with their room service cart.*

*Page.99*

When Turk and Virgil arrive in front of the room, Rusty checks through the peephole and opens the door for Turk and Virgil. As explained in the previous quote, Turk and Virgil wear waiter's customs. In this quotation, the words "*Turk and Virgil in costume with their room service cart*" show strong evidence from the previous quotation that they are wearing waiter's uniforms. The disguise and identity change that happened to them is a form of cultural cosmopolitanism, where a person uses and adds other people's cultures to himself. In Rusty's room, the empty table they brought will be filled up by Yen. Later, Turk and Virgil will go undercover again. The quotation is below...

*...It's doors open, revealing Turk and Virgil, dressed now as security guards, pushing out the false-lid cash cart. They leave behind a pile of dishes, waiter uniform, a tablecloth...*

*Page.103*

The quotation above shows the issue of cosmopolitanism because there are the words "*dressed now as security guards*" where the quotation above explains Turk and Virgil changing their disguises back to Security Officers. Turk and Virgil become security guards to deliver a table cart containing Yen to enter Benedict's casino vault. This is contained in the quote, "*pushing out the false-lid cash cart*" which shows the fake cart will be delivered to the real security guard, as if it were a box containing goods entrusted by Lyman Zerga (Saul) to Terry Benedict.

### **B. Cultural Cosmopolitanism Experienced by the Characters in *Ocean's Eleven* Movie Script**

As described in the theory study chapter, Kleinged states that there are six types of cosmopolitanism: moral cosmopolitanism, international federative cosmopolitanism, cosmopolitan law, cultural cosmopolitanism, market cosmopolitanism, and romantic cosmopolitanism. Based on the data in *Ocean's Eleven* movie script, there is only cultural cosmopolitanism experienced by the characters.

Cultural cosmopolitanism believes that humanity manifests itself through diverse cultural expressions, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argues that striving for cultural homogeneity ultimately results in a loss of cultural richness (Kleinged,

1999). In Ocean's Eleven movie script analysis, only quotes that lead to cultural cosmopolitanism were found. This is shown in the following table.

*Table 1. The Characters who experiences cultural cosmopolitanism*

No.	Character	Changes	Description
1.	Saul	Saul to Lyman Zerga	Saul's disguise as Lyman Zerga required him to master a new identity and culture that can cover his disguise perfectly.
2.	Linus	Linus to Sheldon Wills	Linus's disguise as Nevada Gaming Commission required him to master a new identity and culture that can perfectly cover his disguise.
3.	Yen	Chinese to English	Yen uses English to communicate with his partner. It forced him to learn a new language and culture. Although his native culture is Chinese.
4.	Frank Catton	Frank to Ramon	Frank's disguise as Ramon required him to master a new identity and culture that can perfectly cover his disguise.
5.	Rusty	English to Cantonese	Rusty can understand Cantonese, although he is not Chinese, because he learns and understands another language.
		Rusty to Doctor	Rusty's disguise as Doctor required him to master a new identity and culture that can perfectly cover his disguise.

6.	Turk & Virgil	Mechanics to Bodyguards	Turk and Virgil's disguise as Bodyguards required him to master a new identity and culture that can perfectly cover his disguise.
		Mechanics to Waiters	Turk and Virgil's disguise as Waiters required him to master a new identity and culture that can perfectly cover his disguise.
		Mechanics to Security Guard	Turk and Virgil's disguise as Security Guards required him to master a new identity and culture that can perfectly cover his disguise.

Based on the data above, it can be seen that in *Ocean's Eleven* movie script, cosmopolitanism is experienced by seven characters out of eleven. This is experienced by several characters in *Ocean's Eleven* movie script, such as Saul, Linus, Tishkoff, Yen, Rusty, Turk and Virgil. In this research, the researcher finds one type of cosmopolitanism out of six types in the movie script. It is cultural cosmopolitanism.

The table above refers to the results of the first research question, which is about the characters in *Ocean's Eleven* movie script who experiences cultural cosmopolitanism. This is shown by seven characters in *Ocean's Eleven* movie script when they have to learn a new culture and change their identity to someone else. The disguises performed by seven characters in *Ocean's Eleven* script, such as Saul as Lyman Zerga, Linus as Sheldon Wills (Nevada Gaming Commission),

Frank Catton to Ramon, Rusty to Doctor, Turk & Virgil to bodyguards, waiters, and security guards. These disguises require them to master new identities and cultures that can cover their disguises perfectly. On the other hand, Yen uses English to communicate with his partner. It forced him to learn a new language and culture, although his native culture is Chinese. Rusty is the only person in the team who can understand Chinese, even though he is not Chinese. Because he learned and understood the language of another culture, it is a form of cultural cosmopolitanism experienced by Rusty. Thus, the seven characters above experience cultural cosmopolitanism in *Ocean's Eleven* movie script.

After the researcher finds the existence of cultural cosmopolitanism types in the data above, it can be concluded that each character has motives and objectives. The motive refers to why they do something, especially disguise. The motive found in the characters experiencing cultural cosmopolitanism is to rob the money at Terry Benedict's Casino. The main goal was before the characters decided to join the *Ocean's Eleven* team and carry out the robbery. Thus, they have the same motive in *Ocean's Eleven* movie script. In addition, there is also the objective of each character experiencing cultural cosmopolitanism.

The first character, Saul as Lyman Zerga. Saul's disguise was an order from Danny as a leader. Danny understands very well the nature and character of Terry Benedict, Terry Benedict can only be contacted or met by important people. So, Danny asked Saul to disguise himself as Lyman Zerga, who is a successful businessman in the field of weaponry. With Saul's disguise as Lyman Zerga as a successful businessman in the field of weaponry, he has access to get closer to Terry

Benedict. It was then that Manager Terry relayed a message from Lyman Zerga, that he wanted to meet Terry Benedict. After that, Manager Terry explained about the brief profile of Lyman Zerga. This made Terry Benedict want to meet him. Therefore, that was the reason why Saul disguised himself as Lyman Zerga.

Next character, Linus as Sheldon Wills. Linus' disguise is an order from Rusty as co-leader. Rusty has created a series of scenarios for the disguise process carried out by Linus as Sheldon Wills as the Nevada Gaming Commission. Considering that Linus is a reliable pickpocket, the purpose of the disguise was for Linus to steal the access key into Terry Benedict's safe. To achieve this goal, Rusty created an alibi, as if Linus as Sheldon Wills arrested Ramon because he was accused of having a criminal case, this led to Terry Benedict's trust in Linus. Thus, Linus could more easily get close to Terry Benedict and he could steal access into Terry's safe.

Next character, Frank as Ramon. Frank's disguise is an order from Danny as a leader. Frank disguised himself as Ramon in order to work at Terry Benedict's Casino. The purpose is to help the disguise played by Linus, as explained above, and also to monitor what developments are happening at the Casino. This is very helpful for other colleagues in the process of carrying out the robbery mission at Terry Benedict's Casino.

Next character, Rusty as the Doctor. Rusty's disguise was an order from Danny as a leader. Rusty disguised himself as a Doctor to examine Saul who at that time fainted in Terry Benedict's CCTV room. At that time Terry Benedict's manager

called a doctor when he saw Saul suddenly fall and faint. Therefore, Rusty came as a doctor, aiming to monitor the CCTV that had been successfully manipulated and ensure that the goods sent by Turk & Virgil arrived on target.

The next characters are Turk & Virgil as Bodyguards, Waiters, and Security guards. The disguises performed by Turk & Virgil are the most disguises than the other characters. Turk & Virgil went undercover to carry a package containing Yen, in order to get into Terry Benedict's safe. To deliver the Yen into the safe, Turk & Virgil had to disguise themselves as Bodyguards, Waiters, and then Security guards. This is done to get Yen into the safe and detonate the BOM at the entrance of the safe. Therefore, the objectives of each character are varied and interconnected and also lead to the motives described in the paragraph above.



## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

In this chapter, it contains closure, namely regarding conclusions and suggestions. Researcher writes a summary of Chapter IV based on the results and discussion of this study. In addition, this conclusion is divided into two summaries based on the problem of the study. The first is about the way how cosmopolitanism is represented in the ocean eleven movie script. Second, what kind of cosmopolitanism experienced by the characters in *Ocean's Eleven* movie script. Finally, the researcher also added suggestions that will be useful for future research.

#### **A. Conclusion**

The researcher finds a cosmopolitanism representation in *Ocean's Eleven* movie script through character, dialogue, and narration. The researcher find evidence of cosmopolitanism representation in the character, dialogue, and narration. Therefore, it can be concluded that the cosmopolitanism is represented in *Ocean's Eleven* movie script through character, dialogue, and narration.

Then, the second problem of the study is related to the first problem of the study regarding what kind of cosmopolitanism experienced by the characters in *Ocean's Eleven* movie script. According to Kleinged (1999), Cosmopolitanism, as a concept, did not have a singular definition but instead encompassed at least six distinct variations. These included moral cosmopolitanism, international federative cosmopolitanism, cosmopolitan law, cultural cosmopolitanism, market cosmopolitanism, and romantic cosmopolitanism. based on the six kinds of cosmopolitanism above, the researcher only finds one kind of cosmopolitanism

experienced by the characters in *Ocean's Eleven* movie script: cultural cosmopolitanism. In addition, the researcher finds seven characters out of eleven who experienced cultural cosmopolitanism in *Ocean's Eleven* movie script.

### **B. Suggestion**

Based on the object of research, the researcher only focuses on the characters in the script to be used in the analysis using the theory of cosmopolitanism. In future research, the researcher hopes that readers can use cosmopolitanism theory to analyze literary works. Although the theory is widely used in the socio-political realm, it can also be applied in analyzing literary works. There are many types of cosmopolitanism, so readers can adjust to the object used for research using cosmopolitanism. Therefore, the researcher hopes that this research can be useful for further research as consideration and reference material.

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## CURRICULUM VITAE



Michael Fadlan Abdillah was born in Bogor on March 3<sup>th</sup> 2001. He graduated from SMAN 1 Rancabungur in 2019. He became the head of the scout and the activator of Rohani Islam at School. He participated in several organizational activities while studying in the university, such as the English Student Association, Jhepret Club Photography, Senat Mahasiswa Fakultas Humaniora, DEMA Universitas Islam Negeri Maulana Malik Ibrahim Malang, and Jabodetabek Student Association (KAMAJAYA) during his studies at college. In addition, He is also one of the students who participated in the international conference, AICOLLIM, as a presenter with his lecturer. He also won 3<sup>rd</sup> place in the videography competition at Pakuan University in 2020, and won 1<sup>st</sup> place in the Jhepret Club Photography short film competition in 2021. He has a keen interest in digital marketing, multimedia, photography, and videography.