

**SOCIAL CLASS IN TAVAEER'S FILM *THE KITCHEN* 2023
(A MARXIST APPROACH)**

UNDERGRADUATE THESIS

BY:

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**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LAW AND SOCIAL HUMANITIES
FLORES UNIVERSITY
ENDE
2026**

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(A MARXIST APPROACH)**

UNDERGRADUATE THESIS

**Presented to Flores University in Partial Fulfillment of the Requirements
for the Degree of *Sarjana Sastra***

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2026**

APPROVAL PAGE

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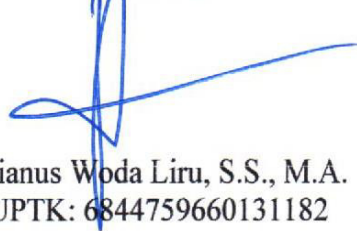
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ABSTRAK

Nuwa, Hironimus. 2026. Analisis Kelas Sosial dalam Film *The Kitchen* (2023): Pendekatan Marxis. Skripsi. Program Studi Sastra Inggris. Fakultas Hukum dan Sosial Humaniora. Universitas Flores. Pembimbing I: Dr. Fety Surfaifel, S.S.,M.A & Marianus Woda Liru, S.S.,M.A.

Penelitian ini bertujuan untuk menganalisis representasi kelas sosial dalam film *The Kitchen* menggunakan pendekatan Marxis. Dalam narasi film tersebut, masyarakat digambarkan berada dalam sistem kapitalisme yang timpang, di mana kelas borjuis memiliki dominasi atas sumber daya, teknologi, dan ruang hidup, sedangkan kelas proletariat berada dalam kondisi keterbatasan dan ketergantungan. Penelitian ini bermaksud mengungkap bagaimana struktur kelas sosial, eksploitasi, alienasi, dan konflik kelas direpresentasikan melalui elemen naratif dan visual dalam film.

Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif dengan menerapkan teori kelas sosial Karl Marx. Data utama diambil dari film *The Kitchen* berupa dialog, adegan, serta elemen visual yang mendukung analisis. Analisis dilakukan dengan mengidentifikasi relasi produksi, bentuk eksploitasi, kondisi alienasi, serta konflik kelas yang muncul dalam film.

Hasil penelitian menunjukkan bahwa kelas borjuis dalam film menguasai alat produksi strategis seperti air, lahan dan teknologi, yang digunakan sebagai alat dominasi terhadap kelas proletariat. Eksploitasi tidak hanya terjadi pada tenaga kerja, tetapi juga meluas hingga aspek kehidupan manusia, termasuk komodifikasi kematian melalui sistem *Life After Life*. Selain itu, kondisi tersebut menyebabkan alienasi yang dialami oleh karakter, baik dari hasil kerja, proses kerja, sesama manusia, maupun dari diri sendiri. Ketimpangan ini pada akhirnya memicu konflik kelas yang ditandai dengan munculnya kesadaran kolektif dan perlawanan terhadap sistem kapitalisme.

Penelitian ini menyimpulkan bahwa film *The Kitchen* merepresentasikan ketimpangan kelas tidak hanya sebagai persoalan ekonomi, tetapi juga sebagai fenomena yang melibatkan dimensi spasial, teknologi, dan ideologi yang saling berkaitan dalam mempertahankan dominasi kelas borjuis.

Kata kunci : *kelas sosial, Marxisme, eksploitasi, alienasi, konflik kelas, Film*

ABSTRACT

Nuwa, Hironimus. 2026. Social Class Analysis in the Film *The Kitchen* (2023): A Marxist Approach. Undergraduate Thesis. English Literature Study Program. Faculty of Law and Social Humanities. University of Flores. Advisor I: Dr. Fety Surfaifel, S.S.,M,& Marianus Woda Liru, S.S.,M.A.

This study aimed to analyze the representation of social class in the film *The Kitchen* using a Marxist approach. Within the film's narrative, society is depicted as existing in an unequal capitalist system, where the bourgeoisie class holds dominance over resources, technology, and living spaces, while the proletariat class remains in conditions of limitation and dependency. The study sought to uncover how social class structures, exploitation, alienation, and class conflict are represented through the film's narrative and visual elements.

The method used in this study was descriptive qualitative by applying Karl Marx's social class theory. The primary data were taken from the film *The Kitchen* in the form of dialogues, scenes and visual elements that support the analysis. The analysis is conducted by identifying relations of production, forms of exploitation, conditions of alienation, and class conflicts that emerge within the film.

The analysis of the study shows that the bourgeoisie class in the film controls strategic means of production such as water, land, and technology, which are used as instruments of domination over the proletariat. Exploitation occurs not only in labor but also extends to aspects of human life, including the commodification of death through the *Life After Life* system. Moreover, these conditions lead to alienation experienced by the characters from the product of their labor, the process of work, fellow human beings, and even from themselves. This inequality ultimately triggers class conflict, marked by the emergence of collective consciousness and resistance against the capitalist system.

This study concludes that the film *The Kitchen* represents class inequality not only as an economic issue, but also as a phenomenon involving spatial, technological, and ideological dimensions that are interrelated in sustaining the domination of the bourgeoisie class.

Key Words : *Social class, Marxism, exploitation, alienation, class conflict, Film.*

STATEMENT OF ORIGINALITY OF UDERGRADUATE THESIS

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declares that the present Undergraduate Thesis describes original research undertaken for the English Literature Study Program, Faculty of Law and Social Humanities, Flores University of Ende. Any theories, analysis, and research techniques not my own have been acknowledged in the text. Theoretical contributions and analysis in the thesis are my own original work and have not been submitted for any degree in this or any other university. If later it can be revealed that this Undergraduate Thesis contains partly or wholly plagiarized pieces of other's intellectual work of any kind, I will readily accept the sanction established by the university on the matter.

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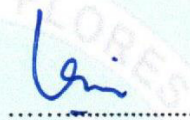
THESIS LEGITIMATION

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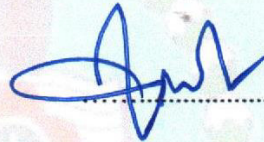
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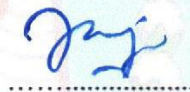
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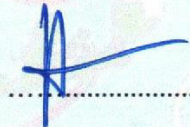
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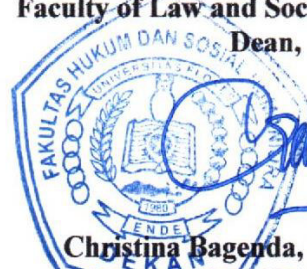
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MOTTO

**“Don’t give up just because you’re tired. stop only
when you’re finished”**

Romi Nuwa

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With humility, I realize that this undergraduate thesis is far from perfect. Therefore, I sincerely welcome any constructive criticism and valuable suggestions for future improvement. Hopefully, this work may contribute meaningfully to academic discourse and serve as a beneficial reference for further studies.

Ende, January 2026

The Writer

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