

An Analysis of Social Class Dynamics in The Film House Of Gucci (2021)

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Abstract

This research discuss the dynamics of social class in the film House of Gucci (2021) using Karl Marx's theory and Kurt Lewin's theory of social change. This research aims to find out how social class is depicted in the film, especially the upper class (bourgeois) and lower class (proletariat), and how the characters experience social change. The method used is descriptive qualitative by analyzing several important scenes in the film. The results show that there are clear differences between social classes, both in terms of power and lifestyle. In addition, the characters in the film also experience a social change process shown through the unfreezing, changing, and refreezing stages. In this study, 11 scenes were found that represent social class dynamics, consisting of 7 scenes depicting the bourgeois class and 4 scenes depicting the proletarian class. Meanwhile, the analysis of social change shows that there are 3 scenes in the unfreezing stage, 7 scenes in the changing stage, and 1 scenes in the refreezing stage. This research is expected to help readers understand how films can reflect social issues that exist in real life.

Keywords - house of gucci, social class, karl marx, social change, kurt lewin

Abstrak

Penelitian ini membahas dinamika kelas sosial dalam film House of Gucci (2021) dengan menggunakan teori Karl Marx dan teori perubahan sosial Kurt Lewin. Penelitian ini bertujuan untuk mengetahui bagaimana kelas sosial digambarkan dalam film, khususnya kelas atas (borjuis) dan kelas bawah (proletar), serta bagaimana para tokoh mengalami perubahan sosial. Metode yang digunakan adalah deskriptif kualitatif dengan menganalisis beberapa adegan penting dalam film. Hasil penelitian menunjukkan adanya perbedaan yang jelas antarkelas sosial, baik dari segi kekuasaan maupun gaya hidup. Selain itu, para tokoh dalam film juga mengalami proses perubahan sosial yang ditunjukkan melalui tahap unfreezing, changing, dan refreezing. Dalam penelitian ini ditemukan 11 adegan yang merepresentasikan dinamika kelas sosial, terdiri dari 7 adegan menggambarkan kelas borjuis dan 4 adegan menggambarkan kelas proletar. Sementara itu, analisis perubahan sosial menunjukkan terdapat 3 adegan dalam tahap unfreezing, 7 adegan dalam tahap changing, dan 1 adegan dalam tahap refreezing. Penelitian ini diharapkan dapat membantu pembaca memahami bagaimana film dapat merefleksikan isu-isu sosial yang ada dalam kehidupan nyata.

Kata kunci - house of gucci, kelas sosial, karl marx, perubahan sosial, kurt lewin

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INTRODUCTION

The relationship between writers, literary works, and readers forms a social structure that continues to change with the times. Literature includes various forms, such as poetry, novels, and drama, all of which convey stories or 'tales' that are rich in value and meaning. Along with the transition from the oral tradition to the written tradition, modern literary forms such as sonnets, gurindams, and poems emerged, which have their own visual and sonic characteristics, enriching literature with more diverse forms.

As stated by Azhari (2018) that just like literary works that convey stories, film are also present as a medium of storytelling by combining various visual and audio elements. Film conveys messages through moving images, colors and sounds that allow the audience to capture the meaning of the story in a more profound way. With the support of technology such as cameras and sound, the message that the director wants to convey can be received more clearly by the audience. Both literature and film function as media that convey ideas and stories, although they differ in the way of delivery and the tools used.

Based on the synopsis uploaded by CNN Indonesia (2021), House of Gucci is a movie adaptation of Sara Gay Forden's book, *House of Gucci: A Sensational Story of Murder, Madness, Glamor, and Greed* (2001). The book tells the story of the murder of Maurizio Gucci by his ex-wife, Patrizia Reggiani. This tragic event shook the fashion world in 1995. In this movie, Lady Gaga plays Patrizia, who after the murder of her husband, was tried and convicted as the brain behind the incident. Maurizio's murder took place on March 27, 1995 at Gucci's Milan office, where he was shot dead by a gunman. After a delayed investigation, Patrizia was finally arrested in 1997 with solid evidence. Directed by Ridley Scott, the movie also depicts the downfall and rise of the Gucci fashion house after the tragedy. In addition to Lady Gaga and Adam Driver, the film stars Jared Leto, Jeremy Irons, Salma Hayek, and Al Pacino, and premieres on November 24, 2021.

There are several studies that related to this present research: The first research was written by Novansyah (2023) from the journal with the title "Attitude Towards Social Class Inequality Conflict in Karan Johar's 'Kabhi Khushi Kabhi Gham'". This study examines the attitude and conflict of social class inequality in the film *Kabhi Khushi Kabhi Gham* through a Marxist approach, which aims to understand the impact of character attitudes on social class conflict. Using Karl Marx's conflict theory and qualitative methods, this study analyzes the film's scenes and dialogues to illustrate social inequality. The results show that in the movie *Kabhi Khushi Kabhi Gham* there are forms of attitudes that reflect social inequality in society. These attitudes affect the conflict of social class inequality, which is seen in the differences in economic and social status between the characters in the film. The study found that this conflict is manifested in the relationships between family members and its impact on the way they perceive each other based on their social class.

Second research was from Iftitah & Siswanto Wibowo (2024) from their journal with the title "Social Class Inequality on Passenger in Film *Snowpiercer* Directed by Bong Joon Ho". This research analyzes social class inequality in the film *Snowpiercer* with a qualitative approach and content analysis, identifying five categories of inequality: bourgeoisie, proletariat, property owners, working class, and commercial class. The research explores the impact of inequality on society, such as the concentration of wealth, social unrest, and the influence of the environment on individuals. The results show that the film depicts social class inequality that affects the structure of society, reflecting the sharp contrast between the elite class living in luxury and the poor class trapped in extreme conditions, serving as a micro-cosmos that reflects social class inequality in real life.

The third research is based on research written by Cinthya (2020) with the title "Max Weber's Concept of Social Class As Reflected in The Crazy Rich Asian Film". This research analyzes the differences in social class in the film *Crazy Rich Asians* which illustrates the differences in social class in America. Social class is divided into several parts, namely the upper class, middle class, working class, and lower class. This research uses Max Weber's theory and library research method to collect

data. The results show that three social classes (upper class, middle class, and working class) are visible in this film, while the lowest class is not visible. This is because the movie rarely shows scenes of characters from the lower class, in accordance with Weber's theory that describes class differences in society.

The fourth research was written by Idris et al., (2020) with the title "The Influence of Social Class on Racial Discrimination in the Movie the Help", This research aims to analyze the influence of social class on racial discrimination in the film *The Help*. This research has two main objectives. The first objective is to find the form of social influence, and the second objective is to analyze the effect of racial discrimination. The theory used in this research is Marxism according to Karl Marx. This research uses a qualitative descriptive method to analyze the film. The main data used is the movie *The Help*, while the secondary data are journals, research, e-books, and other related sources. This research found that the forms of social class that exist in the movie are the proletariat and the bourgeoisie. This difference in social class can affect the discrimination between the white race and other races.

The latest research was written by Wahana & Johan (2021), titled "American Social Class Dissimilarity as Reflected In Michael Gracey's Movie 'The Greatest Showman'". This study aims to investigate the social class differences in America reflected in Michael Gracey's film *The Greatest Showman*. The research aims to reveal the causes of social class disparity in America, describe the impact of social class on the main characters and society, and find solutions to address these social issues reflected in the film. The goal of this study is to identify the problems found in the film. Data was taken from the film's narrative, which is relevant to the research discussion. Data was collected by watching the film and reading the film's script multiple times, selecting data, discussing, and reporting the findings in the form of a paper to depict the existing conditions. A qualitative method was used in this research by developing ideas and analyzing data based on literature studies. The analysis results show an attitude of belittling others and the impact of American social class on societal relationships.

Based on previous research, there are similarities in terms of focusing on social class dynamics in films, using qualitative approaches and social theories such as Marxism and Weberian. However, the difference lies in the context and object of the analyzed film. Previous studies, such as those conducted by Novansyah and Iftitah, focused on Bollywood (*Kabhi Khushi Kabhi Gham*) and science fiction (*Snowpiercer*) films, while this study focuses more on the film *House of Gucci* (2021) which depicts social class tensions in an Italian aristocratic business family. While previous research tends to highlight social class conflicts in the wider society or between races, this research explores the social class dynamics within a wealthy and powerful family and its impact on internal family relationships.

This title was chosen because the researcher is interested in analyzing the stark differences between the upper and lower classes in society, as well as the social dynamics that arise from these differences. One interesting aspect of this phenomenon is the efforts of a character, Patrizia Reggiani, whose ambition is to change her social status by marrying Maurizio Gucci, the heir to the Gucci family's wealth and big business. Patrizia's struggle to rise to the upper class reflects a social reality where class mobility is a major goal for some individuals, and how this affects the relationships between characters. The researcher wants to dig deeper into how the film *House of Gucci* (2021) depicts this social struggle and how social class influences individual decisions and behavior in achieving power and status.

Research on social class dynamics in the film *House of Gucci* (2021) is important to study because this film not only shows the intrigue of a family business, but also represents how social status, power, and social class play a role in the fashion industry and global capitalism. By using the social theory of class struggle (Marx), this research can reveal how the characters in the movie experience a shift in status and how the media shapes people's perceptions of social class. In addition, this research also contributes to understanding how films reflect social and economic realities, making it relevant to cultural studies, sociology, and media studies.

LITERATURE REVIEW

The general definition of literature based on Sukirman (2021) is a branch of art created based on creative ideas, feelings and thoughts that are closely related to cultural elements. Literature expresses the author's inner expression through language, and often conveys a deep message about life, social values, and human experience. Literary works not only rely on aesthetic aspects, but also describe the reality of life that is full of meaning, both explicit and implicit. Literature, thus, reflects the actualization of a system of cultural conventions that have developed, and is expected to provide a deeper understanding of human life. Literature is a description of human experience that includes personal and social dimensions simultaneously (Salmaa, 2022). Through literature, authors can describe various aspects of human life, from feelings, thoughts, to interactions in society. Literature is also considered a form of human knowledge that is equal to life itself, as it is able to reflect the complexity and diversity of life experiences. Thus, literature is not only a reflection of reality, but also serves as a medium to understand and interpret the essence of human existence in the world.

Social Class

Cavalera et al., (2024) explain that Social class is the division of society into groups based on economic status, education level, type of work, and lifestyle. Differences in social class reflect various aspects, such as income levels, property ownership, access to education, and the values held by individuals in society. This factor has a major influence on consumption patterns, including preferences in choosing brands, types of products and services used. In addition, social class also determines the choice of places to shop, types of entertainment, educational institutions, neighborhoods, and tourist destinations visited. Individuals from certain social classes tend to have greater access to exclusive facilities, which in turn emphasizes social differences in society. Thus, social class is not only an indicator of economic status, but also shapes patterns of social interaction, life aspirations, and lifestyles that distinguish one group from another.

In the context of the movie *House of Gucci* (2021), the concept of social class according to Karl Marx can be seen through the dynamics of power and ownership in the Gucci family. The bourgeois class, represented by the Gucci family as owners of a well-known fashion business, controls the means of production and has economic and social dominance. Meanwhile, characters like Patrizia Reggiani attempt to climb the social ladder by entering the Gucci family, reflecting the inequality and contradictions in class relations. The exploitation and conflicts of interest in the film illustrate how the struggle between capital owners and individuals seeking to gain a position in the capitalist system is a key driver of social change.

- a) The bourgeoisie or capitalists, are the owners of capital who exploit labor to accumulate or expand wealth through surplus value. To be a capitalist, one must be active in this process, using money to organize production, employ labor, and generate capital expansion. Historically, the bourgeois class emerged in European cities in medieval times, with merchants, industrialists, and manufacturers who acquired wealth through trade, industry, or finance. They fought against feudal authority and were instrumental in overthrowing the old order. Their wealth was acquired through the use of labor (industrial capital), trade (merchant capital), or land management (land capital)..
- b) The proletariat, are labor owners who are forced to work for capitalists because they do not own property. In this exploitative relationship, workers produce surplus value which is then taken by capitalists, creating profits for capitalists but poverty for workers. Low wages and intensive labor further exacerbate the tension between these two classes. Historically, the proletariat emerged as a result of changes in agricultural production and industrial development that forced many people into wage labor in factories.

Social Dynamics

Social dynamics refer to changes and interactions in society that are influenced by social,

economic and cultural factors. According to Kurt Lewin in Field Theory, social change occurs due to the tension between driving forces, such as innovation and globalization, and restraining forces, such as tradition and social resistance. The direction of change is determined by the balance of these two forces-if the impetus to change is stronger, then social transformation will occur, but if restraint is more dominant, change may be impeded or fail.

In Lewin's Field Theory, it is emphasized that social change does not happen in a vacuum but is shaped by the constantly evolving social environment. Roşca (2020) outlines social change through a Three-Stage Change Model:

- a) Unfreezing (Breaking Old Habits), At this stage, existing norms and habits begin to be questioned. Individuals or social groups experience tension due to the emergence of new ideas or needs that challenge the prevailing conditions in society.
- b) Changing (Transformation Process), Once old habits are disrupted, individuals or groups begin adopting new social patterns. This process is influenced by social interactions and the dynamics of forces within the environment.
- c) Refreezing (Establishing New Habits), The changes that have occurred need to be reinforced to become the new norm in society. If not solidified, people tend to revert to old patterns.

House of Gucci (2021)

House of Gucci is a crime drama film directed by Ridley Scott and produced by Universal Pictures. Based on the true story of the 1995 murder of Maurizio Gucci, the sole heir to the fortune and name of the Gucci fashion house, the movie delves deeper into the internal conflicts within the Gucci family.

The film stars a number of famous Hollywood actors and actresses, including Lady Gaga who plays Patrizia Reggiani, the wife of Maurizio Gucci. In this film, Patrizia is portrayed as an ambitious figure, involved in a conspiracy that led to the murder of her husband. Adam Driver plays Maurizio Gucci, while Jared Leto, Jeremy Irons, Salma Hayek, and Al Pacino also star in the film, bringing a story full of intrigue, betrayal, and suspense.

In addition to unraveling the mystery behind Maurizio's murder, House of Gucci also highlights the journey of the Gucci fashion house, from its glory days to its downfall caused by internal family infighting and personal ambition. The film provides an in-depth look at the power dynamics within the Gucci family, as well as how individual ambition can change the fate of a dynasty, ending in a tragedy that shocked the fashion world (CNN Indonesia, 2021).

METHOD

This research uses a descriptive qualitative approach, which is a way to explore and describe existing phenomena. In this research, the movie House of Gucci (2021) is used as the main object to understand how social class dynamics are displayed in the story. This qualitative approach uses several methods, such as an interpretive approach to understand the meaning of scenes and dialog, and a naturalistic approach to observe phenomena naturally without changing the original conditions. The researcher does not start with a predetermined hypothesis. Instead, data is collected by watching and analyzing the film in depth, then the researcher draws conclusions based on his findings. In this way, the research is expected to provide a clear and detailed Figure of the role and portrayal of social class in the film House of Gucci (2021). The data used in this research is primary data taken directly from the movie House of Gucci (2021). This movie is the main object because it raises themes that are rich in social, economic, and cultural dynamics in the context of modern capitalism. The research data includes key scenes, dialog between characters, and visual elements such as costumes, setting, and symbols that depict social status. All these elements are used to understand the representation of social class hierarchy, power relations, and the conflicts that occur between the characters. watch the film repeatedly to discover the social class dynamics shown in the film, Take screen captures of several

scenes or dialogs that display the conflict of social class differences in the film, classify the social classes in the movie based on the theory used in the research, Explore the social class dynamics displayed in the film "House of Gucci (2021)", Analyse the social classes in the film, Interpret the social class dynamics in the film, create Conclusion.

DISCUSSION

In this section, we will discuss the main findings obtained from analyzing the movie House of Gucci (2021) using Karl Marx's social class theory and Kurt Lewin's social dynamics theory. The focus of this analysis is to identify how the social class structure and social changes experienced by the main character, Patrizia Reggiani, are depicted in the film. Each relevant scene will be analyzed to explore the class relations between the bourgeoisie and the proletariat, as well as to see how the process of social change occurs through the interactions and shifting social positions shown in the story. The findings aim to deepen the understanding of class dynamics in capitalist society as reflected in popular media.

Tabel 1.

The Result of Social Class Dynamic in House of Gucci (2021)

Unstandardized Coeffients		
Types of Social Class (Karl Marx)	Number of Appearances	Percentages
Bourgeoisie	7	63.6%
Proletariat	4	36.4%
Total	11	100%

Source : Data is analysed in 2025

The table above shows the number of occurrences and percentage of each social class in the film House of Gucci based on Karl Marx's (1848) social class theory. In the table, there are two main types of social classes: bourgeoisie (capital-owning class) and proletariat (working class). The bourgeoisie class appears 7 times or about 63.6%, while the proletariat class appears 4 times or 36.4% of the total 11 appearances observed. This shows that the film features more characters from the capital owners than the working class.

Bourgeoisie

The bourgeoisie or capitalists are the owners of capital who exploit labor to accumulate or expand wealth through surplus value. To be a capitalist, one must be active in this process, using money to organize production, employ labor, and generate capital expansion. Historically, the bourgeois class emerged in European cities in medieval times, with merchants, industrialists, and manufacturers who acquired wealth through trade, industry, or finance. They fought against feudal authority and were instrumental in overthrowing the old order. Their wealth was acquired through the use of labor (industrial capital), trade (merchant capital), or land management (land capital). The finding can be seen below. Patrizia attended an exclusive party where she met Maurizio for the first time (00:05:00).



Figure 1.

The first meeting of Partizia

The scene when Patrizia attends an exclusive party and first meets Maurizio reflects the bourgeoisie class as it shows a luxurious lifestyle and access to social spaces that are only available to the upper class. The closed party setting filled with influential people illustrates the exclusivity of the bourgeois class, while the presence of Maurizio Gucci, an heir to a famous brand, emphasizes a direct relationship with the ownership of capital and means of production. Their interaction in this context reinforces the idea of how elite social networks play an important role in maintaining and reproducing the capitalist class structure. Patrizia entered Rodolfo Gucci's luxurious home (00:14:00)



Figure 2.
Patrizia at Rodolfo's mansion

The scene where Patrizia enters Rodolfo Gucci's luxurious mansion reflects the bourgeoisie class as it shows wealth, high social status, and ownership of high-value properties all hallmarks of the bourgeois class according to Karl Marx. A luxurious home is not only a symbol of material wealth, but also a representation of the power and dominance of the class that owns the means of production, in this case the Gucci family who control the big fashion industry. Patrizia's presence in the room also illustrates the stark social class differences and emphasizes the hierarchical structure of capitalism Aldo Gucci's birthday party at his luxury villa (00:34:10)



Figure 3.
Aldo Gucci's birthday party

The scene where Patrizia enters Rodolfo Gucci's luxurious mansion reflects the bourgeoisie class as it shows wealth, high social status, and ownership of high-value properties all hallmarks of the bourgeois class according to Karl Marx. A luxurious home is not only a symbol of material wealth, but also a representation of the power and dominance of the class that owns the means of production, in this case the Gucci family who control the big fashion industry. Patrizia's presence in the room also illustrates the stark social class differences and emphasizes the hierarchical structure of capitalism.

Proletariat

Regina (2002) explains that proletariat is labor owners who are forced to work for capitalists because they do not own property. In this exploitative relationship, workers produce surplus value which is then taken by capitalists, creating profits for capitalists but poverty for workers. Low wages

and intensive labor further exacerbate the tension between these two classes. Historically, the proletariat emerged as a result of changes in agricultural production and industrial development that forced many people into wage labor in factories. Although the relationship between laborers and capitalists appeared equal, Marx pointed out that this relationship was actually exploitative and contradictory, causing class conflict and potentially leading to the overthrow of bourgeois power. Here are the finding about Proletariat

Patrizia Reggiani is portrayed as a woman who comes from a modest family and works as a secretary (00: 03:28)



Figure 4.

Patrizia Reggiani: from modest roots to high society

Patrizia Reggiani is portrayed as a woman who comes from a simple family and works as a secretary, which makes her classified as a proletariat in the view of Karl Marx's social class theory. The proletariat is a class of workers who do not own the means of production and rely solely on their labor to survive. Although her adoptive father owns a transportation business, Patrizia herself has no control over the business and only works as an employee, not an owner. Her social and economic status still depends on wages and work, not from ownership of capital or economic power, so in social structure she is in the working class or proletariat.

At Aldo Gucci's birthday party, they played a discriminatory-looking game of grab the ball, using those from a lower social class as objects of amusement for the elite (00:33:45)



Figure 5.

Luxury turns ugly 'grab the ball' exposes class cruelty

The scene at Aldo Gucci's birthday party, where a game of "grab the ball" is played with people from lower social classes as objects of entertainment, reflects the existence of the proletariat as it shows the position of the lower class as symbolically exploited by the upper class. These people have no power, control, or appreciation for their existence in the situation—they are merely used as a means of entertainment for the elites. In the context of Karl Marx's theory, the proletariat is a class that does not own the means of production and is often treated unequally by the bourgeoisie. This scene shows the unequal power relations, where the lower class becomes passive and helpless in the face of the social and economic dominance of the upper class.

The next scene shows Gucci's workers who look simply, compared to the Gucci family itself (00:44:22)

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Figure 6.

Simple lives behind the brand Gucci's workers in contrast

The scene showing the Gucci workers who look modest compared to the Gucci family itself reflects the proletariat class as it depicts the social and economic inequality between the working class and the bourgeoisie class. The Gucci workers, who live a simple life and have no wealth or status, represent the proletariat in the capitalist structure, a class that relies on work to survive and has no control over the means of production. Meanwhile, the Gucci family as the owners and masters of the brand represent the bourgeoisie, who have power over capital and industry. This contrast illustrates the profound difference between the upper and lower classes in the capitalist system.

CONCLUSION

This study analyzes the social class dynamics in the film House of Gucci (2021) using Karl Marx's social class theory and Kurt Lewin's theory of social change. The results of the analysis show that the majority of characters are in the bourgeoisie class (63.6%), while the proletariat appears as much as 36.4%. The film highlights the tension between the upper and lower classes, as well as the efforts of characters like Patrizia to move up the social class for power and recognition. In terms of social dynamics, the changing phase is most dominant (63.6%), reflecting the process of adjustment and change in social identity experienced by the main character. The unfreezing (27.3%) and refreezing (9.1%) phases also appear to be part of the social transformation process experienced by the characters. Overall, the film illustrates how changes in social status are not only related to wealth or position, but also involve internal conflict, manipulation, and struggle for existence. This analysis shows that House of Gucci is not only about fashion and family, but also about power dynamics in the modern capitalist system.

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