

A Study of Cosmopolitanism in the Movie Screenplay of *Ocean's Eleven*

Michael Fadlan Abdillah

English Literature Study Program, Faculty of Humanities, Universitas Islam Negeri Maulana

Malik Ibrahim Malang

michaelfadhlan@gmail.comDOI: <https://doi.org/10.18860/lilics.v2i2.3709>

Copyright © Michael Fadlan Abdillah

This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).**How to Cite: APA Style 7th edition**

Submission**Track:**

Received:

21-06-2023

Available online:

31-10-2023

Corresponding

Author:

Michael Fadlan Abdillah

michaelfadhlan@gmail.comm**ABSTRACT**

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 the other place. Thus, it blurs the meaning of one's identity and citizenship. Hence, this research used a structuralism approach and cosmopolitanism. The object of this research was Ocean's Eleven movie script which contains similar issues. The aim was to discover how cosmopolitanism was represented in Ocean's Eleven movie script and to find what kinds of cosmopolitanism were experienced by Ocean's Eleven characters. Furthermore, on the authority of Kleinged (1999), there are at least six distinct cosmopolitanism variations. Those are moral cosmopolitanism, international federative cosmopolitanism, cosmopolitan law, cultural cosmopolitanism, market cosmopolitanism, and romantic cosmopolitanism. Equally important, 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 was shown through character, dialogue, and narration. In addition, the cosmopolitanism shown by the characters of Ocean's Eleven was included in cultural cosmopolitanism. Based on the results, this research could be used as a model for further researchers in finding cosmopolitanism issues in literary works.

Keywords: *cosmopolitanism, cultural cosmopolitanism, representation*

INTRODUCTION

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 rose one script movie entitled *Ocean's Eleven*, which represented 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 found several previous studies that used *Ocean's Eleven* Movie as the object of research. These were some researches that discuss from a linguistics point of view. Bruti and Zanotti (2020) analyzed paratextual elements in the dialogue list for the audiovisual source text *Ocean's Eleven*. Messerli (2020) examined how *Ocean's Eleven* Scene 12 and its English-subtitled DVD could be analyzed and understood from the perspective of pragmatic fiction and the more general study of pragmatics and communication. Hasanah and Sarage (2017) observed requests in different possible syntactic forms as part of speech acts in the *Ocean's Eleven* movie. Tarigan (2015) reconsidered the types of ellipsis and the causes of ellipsis in the *Ocean's Eleven* movie. The research above discussed in terms of linguistics, such as semantics, pragmatics, speech acts, and ellipsis which focused on scene 12 in *Ocean's Eleven* movie.

In addition, the researcher also found several previous studies that discussed in terms of film and audio visual. Goggin (2007) considered the representations in both of versions of *Ocean's Eleven* as an indication of how it circulated as ideas change about value, speculation, security, and risk in the 'real' world. Johnston (2020) analyzed the potential for interdisciplinary research collaboration through authorship, genre, history, technology, industrial workforce, and reception and audience studies. Guillot (2020) examined the audio-visual translation of subtitle scene 12 of *Ocean's Eleven* movie. Fryer (2019) investigated the audio that described *Ocean's Eleven* 12 scenes in the preparation of Audio describing. The research above discussed from film & media, audio visual translation and film representation on *Ocean's Eleven* movie.

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

Based on several previous studies, previous researchers did a lot of research from a linguistic perspective, such as some of the examples above, namely discussed semantics, pragmatics, and other linguistics. Meanwhile, the researcher would conduct this study which would be seen from the aspect of the literature. The researcher saw that in this object, it was not only the linguistic aspect that was interesting, but other things were interesting to be analyzed. Some of the characters in this movie script have different identities, and several characters used global communication tools in the movie script. Therefore, the researcher tried to analyze this movie script by focusing on how cosmopolitanism was represented, and cosmopolitanism was experienced by the characters in *Ocean's Eleven* movie script.

RESEARCH METHOD

This study was a type of literary criticism because it used the *Ocean's Eleven* movie script included in the literary work. This study used an objective approach because it applied structural analysis and relate directly to the work. An objective approach was used to analyze a work based on the work itself, without considering other factors such as author, history, etc. The design of this study was appropriate because this study focused 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 applied structuralism to describe each character based on the character's elements, then classified them into cosmopolitanism.

The methodology employed in this study was descriptive analysis. As Ratna (2008) explained, descriptive analysis involved describing facts and conducting subsequent analysis. This method addressed the problems of the study and gathers information for

preparation and analysis. Additionally, the study employed 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 emphasized that representation was a crucial practice that contributed to the production of culture and experiences.

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

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.

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

FINDINGS & DISCUSSION

Cosmopolitanism represented in ocean's Eleven movie script

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

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 showed that Saul experienced cultural cosmopolitanism in *Ocean's Eleven* movie script:

Datum 1

Saul:

Hello, My name is Lyman Zerga...

(this time a little deeper)

my name is Lyman Zerga...

Page 54

The quotation above showed the issue of cosmopolitanism because there was the sentence "*My name is Lyman Zerga*", where he introduced himself as another person. Lyman Zerga is a name that is identical to the state of Israel; therefore, the dialogue above showed 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 argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Saul experienced cultural cosmopolitanism because he changed his name and identity to someone else. It forced him to master the new identity and culture that could cover his disguise perfectly. The following quotation strengthened this analysis.

Datum 2

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 showed the issue of cosmopolitanism because there was 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 explained a Lyman Zerga (Saul) who was 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 argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Saul experiences cultural cosmopolitanism because he changed his name and identity to someone else, making PIT BOSS unable to identify him. This showed that Saul succeeded in mastering a new identity and culture that could cover his disguise perfectly. The following quotation strengthened this analysis through narration.

Linus

Linus was the son of legendary con man Bobby Caldwell. He was 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.

Datum 3

...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 showed the issue of cosmopolitanism because there was the word "*Sheldon Wills. Nevada Gaming Commission.*", Linus introduced 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 argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Linus experienced cultural cosmopolitanism because he changed his name and identity to someone else. It forced him to master the new identity and culture that can cover his disguise perfectly. The following quotation strengthened this analysis through narration.

Datum 4

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 showed the issue of cosmopolitanism because there were 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*" showed Linus before joining the casino robbery mission. When Linus joined the robbery mission, he was 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 argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Linus experiences cultural cosmopolitanism because he changes his name and identity to someone else. It forced him to master the new identity and culture that could cover his disguise perfectly. The following quotation strengthened this analysis.

Yen

Yen was an acrobat of Chinese origin. He was the second player Danny and Rusty recruited for his flexibility and small stature. Yen spoke only Mandarin, which Rusty could understand, and Yen could also understand English. Yen was the most obviously different team member from the others, especially culturally. Mandarin was used, but he could only speak English once in *Ocean's Eleven* script.

Datum 5

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

Page 124

The quotation above showed the issue of cosmopolitanism because there was the sentence "*Where the fuck have you been?*" where Yen came from China so the culture in her language was Chinese. However, in the quote above he used 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, emphasizing the

importance of acknowledging and valuing different cultures in their unique characteristics. It argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Yen experiences cultural cosmopolitanism because he used English to communicate with his partner. This forced him to learn new languages and cultures.

Frank Catton

Frank Catton was 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 showed that Frank experienced cultural cosmopolitanism.

Datum 6

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 showed the issue of cosmopolitanism because there were the words "Frank Catton" which meant he was a new dealer named Frank Catton. However, the quote above contained the word "his astonishment" which showed that he was surprised by Danny Ocean who can recognize him. Even though he has worn a nametag on his vest that reads "Ramon", this was found in the quote "he taps the name embroidered on his vest," which meant 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, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Frank experienced cultural cosmopolitanism because he changed his name and identity to someone else. It forced him to master the new identity and culture that could cover his disguise perfectly.

Rusty

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

Datum 7

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 showed the issue of cosmopolitanism because there were 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, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Rusty experienced cultural cosmopolitanism because he could understand Cantonese, although he was not Chinese because he learned and understood another language. The following quotation strengthened this analysis.

Datum 8

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 showed the issue of cosmopolitanism because there were words "*playing doctor*" which meant 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, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quote above showed that Rusty experienced cultural cosmopolitanism because he changed his name and identity into someone else. This forced him to master a new identity and culture that could perfectly covered his disguise.

Turk & Virgil

Turk and Virgil Malloy were twin brothers recruited by Rusty to complement and help with planning on the team. Both were talented mechanics, and both were also adept at disguising themselves for various precarious situations. Therefore, they both experienced cosmopolitanism in Ocean's Eleven movie script.

Datum 9

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 reflected the issue of cosmopolitanism because there were words "*both of them wore their bodyguard's clothes*" Turk and Virgil disguised and changed their identities by using bodyguard's 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, emphasizing the importance of acknowledging and valuing different cultures in their unique characteristics. It argued that striving for cultural homogeneity ultimately resulted in a loss of cultural richness. The quotation above showed that Turk and Virgil experienced cultural cosmopolitanism because they changed their name and identity to someone else. It forced

him to master the new identity and culture that could cover his disguise perfectly. The following quotation strengthened this analysis.

Datum 10

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 showed the issue of cosmopolitanism because there were the words "*changed into waiter uniforms*" where in the first quote Turk and Virgil changed their identity into bodyguards. In this second quotation, they disguised themselves and returned their identity to waiters. As in the quote "*they hurry a table-clothed room service cart inside*" they became waiters who delivered food to the guest room, but they carried a room service cart with a table inside, which Yen would fill. Then they rushed to the room where Rusty and Livingston were hiding.

Datum 11

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

Page 99

When Turk and Virgil arrived in front of the room, Rusty checked through the peephole and opened the door for Turk and Virgil. As explained in the previous quote, Turk and Virgil wore waiter's customs. In this quotation, the words "*Turk and Virgil in costume with their room service cart*" showed strong evidence from the previous quotation that they were wearing waiter's uniforms. The disguise and identity changed that happened to them was a form of cultural cosmopolitanism, where a person used and added other people's cultures to himself. In Rusty's room, the empty table they brought would be filled up by Yen. Later, Turk and Virgil would go undercover again. The quotation was below...

Datum 12

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

Cultural cosmopolitanism experienced by the characters

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 was only cultural cosmopolitanism experienced by the characters.

Cultural cosmopolitanism believed that humanity manifests itself through diverse cultural expressions, emphasized the importance of acknowledging and valued 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 led to cultural cosmopolitanism were found. This was shown in the following table.

Table 4.1. The Characters who experience cultural cosmopolitanism

No.	Character	Change	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 could be seen that in *Ocean's Eleven* movie script, cosmopolitanism was experienced by seven characters out of eleven. This was 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 found one type of cosmopolitanism out of six types in the movie script. It was cultural cosmopolitanism.

The table above referred to the results of the first research question, which was about the characters in *Ocean's Eleven* movie script who experienced cultural cosmopolitanism. This was 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 were 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 required them to master new identities and cultures that could cover their disguises perfectly. On the other hand, Yen used English to communicate with his partner. It forced him to learn a new language and culture although his native culture was Chinese. Rusty was the only person in the team who could understand Chinese, even though he was not Chinese. Because he learned and understood the language of another culture, it was a form of cultural cosmopolitanism experienced by Rusty. Thus, the seven characters above experienced cultural cosmopolitanism in *Ocean's Eleven* movie script.

After the researcher found the existence of cultural cosmopolitanism types in the data above, it could be concluded that each character has motives and objectives. The motive referred to why they did something, especially disguise. The motive found in the characters experiencing cultural cosmopolitanism was 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 carried out the robbery. Thus, they have the same motive in *Ocean's Eleven* movie script. In addition, there was also the objective of each character experiencing cultural cosmopolitanism.

The first character is Saul as Lyman Zerga. Saul's disguise was an order from Danny as a leader. Danny understood very well the nature and character of Terry Benedict, Terry Benedict could only be contacted or met by important people. So, Danny asked Saul to disguise himself as Lyman Zerga, who was 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 wanted to meet him. Therefore, that was the reason why Saul disguised himself as Lyman Zerga.

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

Next character is 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, aimed 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 were 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 was done to get Yen into the safe and detonated the BOM at the entrance of the safe. Therefore, the objectives of each character were varied and interconnected and also led to the motives described in the paragraph above.

CONCLUSION & SUGGESTION

The researcher found a cosmopolitanism representation in *Ocean's Eleven* movie script through character, dialogue, and narration. The researcher found evidence of cosmopolitanism representation in *Ocean's Eleven* movie through the characters, dialogues, and narrations. Furthermore, as Kleinged said that cosmopolitanism did not have a singular definition but instead encompassed at least six distinct variations. The cosmopolitanism representation in movie includes 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 found one kind of cosmopolitanism experienced by the characters in *Ocean's Eleven* movie script: cultural cosmopolitanism. In addition, the researcher found seven characters out of eleven who experienced cultural cosmopolitanism in *Ocean's Eleven* movie script.

REFERENCES

- Aminuddin. 1984. *Pengantar Memahami Unsur-unsur dalam Karya Sastra*. Malang: Fakultas Pendidikan Bahasa dan Seni IKIP Malang.
- Barthes, R. 1972. *The Structuralist Activity in Critical Essays*. Trans. R. Howard. (online). (http://www.columbia.edu/cu/arts/vad/critical_issues_on_art/structuralist_activity.pdf accessed on November 5th 2022).
- Binnie, J., Holloway, J., Millington, S., Young, C. et.al. (2006). *Cosmopolitanism Urbanism*. London: Routledge.
- Bruti, S., & Zanotti, S. (2020). Looking Behind the scenes: an analysis of dialogue list for *Ocean's Eleven*. *Routledge: Taylor and Francis Group*.
- Case, R. (1993). Key elements of a global perspective. *Social Education*. 57 (6), 318-25
- Delanty, G. (2006). *The Cosmopolitan Imagination: Critical Cosmopolitanism and Critical Theory*. *The British Journal of Sociology*, 57 (1), 25-47.
- Fiske, J. (penulis); Yosol Iriantara (penerjemah); Idi Subandy Ibrahim (penerjemah); Idi Subandy Ibrahim (editor). (2018). *Cultural and communication studies: sebuah pengantar paling komprehensif/ John Fiske; penerjemah, Drs. Yosol Iriantara, M.S., Idi Subandy Ibrahim; editor, Idi Subandy Ibrahim*. Yogyakarta: Jalasutra.
- Flew, T., & Iosifidis, P. (2020). Populism, globalisation and social media. *International Communication Gazette*. <https://doi.org/10.1177/1748048519880721>
- Fryer, L. (2019). Audio describing *Ocean's Eleven* scene 12 out of context: decision points in AD drafting. *Routledge: Taylor and Francis Group*.

- Goggin, J. (2007). Casinos and Sure Bets: Ocean's Eleven and Cinematic Money. *UvA-DARE (Digital Academic Repository)*.
- Guillot, M.-N. (2020). Ocean's Eleven stand-alone Scene 12 with subtitles - a gift for teaching, what lessons for research. *Routledge: Taylor and Francis Group*.
- Harris, W. 1992. *Structuralism: Dictionary of Concepts in Literary Criticism and Theory*. New York: Greenwood Press.
- Hasanah, N., & Sarage, J. (2017). Requesting Speech Act of Utterances in Ocean's Eleven by Steven Soderbergh: A Pragmatic Analysis. *The 4th UAD TEFL International Conference, UAD Yogyakarta*.
- Johnston, K. M. (2020). The look of the con: eleven thoughts on the historical absence of subtitles in film analysis. *Routledge: Taylor and Francis Group*.
- Kendall, G., Woodward, I., & Skrbis, Z. (2009). *The Sociology of Cosmopolitanism: Globalization, Identity, Culture, and Government*. London: Palgrave Macmillan.
- Manurung, P. H. (2004). Membaca Representasi Tubuh dan Identitas sebagai Sebuah Tatanan Simbolik dalam Majalah Remaja. *Jurnal Ilmu Komunikasi*, Vol 1, No 1, Juni 2004; hlm. 39.
- Messerli, T. C. (2020). Subtitled artefacts as communication – the case of Ocean's Eleven Scene 12. *Routledge: Taylor and Francis Group*.
- Nurgiyantoro, B. 2000. *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.
- Moghadam, V. M. (2021). What was globalization? *Globalizations*. <https://doi.org/10.1080/14747731.2020.1842095>
- Rahayu, M. (2022, February). The Discourse of Common People Represented in Javanese Version of Abu Nawas Stories. In *International Symposium on Religious Literature and Heritage (ISLAGE 2021)* (pp. 153-158). Atlantis Press.
- Rahayu, M. (2011). The Representation of Women Scientist in Agora. *LiNGUA: Jurnal Ilmu Bahasa dan Sastra*, 6(2).
- Ratna, N. K. (2008). *Teori Metode dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Rositama, W., & Abdillah, M. F. (2023, March). Cosmopolitanism Represented in 33 Postcards Film. In *4th Annual International Conference on Language, Literature and Media (AICOLLIM 2022)* (pp. 244-253). Atlantis Press.
- Sudjiman, P. 1988. *Memahami Cerita Rekaan*. Jakarta: Pustaka Jaya.
- Tarigan, E. B., & Gintings, I. P. (2015). Ellipsis in Ocean's Eleven Movie. *Journal of Linguistics of FBS Unimed*.
- Yolagani. (2007). Representasi dan Media oleh Stuart Hall. <https://yolagani.wordpress.com/2007/11/18/representasi-dan-media-oleh-stuart-hall/>, accessed on Thursday, November 3th 2022.