

CHAPTER IV

DATA ANALYSIS

4.1 Intrinsic Aspects

4.1.1 Theme

In literary works, there are two types of themes according to Birappa Belle (2020) which are major and minor themes. The major theme tells more about the main character's personality while the minor theme tells about the contributing keys in the literary work.

4.1.2 Character and Characterization

4.1.2.1 Daniel Ocean

Daniel Ocean, well known as Danny, assumes the central role in the movie "*Ocean's Eleven*." As a professional and renowned thief of his time, Danny's character is multifaceted, possessing both criminal expertise and unexpected qualities that contribute to an intriguing and distinctive personality. Danny is characterized by his unwavering determination to achieve his objectives, a trait that propels him to great lengths. In the narrative, he masterminds a heist involving the money vault, which safeguards the assets of the three largest casinos in Las Vegas during that period.



Picture 3. 1
Daniel Ocean, A Professional
Thief

His professional reputation as a respected thief among his peers grants him the ability to easily persuade and gain the trust of others. The trust Danny commands among his crew is noteworthy, especially considering the complex situations that arise during the execution of the heist. Even when complications surface, the crew remains steadfast in their faith in Danny's plan. It can be seen from the picture below which is his crew listen his explanation about the plan respectfully.



Picture 3. 2
Dany leads the plan
(*Ocean's Eleven*: 00:31:38)



Picture 3. 3
All crew respect Dany's
command
(*Ocean's Eleven*: 00:32:03)

Furthermore, Danny demonstrates his leadership abilities by addressing his team in a professional manner once they are assembled. He lays out the details of the mission ahead, acknowledging its risks and potential rewards. Danny offers the team members the opportunity to opt out if they believe the risks outweigh the benefits. He states, "*What I'm about to propose to you is both highly lucrative and highly dangerous...and safe journey, no hard feelings. Otherwise, come with me*" (*Ocean's Eleven*: 00:31:38).

4.1.2.2 Tess Ocean

Tess Ocean emerges as a complex and multifaceted character in "Ocean's Eleven." As the soon-to-be ex-wife of conman Danny Ocean, Tess epitomizes elegance, maturity, and wit, standing in stark contrast to Danny's criminal ways. Despite her desire to distance herself from Danny's illicit activities, Tess finds herself drawn to his intelligence and charm, forming a connection based on shared banter and wit. Her decision to file for divorce while Danny served a prison term reflects her commitment to leading a law-abiding life, evidenced by her role as the curator of the Bellagio art gallery in Las Vegas.



Picture 3.4
Terry Ocean

Tess is portrayed as a woman seeking stability and security, opting to pursue a romantic relationship with Terry Benedict, the wealthy owner of the targeted casinos. Her decision stems from a belief that a future with Danny, a notorious thief, would be bleak and tumultuous, lacking the comfort and affluence she desires. However, Tess's encounter with Danny upon his release from prison ignites a resurgence of long-suppressed emotions and doubts about her choices. Despite the material comfort Terry provides, Tess realizes that Danny's presence reignites a sense of vitality and emotional connection that she finds lacking with Terry. This internal conflict illustrates Tess's struggle to reconcile her desire for stability with her longing for genuine emotional fulfilment. The pivotal moment of Danny and

Tess's reunion underscores the depth of their shared history and unresolved feelings. Despite Danny's efforts to win her back and offer a chance at reconciliation, Tess reluctantly rejects him. She said “*At least, he (Terry) doesn't make me cry, like u used to do*” (*Ocean's Eleven*: 00:50:58). For her, the decision to remain with Terry represents a quest for stability and security, even if it means sacrificing true love.



Picture 3.5
Tess rejects Danny
(*Ocean's Eleven*: 00:50:58)

Picture 3. 6
Tess meets Danny
(*Ocean's Eleven*: 00:51:58)

4.1.2.3 Rusty

Rusty is portrayed as a suave and sophisticated character in the "Ocean's" trilogy, serving as Danny Ocean's trusted adviser and closest confidant. His cool demeanour, sharp intellect, and versatile skill set make him an indispensable asset in orchestrating complex heists alongside the film.



Picture 3.7
Rusty Ryan

Rusty's character in the film embodies far more than just technical expertise; he represents a multifaceted and deeply connected individual within the criminal underworld. His role extends beyond mere technical prowess, encompassing a

unique blend of skills and attributes that make him indispensable to Danny Ocean's heist operations. He is respected among fellow criminals and specialists, allowing him to recruit skilled professionals. His role as a recruiter highlights his important contribution to the group's success, assembling skilled teams for each heist with strategic insight and resourcefulness. He recruits Reuben Tishkoff (an ex-casino owner), Basher Tarr (an engineer and bank robber), Saul Bloom (old-school con artist), Livingston Dell (A tech expert who specializes in electronics, communications and surveillance and moonlights for the FBI), and Yen (a Chinese acrobat and contortionist).



Picture 3.8
Rusty tries to recruit Saul
to join his team
(*Ocean's Eleven*: 14:50:58)

Picture 3.9
Rusty tries to recruit Basher
to join his team
(*Ocean's Eleven*: 00:21:43)

In the final scene, Rusty's intelligence shines as he negotiates and deceives the enemy during the team's operation to extract money from the underground vault. Rusty takes the initiative to call Terry, the casino owner targeted for robbery, engaging in what seems like a negotiation. However, Rusty cleverly dupes Terry with precision and eloquence in speech as cited below.

Rusty: "In this town, your luck can easily change quickly."
Terry: "Alright, you're right. You broke my security. Congratulations, you're a dead man."
Rusty: "Maybe."
Terry: "May I ask you how you will run away? Do you expect to bring all my money from the casino doors?"

Rusty: “No, you will do that. Take a look at the computer. Your manager will tell you that you have 160 million dollars. You may notice we may pack half of it. On the other hand, we'll leave the rest in the box with the trapped as a hostage. Let us take 80 million dollars, and you got to keep yours. That's the deal. If you try to stop us, your money will be exploded. That's all your decision. Thanks.” (*Ocean's Eleven*: 01:20:58-01:32:43).

4.1.2.4 Terry Benedict

Terry Benedict is portrayed as the primary antagonist in the *Ocean's* trilogy, owning and operating three of the largest casinos in Las Vegas with a net worth exceeding \$250 million. While he presents himself as cordial and friendly to high rollers, he harbors a malevolent side, particularly towards those who wrong him. Benedict is characterized as a megalomaniacal control freak, ruthlessly expedient in his actions. His ruthlessness is exemplified by his willingness to cut off individuals who fail to meet his expectations, as seen in his dealings with Reuben Tishkoff.



Picture 3.10
Terry Benedict

Terry Benedict brings depth to the character, depicting him as a man with a tremendous ego and a strong sense of self-assurance. Despite his outward charm, Benedict prioritizes money over personal relationships, as evidenced by his readiness to trade Tess for his stolen money. Benedict's acts of vengeance are

ruthless and far-reaching, ranging from murder and torture to financial sabotage. He is portrayed as a dangerous adversary, willing to go to extreme lengths to exact revenge on those who cross him. Benedict's vendetta extends beyond direct confrontations, as he employs tactics to dismantle the lives of his enemies as cited below:

“Run and hide, asshole. Run and hide. If you should be picked up next week buying a hundred-thousand-dollar sports car in Newport Beach, I am going to be supremely disappointed. Because I want my people to find you, and when they do, rest assured we're not gonna hand you over to the police. So my advice to you again is this: run and hide. That is all that I ask.” (*Ocean's Eleven*: 01:33:43).

4.1.3 Setting

4.1.3.1 Setting of Place

The setting of "Ocean's Eleven" begins in East Jersey State Prison, New Jersey, where the protagonist, Danny Ocean, is introduced. The choice of Atlantic City as a setting adds to the intrigue and sets the stage for the criminal underworld that Danny operates in.



Picture 3.10
Prison
(*Ocean's Eleven*: 00:01:51).



Picture 3.11
Atlantis
(*Ocean's Eleven*:
00:02:46).

Danny violates his release terms by crossing to another state, Los Angeles. After meeting and telling his plan to Rusty, they go to Las Vegas to meet Reuben to ask for his acceptance to fund the crew. The initial gathering of the crew at Reuben's house sets the stage for Danny to present the plan and recruit the necessary

expertise. This location serves as a neutral ground where the team can strategize and lay out the details of the heist away from the prying eyes of the casinos.



Picture 3.12
Reuben's house
(*Ocean's Eleven*: 00:16:46)



Picture 3.14
The crew at Reuben's house
(*Ocean's Eleven*: 00:29:26)

Las Vegas serves as the primary setting for the majority of the film. Known for its glamorous casinos and vibrant nightlife, Las Vegas embodies the essence of high-stakes heists and extravagant schemes. The city's iconic landmarks such as the Bellagio, the Mirage, and the MGM Grand provide the backdrop for the elaborate heist planned by Danny Ocean and his crew. They are not only heavily guarded but also symbolize the epitome of wealth and power within the Bellagio casino.



Picture 3.15
The Bellagio casino
(*Ocean's Eleven*: 00:36:38)



Picture 3.16
Las Vegas
(*Ocean's Eleven*: 00:18:38)

The final scene returns to the same prison where the film began, bookending the narrative and bringing it full circle. Rusty and Tess wait for Danny's release, signalling the completion of the heist.



Picture 3.17
Denny release from prison
(*Ocean's Eleven*: 01:49:38)



Picture 3.18
Denny release from prison
(*Ocean's Eleven*: 01:49:38)

4.1.3.2 Setting of Time

The setting of time in Ocean's Eleven is a single continuous timeline that happens in the early 2000. The atmosphere, technologies, and vehicles used in the movie shows the early 2000 era in Las Vegas. Mobile phones were gaining popularity in the 90s and people started to use this technology afterwards. The model of the mobile phone in the 90s and early 2000s was quite unique and had its particular styling, such as Terry's phone when he picked up an agreement call from Rusty as depicted in picture below. Mobile phone back then was still an expensive device to buy unlike nowadays when all phone models are quite the same and everyone can easily have it.



Picture 3.21
Terry picking up a call from Rusty
with an expensive mobile phone
(*Ocean's Eleven*: 01:32:38)

The vehicles that appear in *Ocean's Eleven* movie shows the early 2000 era because most of them are vehicles manufactured in the mid 90s, late 90s, and also early 2000. The examples of the vehicles are Bentley Arnage (1998), Ford E-150 XL (2001), Ford Crown Victoria *Police Interceptor* (2000) as depicted below:



Picture 3.22
Terry getting out from his Bentley
Arnage (1998)
(*Ocean's Eleven*: 00:42:40)



Picture 3.23
Danny's decoy van, Ford E-150 XL
(*Ocean's Eleven*: 01:34:14)

4.1.3.3 Setting of Environment

This movie shows a lot of lavishness full of fancy lifestyle and habits because of the setting of place and costumes. As stated above in Sub-Chapter 3.1.3.1, Setting of Place, most of the locations were taken in Las Vegas where the city is known for its entertainment, gambling, nightlife, and shopping lifestyle. The crew also seems often wear suits and smart-casual outfits, which implicitly shows extravagant fashion and habits as depicted below:



Picture 3.24
Terry and Saul
(*Ocean's Eleven*: 01:07:15)



Picture 3.25
Turk & Virgil Malloy
(*Ocean's Eleven*: 01:07:15)

4.1.4 Plot

The plot in this movie is a single continuous storyline, although the director slipped some back-and-forth background story to show the context so that the audiences can understand the movie easily. Those back and forth background story clips elaborated the heist plan from a normal heist into a genius and beautifully done heist. The audience will never guess how brilliant the plan was.

The most crucial and influential example of a back and forth clip is the execution of the heist. Terry called the FBI while he was seeing a real time CCTV recording of the vault where the crew did the job. But the video was already staged with a fake video using a fake scenario and a fake money vault. Eventually the crew easily went out bringing the whole money with a disguise as the FBI agents and without any suspicious feelings from Terry Benedict.

4.1.5 Conflict

Conflict is an intrinsic aspect that is important and makes the story more interesting to the audience. The conflicts in *Ocean's Eleven*, both the internal conflicts and external conflicts, are a major influence on the storyline and the internal conflicts can lead to the external conflicts.

4.1.5.1 Internal Conflict

Internal conflict in *Ocean's Eleven* is about the psychological conflict of the main character, Danny Ocean. His inner conflict is about getting his ex-wife back to him and covering his actual plan to his friends and crew. Danny once said to Rusty "Remember when we first started out? We agreed we'd play this game like we had nothing to lose", but Danny lost something/someone which was his wife. While he was in jail he thought the heist plan carefully and seriously because he

was so furious to get Tess back and gave revenge to Terry, Tess's date. That is why the target is Terry's all three casinos and his money.

4.1.5.2 External Conflict

In *Ocean's Eleven* movie, there are some external conflicts found and one of them is related to the internal conflict of Danny. The first external conflict, which is the one related to the internal conflict, is when Rusty almost lost his trust to Danny and almost cancelled to be part of the plan. Rusty saw Danny's ex-wife when he and one of the crew and had a thought that Danny hid something and did not tell the whole plan to the crew. But eventually Danny could give the right and valid answer to Rusty.

The next conflict is when some of the crew went to California Institute of Advanced Science to steal 'a pinch' but Linus screwed the plan up. Danny told Linus to stay in the van while Danny and some other crew broke inside into the facility but Linus did not seem to feel needed. Linus did an improvisation to go after Danny while Danny and some of his men has finished the stealing and went straight to exit the facility, leaving Linus. Danny realized that Linus was not in the van and went back to the facility because he felt that he had to take care of his whole crew. Linus hurried his run to escape the security guards, got in the van and slammed the door of the van, causing Yen's hand to be stuck to the door and injuring his hand. All those improvisations could make a major failure to the plan because Yen was a key person in the plan but eventually he could do his task.

The third external conflict is when Terry captured Danny and held Danny in a holding room in the casino because Terry expected Danny as the main suspect of the robbery. Terry sent Bruiser to beat Danny up in that room, but Bruiser and

Danny already had an agreement to stage the beating. Eventually Bruiser hit Danny too hard but Danny still acted calm and nice asking how his family was. Bruiser said sorry to Danny and continued the plan.

4.1.6 Cinematographic Elements

As the main contributor in a movie, cinematographic elements generate the feeling, mood, and atmosphere of a particular event. From all pictures found from the movie and gathered in this writing, the writer can analyse the cinematographic element using camera angle aspects, the sounds used, and the costumes of the characters.

4.1.6.1 Camera Distance

As a basic component of a movie, camera distance or shot scale is divided into several categories. In the picture below, a close-up shot is being used because the director wants to show the facial expression and the hand gesture of Danny, showing that he (Danny) is being serious about his plan and idea. This initial shot might represent the characters' conscious awareness. They are likely focused on getting away or simply continuing their journey, unaware of the danger lurking behind them.



Picture 3.26
Dany's Expression
close-up shot
(*Ocean's Eleven*: 00:11:40)



Picture 3.27
Dany's Expression
close-up shot
(*Ocean's Eleven*: 00:49:40)

Rusty: “What’s the target?”
Danny: “Eight figures each.”
Rusty: “What’s the target?”
Danny: “When was the last time you in Vegas?”
Rusty: “What? You want to knock over a casino?”
Danny: *smirk and giving a three with hand gesture*
Rusty: *choked from his drink*
(*Ocean’s Eleven*: 00:11:40)

In the picture below, the director uses a *long* shot transitioned to *extreme-long* shot proving that Terry’s goons (in the silver car) is following Danny, Tess, and Rusty (in the far in front of black car) after Rusty and Tess picks up Danny in the jail. The transition to an extreme long shot could symbolize the characters' obliviousness to the Id's desires or the potential threat they might be facing



Picture 3.28
Danny, Tess, and Rusty being followed by Terry’s goons.
a *long* shot
(*Ocean’s Eleven*: 01:51:20)



Picture 3.29
Rusty meets Reuben.
a *long* shot
(*Ocean’s Eleven*: 01:51:20)

4.1.6.2 Sound

The tone in speech or dialogue affects the main atmosphere of a particular event. Most of the tones used in the movie's conversations are spoken calmly and composedly, creating a gentle and warm atmosphere. The use of calm and composed dialogue creates a sense of peace and tranquility. This can make the audience feel relaxed and comfortable, even if there's an underlying tension in the plot. The music itself mostly uses classical and theatrical soundtracks, which indicate a prestigious and wealthy social life. The use of classical and theatrical

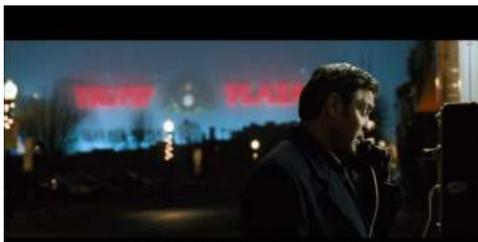
music reinforces a sense of sophistication and grandeur. It suggests the characters might belong to a higher social class or that the events take place in a luxurious setting. Some examples of the music used in this movie are "*Clair de Lune*" by Claude Debussy. This piece is known for its delicate melody and dreamlike quality. It can evoke feelings of nostalgia, longing, and even a touch of melancholy. "*Moon River*" by Liberace, This song has a romantic and sentimental tone, which can further emphasize the film's focus on relationships and social interactions. By combining calm dialogue with classical music, the film creates a unique atmosphere that is both sophisticated and inviting. It suggests a world of wealth and privilege, but with a subtle undercurrent of emotion.

4.2 Extrinsic Aspects

4.2.1 Id

The id originates from the natural instinct of a human, which seeks instant pleasure and is based on the pleasure principle residing in our unconscious mind. According to Freud (1926), the id operates on the pleasure principle, seeking immediate gratification of basic needs and desires, and it is entirely unconscious and driven by instincts. Danny's attempt to contact Officer Brooks and his subsequent lies about his activities illustrate the id's inclination toward satisfying immediate needs, such as avoiding trouble and asserting innocence. Danny's actions, such as lying about drinking and gambling, reflect his immediate desire to avoid consequences and maintain control over the situation, driven by the id's pursuit of instant gratification. Freud believed that much of human behavior is influenced by unconscious motivations and desires, and in Danny's case, his habitual engagement in drinking, gambling, and dishonesty suggests deep-seated

tendencies rooted in his unconscious mind, driving his actions without conscious awareness. Additionally, Freud posited that the id often conflicts with the superego, the moralizing part of the psyche that internalizes societal norms and values. In Danny's situation, his attempts to deceive Officer Brooks represent a conflict between his instinctual drives (id) and societal expectations of honesty and responsibility (superego). Furthermore, Freud introduced the concept of defense mechanisms, which individuals employ to cope with anxiety and conflict. Danny's lies to Officer Brooks may serve as a defense mechanism to alleviate the anxiety associated with potential repercussions of his actions, allowing him to maintain a sense of control over the situation.



Picture 3.30
Danny's lies to Officer Brooks
(*Ocean's Eleven*: 00:04:58)



Picture 3.31
Danny's lies to Officer Brooks
(*Ocean's Eleven*: 00:04:58)

Danny: "Officer Brooks, this is Danny Ocean, I was told to contact you within 24 hours... No sir, I haven't gotten any trouble... No sir, I haven't been drinking... No sir, I wouldn't even think about leaving the state." (*Ocean's Eleven*: 00:04:58)

The id also manifests when conflicts and problems arise for Danny. In dealing with his emotions during conflicts and challenges, Danny demonstrates a composed demeanor and rarely exhibits anger towards others. A notable example of his composed emotion is when Rusty discovers Tess's involvement and threatens to leave the job. Rather than reacting impulsively, Danny calmly provides the right answer and casually explains the situation to Rusty. His explanation is sensible and

well-reasoned, leading Rusty to accept the disclosure and proceed with the plan. This instance illustrates Danny's ability to manage his emotions and handle conflicts with composure and tact, reflecting his mature and strategic approach to navigating challenging situations.



Picture 3.32
 Danny demonstrates a composed demeanor and rarely exhibits anger towards others
 (*Ocean's Eleven*: 00:46:16)



Picture 3.33
 Danny responds to Rusty very calmly
 (*Ocean's Eleven*: 00:46:16)

Rusty: "Tell me this is not about screwing the guy who's screwing your wife."

Danny: "Ex-wife. It's not about that... It's not entirely about that. Russ, remember what we said back when we first got into this business. We said we were gonna play this game..."

Rusty and Danny: "Like we had nothing to lose."

Danny: "Well, I lost something. I lost someone. That's why I'm here." (*Ocean's Eleven*: 00:46:16)

Danny's behavior at his first meeting with Tess reflects the influence of the id, according to Sigmund Freud's psychoanalytic theory. The id is the most primitive part of the mind, operating on the pleasure principle and aiming to fulfill needs and desires without regard for consequences or social norms. The meeting between Danny and Tess becomes a moment where Danny's id is revealed in his response to Tess feeling betrayed and leaving him, believing Danny to be a thief. Although Danny promises not to lie to Tess again, Tess cannot accept the truth that Danny is a thief. Here is where the influence of the id becomes evident. Danny

immediately responds by denying Tess's accusations, trying to convince her that he will not steal or lie again. However, ironically, Danny is actually planning his action to rob the underground vaults of the businessman who owns the three largest casinos in Las Vegas. Danny uses lies as a strategy to maintain his relationship with Tess. In his id's view, maintaining a relationship with Tess is important to fulfill his emotional needs. Danny lies to Tess so that he can get back together with her, disregarding the fact that his actions are not consistent with the honesty he promised. But Tess does not trust Danny, and in the end, they fail to reach an agreement. Danny attends and touches Tess's shoulder when parting shows his affection for Tess, which is also a manifestation of his id. This indicates that although he failed to convince Tess, his desire to maintain the relationship is still strong. In this context, Danny's behavior highlights how the id influences his actions and responses to complex interpersonal situations. Although he uses lies to achieve his goals, he also shows a strong desire to maintain the relationship and affection, albeit through means that are not always honest or consistent.



Picture 3.34
 Danny demonstrates he wants to back
 with Tess
 (*Ocean's Eleven*: 00:50:16)



Picture 3.35
 Danny touches Tess
 (*Ocean's Eleven*: 00:49:16)

Danny: "Okay, let's jump into the point, I'm here for you. I want to continue my life. And I want you to join"
 Tess: "You are a thief and liar."
 Danny: "I lied about being a thief. I'm not going to that anymore"
 (*Ocean's Eleven*: 00:50:16)

Freud's id theory provides insight into Danny's persistent pursuit of his goals and desires, despite the risks and consequences involved. The id represents the unconscious aspect of personality driven by instinctual needs and desires, operating on the pleasure principle seeking immediate gratification. Danny's relentless determination to achieve his objectives reflects the id's influence on his behavior. He exhibits a single-minded focus on fulfilling his inner desires, regardless of the obstacles he faces. This aspect of his personality is evident in his unwavering commitment to orchestrating elaborate heists and overcoming challenges along the way. Danny's actions can be interpreted as manifestations of the id's drive for gratification and fulfillment. His disregard for authority, as demonstrated by violating his parole and engaging in illegal activities, underscores the powerful influence of his unconscious impulses. Furthermore, Danny's ability to rationalize his actions and justify his decisions highlights the intricate interplay between conscious reasoning and unconscious drives. Despite acknowledging the potential consequences of his behavior, Danny prioritizes his immediate desires and ambitions, demonstrating the dominance of the id in shaping his choices. The dialogue excerpt provided underscores Danny's adeptness at navigating the parole board's inquiries while subtly deflecting accountability for his actions. His responses reflect a blend of calculated manipulation and self-preservation, showcasing his adeptness at leveraging language to serve his objectives.

Danny: "My wife left me. I was upset. I fell into a self-destructive pattern."

Parole Board Member: "If released, is it likely you'd fall back into a similar pattern?"

Danny: "She already left me once. I don't think she'd do it again just for kicks." (*Ocean's Eleven*: 01:46:16)

4.2.2 Ego

The ego, according to Freud, is the part of the mind that mediates between the demands of the id and the constraints of reality. It operates on the reality principle, seeking to satisfy the id's desires in a manner that is acceptable to society and consistent with rational thought. The ego strives to balance the conflicting demands of the id and superego, aiming to achieve gratification while adhering to moral and social standards.

Danny's mature and composed demeanor reflects the influence of his ego in managing his impulses and emotions. Despite facing numerous challenges and temptations, he demonstrates a capacity for self-control and rational decision-making, traits characteristic of a well-developed ego. In social interactions, Danny's ego manifests through his diplomatic and tactful approach to conflicts and disagreements. He prioritizes maintaining harmony and avoiding unnecessary confrontation, even in situations where he may feel provoked or slighted. His ability to remain composed and courteous, even in the face of adversity, underscores his commitment to social propriety and his mastery over his impulses. Danny's interaction with Tess and Terry exemplifies his ego's influence on his behavior. Despite experiencing jealousy and discomfort, Danny maintains a composed demeanor and refrains from outward displays of anger or aggression. He recognizes the importance of maintaining civility and restraint, even in emotionally charged situations, reflecting his adherence to social norms and his desire to avoid unnecessary conflict.



Picture 3.35
 Danny avoids conflict with Terry
 (*Ocean's Eleven*: 00:53:16)



Picture 3.35
 Danny shakes hand with Terry
 (*Ocean's Eleven*: 00:53:16)

Terry: "I know everything's happening in my hotels."
 Danny: "So, I should put those towels back."
 Terry: "No, the towels you can keep." *kissing Tess's hand*
 Danny: "Good to see you, Tess."
 Tess: "Take care, Danny."
 Danny: "Terry."
 Terry: "Danny."
 Danny: *leaving the table*(*Ocean's Eleven*: 00:53:16)

Danny's ego emerges prominently as he navigates a challenging interpersonal situation with Bruiser, one of his accomplices in the scheme, who unexpectedly roughs him up. Sigmund Freud's psychoanalytic theory suggests that the ego acts as a mediator between the demands of the id (instinctual drives) and the constraints of reality and societal norms. When Bruiser unexpectedly hits Danny too hard, it creates a moment of conflict and potential escalation. However, Danny's ego intervenes to manage the situation effectively. Despite feeling the impact of Bruiser's aggression, Danny chooses to restrain his anger and maintain composure. The ego's function here is crucial. It seeks to balance the demands of the id, which might provoke an impulsive or aggressive response, with the need to navigate social interactions and uphold the overarching goals of the plan. In this case, Danny's primary objective is to continue with the scheme to rob Terry's underground vaults. By choosing not to engage in a complicated argument with Bruiser, Danny

demonstrates his capacity to regulate his emotions and prioritize the larger objectives of the plan over personal grievances. This reflects the ego's role in managing conflicts and negotiating compromises to maintain psychological stability and pursue long-term goals. Furthermore, Danny's ability to maintain civility and greet Bruiser despite the aggression reflects his understanding of the importance of maintaining relationships within the criminal network. Confronting Bruiser could jeopardize not only their personal relationship but also the cohesion of the entire operation.



Picture 3.36
 Danny holds his anger
 (*Ocean's Eleven*: 01:18:46)



Picture 3.37
 Danny holds his anger
 (*Ocean's Eleven*: 01:41:46)

Danny: "Alright."
 Bruiser: *punching Danny too hard*
 Danny: "Jesus! Bruiser, not until later!"
 Bruiser: "Sorry Danny, I... I forgot."
 Danny: "It's alright. How's your wife?"
 Bruiser: "Pregnant again."
 Danny: "Hell, it happens. Let's get started, come here." (*Ocean's Eleven*: 01:18:46)

Despite facing legal consequences and being in a difficult situation, Danny welcomes Tess with kindness and warmth. He smiles and refrains from displaying any bitterness or thoughts of revenge, indicating his ability to regulate his emotions and prioritize maintaining a positive relationship with Tess. Similarly, when Tess and Rusty patiently wait for Danny on the day of his release from prison, Danny's ego is at work again. By joining Tess in the back seat of the car and sharing a loving

kiss, Danny demonstrates his commitment to their relationship and his willingness to reconnect with her despite the challenges they have faced. In both situations, Danny's ego enables him to navigate complex emotions, maintain stability, and prioritize meaningful connections with others. Rather than succumbing to feelings of anger or resentment, he chooses to respond with kindness, understanding, and affection, reflecting his capacity to balance personal desires with social expectations and moral values. Overall, these instances highlight Danny's ability to exercise emotional regulation, empathy, and resilience, all of which are key functions of the ego according to Freudian theory. Through his actions, Danny exemplifies the importance of maintaining relationships, even in the face of adversity, and demonstrates the capacity for growth and redemption.



Picture 3.38
Danny and Tess
(*Ocean's Eleven*: 01:46:23)



Picture 3.39
Danny and Tess kissing
(*Ocean's Eleven*: 01:49:46)

Tess: "Wait! Wait, that's my husband!.. Danny..."
Danny: "Tess, I told you. I know what I was doing."
Tess: "I didn't... How long will you be."
Danny: "Around three six months I guess. (*Ocean's Eleven*: 01:46:23)

4.2.3 Superego

Moralities and norms in society shape someone's superego in their life. Superego is the moral aspect of a personality that is obtained from various things in the society including parental influences, norms in the general public, and also

their values. Superego is based on morals and judgments about right and wrong. Superego works for ego and tells what ego should be done.

Throughout the movie, Danny demonstrates a strong sense of moral responsibility and integrity, indicative of a well-developed superego. His actions and decisions are guided by a sense of right and wrong, as well as a desire to maintain harmony and uphold moral principles. One key aspect of Danny's superego is his tendency to prioritize kindness and diplomacy in interpersonal interactions. Despite facing conflicts and challenges, he consistently maintains a composed and courteous demeanor, striving to resolve disagreements amicably and avoid unnecessary confrontation. His ability to remain calm and rational in the face of adversity reflects his commitment to ethical conduct and his respect for others' feelings and perspectives. Danny himself is an adult and he thinks maturely on a daily basis. He has an identical id and superego. He has the mindset of a grown man so that his superego primarily takes his major activities and behaviours and in the same time he fulfils his id. Danny's superego mostly comes when conflicts appear. His superego always pushes him to do good to others. From the beginning of the movie Danny always talks and speaks calmly and softly. His superego pushes him to act nice so that he is often seen smiling as seen in the pictures below:



Picture 3.40
Danny is smiling in the first scene
of the movie
(*Ocean's Eleven*: 00:00:46)



Picture 3.41
Danny is smiling although he broke
his parole with playing poker
(*Ocean's Eleven*: 00:00:46)

His kindness affects other things and as stated above, mostly when conflicts appear to him. When confronted with criticism or skepticism, such as Reuben's dismissal of his idea as risky and nonsensical, Danny exhibits remarkable composure and restraint. Instead of reacting defensively or lashing out, he maintains a calm demeanor and responds to Reuben's concerns with patience and understanding. This response reflects Danny's commitment to ethical communication and his willingness to engage in constructive dialogue, even in challenging circumstances, as cited below:

Reuben: "I wanna ask, when we go to cashier and passing by the security, and down to the elevator we can't move and pass guard with the gun, and arrive in the vault we can't open"

Danny: "Sorry, I forget to mention that.."

Reuben: "Let's say we do that and we can go that easily and bring 150 million dollars in cash without getting stopped?"

Danny: "Yes"

Reuben: "Oh...okay..." (*Ocean's Eleven*: 00:32:00 – 00:34:20)

Similarly, when Rusty becomes angry upon discovering Tess's involvement in the scene, Danny remains composed and seeks to defuse the situation with honesty and transparency. Rather than escalating the conflict or deflecting blame, he acknowledges Rusty's concerns and offers a sincere explanation, demonstrating his respect for their friendship and his commitment to open communication. In his encounter with Tess at the hotel's restaurant, despite facing harsh treatment and irritation from her, Danny chooses to respond with kindness and empathy. He rises above the negativity and maintains his composure, refusing to be drawn into confrontation or animosity. This response showcases Danny's ability to prioritize empathy and understanding in interpersonal interactions, even when faced with challenging behavior from others.

Danny's behavior reflects a significant alignment with the characteristics of Freud's superego, the moral component of the psyche. Despite his charismatic and charming demeanor, Danny displays a notable awareness of the potential consequences of his actions, particularly in the context of engaging in heists. This awareness is underscored by his acceptance of responsibility for the risks involved and a recognition of the possibility of facing legal repercussions. Even after successfully completing a heist and obtaining a substantial sum of money, Danny chooses not to evade capture by the police, showcasing a sense of accountability and a consideration of the long-term effects of his choices. His submission to authority, particularly when placed in a police car for interrogation, further emphasizes his adherence to societal norms and legal standards. Throughout the narrative, Danny's actions suggest a nuanced understanding of moral and legal principles, highlighting the influence of the superego in guiding his behavior despite his involvement in criminal activities.



Picture 3.42
Danny is arrested by the police
(*Ocean's Eleven*: 01:46:46)



Picture 3.43
Danny is arrested by the police
(*Ocean's Eleven*: 01:47:46)