

DEPICTION OF SOCIAL CLASS IN BONG JOON-HO'S *SNOWPIERCER* (2013)

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Abstrak

Penelitian ini mengeksplorasi penggambaran kelas sosial dalam film *Snowpiercer* (2013) melalui lensa teori Karl Marx dan Guy Standing. Kelas sosial, yang didefinisikan sebagai pengelompokan individu berdasarkan kekayaan dan status yang sama dalam hierarki masyarakat, berfungsi sebagai fokus utama. Analisis ini mengacu pada dialog dan gambaran visual dari film untuk mengeksplorasi bagaimana kelas-kelas ini digambarkan dan interaksinya dianalisis. Kaum borjuis, yang diwakili oleh kaum elit, kaum salariat, dan kaum profician, mempunyai kekuasaan dan hak istimewa yang signifikan dalam masyarakat yang terstratifikasi di kereta api. Sebaliknya, kaum proletar—yang terdiri dari kelas pekerja, precariat, pengangguran, dan kelompok terpisah—terpinggirkan, menanggung kondisi yang sulit dan terbatasnya akses terhadap sumber daya. Analisis ini menggarisbawahi eksplorasi film terhadap kelas sosial, menyoroti tema-tema kesenjangan dan kondisi manusia dalam latar distopia. Penelitian di masa depan dapat lebih memperkaya pemahaman dengan mengeksplorasi kerangka teoritis alternatif dan analisis komparatif di berbagai media dan genre.

Kata Kunci: kelas sosial, faktor penyebab, kesenjangan, kekayaan, sumber daya.

Abstract

This study explores the portrayal of social classes in the film *Snowpiercer* (2013) through the lenses of Karl Marx's and Guy Standing's theories. Social class, defined as groupings of individuals based on shared wealth and status within a societal hierarchy, serves as the central focus. The analysis draws on dialogue and visual imagery from the film to explore how these classes are depicted and their interactions examined. The bourgeoisie, represented by the elite, salariat, and proficians, wield significant power and privilege within the train's stratified society. In contrast, the proletariat—comprising the working class, precariat, unemployed, and detached—is marginalized, enduring harsh conditions and limited access to resources. This analysis underscores the film's exploration of social class, highlighting themes of inequality and the human condition in a dystopian setting. Future research could further enrich understanding by exploring alternative theoretical frameworks and comparative analyses across different media and genres.

Keywords: social class, contributing factors, inequality, wealth, resources.

A) INTRODUCTION

Social class stems from economic differences among individuals, with the prevailing economic system shaping the hierarchy of power in society. Karl Marx, a prominent Marxist theorist, challenged this system and advocated for a classless society. Marxism criticizes a social structure that allows the wealthy to thrive while the impoverished suffer. As political theorist Friedrich Engels stated, "*The history of all hitherto existing society is the history of class struggles.*" Marxism emerged as a critique of capitalism, which Marx argued favored the bourgeoisie and exploited the proletariat.

Marxism, an ideology developed by Karl Marx during the 19th century, addresses economic, political, and social structures. Marx emphasizes economics as central, impacting politics and society in his theory. He

posits a historical context where economic and political dynamics shape social realities (Bashir et al., 2019).

Marxism emerges as a critique of capitalism, aiming to eliminate social class distinctions and achieve a classless society. Karl Marx argued that capitalism disproportionately benefited the capitalist class at the expense of the proletariat, perpetuating oppression, discrimination, and inequality within the system (Royanian & Elham, 2016).

Marxist analysis begins by examining society through the lens of class dynamics. Marx stated that society is fundamentally divided into two main classes: the bourgeoisie (capitalists) and the proletariat (workers). These classes are interconnected in a symbiotic relationship where the bourgeoisie rely on the labor of the proletariat to generate profit, while the proletariat depend on wages for their survival. However, Marx argued that

in capitalist societies, the bourgeoisie exploit workers by paying them wages that only cover basic necessities like food and shelter. The proletariat, often unaware of this exploitation, may believe their employers act in their best interests. The bourgeoisie, influenced by ideology, commodify the proletariat, viewing them merely as instruments to achieve their own goals.

Marxist theory also identifies the proletariat as having revolutionary potential, though not all members of this class are revolutionaries. This perspective suggests that social class dynamics play a crucial role in shaping the development of human societies.

Karl Marx's theory of social class has been further developed by Guy Standing, who identifies seven classes based not only on income but also on their roles in production and distribution relative to the state. At the top is the 'elite', a group of extremely wealthy individuals. Following them is the 'salaried', comprised of individuals with stable full-time employment in corporations, government agencies, and public administration. The next class is the 'professionals', combining professionals and technicians. Below them is the traditional 'working class'. Beneath these groups is the expanding 'precarious', consisting of individuals facing job insecurity and weak ties to capital. The final two classes are the 'unemployed', those not part of the workforce, and the 'detached', those excluded from society.

According to Johnson (2016), Standing's theory offers a useful framework for examining social class in literary works. This study utilizes Standing's theory along with Karl Marx's theory to investigate the portrayal of social class in Bong Joon Ho's film, *Snowpiercer* (2013).

Snowpiercer (2013) is selected for this study because it examines socio-economic issues by categorizing individuals based on their economic status. Set in 2031, this science fiction dystopian film depicts humanity's struggle for survival aboard a perpetually moving train during a post-apocalyptic ice age. The train houses the remnants of humanity after a failed attempt to halt global warming has frozen the earth. The passengers are split into distinct groups: the proletariat in the train's tail section and the bourgeoisie in the front. The tail section is cramped, miserable, and unfit for human habitation, with occupants subsisting on protein bars made from cockroaches. In contrast, the front section offers a high quality of life, with comfortable accommodations and good food. The bourgeoisie, who have more control over the train, continually oppress the proletariat, forcing them to comply with their demands. This dynamic illustrates how economic factors shape social class.

There have been previous studies related to social class and *Snowpiercer* (2013). The first study, conducted by Smith & Widyaningrum (2021), titled "The Circus and Circus' Performers Existence in The Greatest Showman Movie: A Marxism Study," aimed to expose the discrimination faced by P.T. Barnum and his lower-class circus performers, reveal why the upper class despised Barnum's circus, and discover the impact of this discrimination. The researchers employed Karl Marx's Marxism theory and collected data by repeatedly watching the movie and taking notes on relevant content.

The second study, "Not All are Aboard: Decolonizing Exodus in Joon-ho Bong's *Snowpiercer*," conducted by Lee & Manicasteri (2018), interpreted *Snowpiercer* as a political allegory. By comparing *Snowpiercer* (2013) to Danny Boyle's *Sunshine* (2007) and Christopher Nolan's *Interstellar* (2014), the researchers argued that *Snowpiercer* highlights the limitations of technocratic environmentalism and its concealment of the links between ecological degradation, capitalist development, and colonial domination. They discussed Bong's film within the context of autonomist Marxist and postcolonial narratives of social dominance and change, questioning whether modern political economics has rendered recent liberatory tactics outdated.

However, there is a gap in the existing literature regarding the application of diverse theoretical frameworks to the study of social class in literature. Although Marxism has traditionally focused on the bourgeoisie and proletariat, society and the class system have evolved, leading to the emergence of new social classes. Therefore, it is necessary to investigate how other theoretical frameworks can enhance the understanding of social class in literature. Additionally, there is a lack of studies that utilize both Marx's and Standing's theories to analyze the depiction and representation of social class in *Snowpiercer* (2013). Addressing this gap can provide a more comprehensive understanding of how *Snowpiercer* (2013) illustrates the complexities of social class.

Snowpiercer (2013) is a compelling subject for examining social class from a Marxist perspective due to its rich visual and narrative elements. The application of Karl Marx's and Guy Standing's theories provides an ideal framework for uncovering the film's socioeconomic themes. Based on the background, this study aims to describe the depiction of social class in *Snowpiercer* (2013).

METHOD

The primary data source for this study is the film *Snowpiercer* (2013), directed by Bong Joon-ho and released on Prime Video. The author gathered relevant data from the film's dialogues and scenes to facilitate the analysis. Data collection involved examining the characters' actions and dialogues, which are presented as sentences and visual imagery to analyze their significance in portraying social class dynamics. The study employs document analysis through close viewing and reading, following the steps of Watch – Read – Note.

The author uses Karl Marx and Guy Standing's theories to analyze the data, and the results are presented descriptively. The data analysis process involves:

1. Watching *Snowpiercer* (2013) and understanding the plot.
2. Classifying and describing scenes related to the topic.
3. Answering the research question using the collected data and the TEEL (Topic – Elaboration – Evidence – Link) method.
4. Drawing conclusions based on the collected data and analysis.

RESULT AND DISCUSSION

This section discusses how *Snowpiercer* (2013) portrays social class. Karl Marx divides the social class system into two primary categories: the bourgeoisie and the proletariat. However, Guy Standing offers a more nuanced classification. Within the bourgeoisie, he includes the elite, the salariat, and the proficians, while the proletariat consists of the working class, the precariat, the unemployed, and the detached. Standing's detailed breakdown reflects the complexity and diversity of contemporary society, which resembles the distinct class hierarchy depicted on the train in *Snowpiercer* (2013) during the post-apocalyptic ice age in 2031.

1. The Bourgeoisie

The train's front section accommodates the bourgeoisie, depicted as the dominant class wielding power and wealth to sustain their status and exploit the proletariat. *Snowpiercer* (2013) provides a detailed portrayal of the bourgeoisie through an analysis of the elite, salariat, and proficians, categories delineated by Guy Standing.

a) Elite

Standing (2011) describes the elite as exceptionally affluent individuals with similar social and economic origins, who command the majority of financial resources and wield significant power and

influence to safeguard their untouchable status. In *Snowpiercer* (2013), the elite are depicted as possessing wealth, knowledge, and extensive social networks. They benefit from numerous privileges, such as influencing governmental policies and decisions, exemplified by characters like Wilford and the affluent passengers residing in the front section.

01:08:40	-->	Video	"His early dreams
01:08:57		Narator	were realized
			when he founded
			his transportation
			empire... the
			Wilford
			Industries."
01:09:35	-->	Teacher	"But Mr. Wilford
01:09:38			knew something
			they did not."
01:09:45	-->	Teacher	"Mr. Wilford
01:09:53			knew that CW7
			would freeze the
			world. So what
			did the prophetic
			Mr Wilford
			invented? To
			protect the chosen
			from that
			calamity?"
01:09:53	-->	Students	"The Engine!"
01:09:55			

The elite are characterized by their superior wealth, knowledge, and social networks compared to other classes. In *Snowpiercer* (2013), the narrative delves into Wilford's background, revealing his lifelong passion for trains and his ambition to create a luxurious locomotive that would annually circumnavigate the globe. The line "His early dreams were realized when he founded his transportation empire... the Wilford Industries" highlights Wilford's early success, which enabled him to gain considerable wealth, wield influence globally, and access resources and connections that distinguish him from others. Additionally, the statement "But Mr. Wilford knew something they did not. Mr. Wilford knew that CW7 would freeze the world" exposes Wilford's advanced understanding of CW7, an artificial cooling substance believed by world scientists to mitigate global warming but which Wilford foresaw would trigger a global freeze instead. This knowledge ultimately prepared him for the apocalyptic event that reshaped the world and solidified his position among the elite.

01:44:20 -->	Wilford	"We need to
01:44:33		maintain the
		proper balance of
		anxiety and fear...

*chaos and horror
in order to keep
life going. If we
don't have that,
we need to invent
it."*

Wilford's role as the creator and leader of the train makes him the most powerful figure aboard. He seeks to maintain control and uses manipulation to uphold the current social structure. In the tail section, he instills fear and hopelessness as a tactic to prevent any challenges to his authority. This involves using violence to suppress rebellion and reinforcing the idea that the elite are untouchable, ensuring that the social order remains intact to sustain life on the train. For example, Wilford manipulates the economic system to create scarcity in the tail section, fueling despair among its passengers. His remark, *"If we don't have that, we need to invent it,"* reveals his strategy to maintain control over the existing social hierarchy, emphasizing his dominance within the elite class in the rigid social system aboard the train.



Picture 1 Wilford eating steak

Throughout *Snowpiercer* (2013), Wilford's actions illustrate his efforts to maintain control over the train, ensuring the dominance of the elite classes. His management of resource distribution enables wealthy passengers to effortlessly access luxuries. One scene depicts Wilford dining on steak in front of Curtis, a passenger from the tail section, underscoring Wilford's elite status marked by wealth and power. The portrayal of Wilford's wealth is evident as he consumes steak accompanied by wine, using fine cutlery in a luxurious setting. This particular scene, depicted in Picture 1, features bright lighting, grand furniture, and Wilford in pajamas, conveying a sense of comfort and symbolizing his prosperity and elevated social standing. The camera's gradual entrance into the room emphasizes the luxury of the surroundings.



Picture 2 The wealthy passengers at the dining area

Additionally, the wealthy passenger section is furnished with luxurious amenities, such as a dining area with excellent service, designed to provide comfort and meet their needs. In Picture 2, wide shots capture the spacious dining area and the well-dressed passengers. The area also features large windows offering views of the outside scenery and bright lighting that enhances the luxurious atmosphere. This visual representation effectively highlights the wealth and privilege of the wealthy class.

b) Salarialat

The salariat consists of individuals employed full-time in stable positions within corporations, government agencies, and public administration (Standing, 2011). Standing highlights the salariat's positional advantages, such as job security and a strong professional identity. In *Snowpiercer* (2013), the depiction of the salariat is implicit, with certain train passengers embodying characteristics associated with this group, although they are not explicitly categorized as such. These individuals occupy the middle section of the train, distinct from the luxury of the front section and the deprivation of the tail section, reflecting a middle-class lifestyle characterized by relative economic security and social status. Examples include security personnel and high-ranking officers aboard the train.



Picture 3 A soldier punched a passenger

Job security sets the salariat apart from other classes aboard the train, ensuring they can fulfill their roles without fear of losing their positions, thus providing a sense of stability. For instance, security personnel play

a vital role in maintaining order and enforcing regulations on the train. Their presence guarantees stability, prevents chaos, and safeguards the safety and comfort of the front section. Given the authority to use force, they demonstrate their indispensable role within the train. In Picture 3, a rebellion erupts among tail passengers, prompting security personnel to respond by apprehending and threatening one of the passengers with lethal force. This incident underscores their ability to enforce order decisively, even through violence. As long as the social class structure of the train remains intact, their positions remain secure, reflecting their support from the train's leadership.



Picture 4 High-ranking officer

In addition to their stable employment, the salariat also enjoys a robust professional identity that is closely tied to their job roles and responsibilities, garnering social recognition. For instance, Fuyu, a Japanese officer aboard the train, though a relatively minor character, embodies the characteristics of the salariat. Fuyu's job security is evident in his consistent presence throughout the film, even during moments of crisis. His association with Minister Mason, Wilford's representative, underscores his elevated social standing within the train. Fuyu's professional identity as an officer is visually reinforced through his attire, as depicted in Picture 4, where he is shown wearing a military-style uniform complete with a hat and gloves, symbols of authority. The immaculate uniform signifies discipline and professionalism, enhancing his identity as a dedicated officer responsible for upholding the train's stringent rules.

c) Proficians

The proficians are individuals possessing a blend of technical and professional skills highly sought after in today's economy (Standing, 2011). They are known for their capacity to provide diverse and valuable skills across multiple sectors. According to Standing (2014), proficians typically work as self-employed individuals, earning substantial incomes but often operating outside conventional legal frameworks. They epitomize the dualities inherent in modern work: offering

freedom and flexibility, yet frequently engaged on a project-by-project basis rather than enjoying stable employment. Consequently, proficians lack job security and consistent benefits. Nonetheless, they can attain social recognition and substantial earnings due to their expertise and professional accomplishments.

00:09:19 -->	Curtis	"Nam Koong
00:09:25		Min Soo. He's a security expert."

In *Snowpiercer* (2013), Namgoong Minsu embodies the characteristics of the profician class, distinguished by specialized skills and expertise despite lacking stable employment. Namgoong serves as a security specialist who designed the train's security system, showcasing his advanced education and proficiency in security technology critical to the train's functioning. Despite being imprisoned, Namgoong's skills prove essential, particularly when Curtis seeks his assistance in unlocking the gates separating the train's compartments. This underscores Namgoong's valuable and sought-after skills, even in the absence of consistent employment.

01:33:34 -->	Namgoong	"I want to open a door. But not this one. That one. The one that leads to the outside."
01:33:52		
01:35:40 -->	Namgoong	"Kronol is the first... highly flammable chemical. A spark and boom! Basically, it's a fucking bomb. I not only store these to get high, but to blow that gate."
01:44:42		

Moreover, Namgoong's character exemplifies the proficians' emphasis on the importance of freedom. Like others in his class, the proficians possess valuable knowledge and skills, and Namgoong is no different. He believes that opening the gate to the outside world could lead to a better future, having noticed the gradual thawing of the ice. This reflects his yearning for freedom, a trait common to the profician group. His drive is fueled by his technical expertise, as seen in his remark, "Basically, it's a fucking bomb. I not only store these to get high but to blow that gate," highlighting his in-depth understanding of how to break through obstacles.



Picture 5 Namgoong inhaled Kronol



Picture 6 Kronol used by the wealthy passengers

Namgoong finds himself confined to the prison section because of his dependence on *Kronole*, an illegal drug, despite its recreational use among the rich passengers in the front section. Namgoong's addiction illustrates his link to the elite lifestyle. It likely started during his role as a security system specialist, hinting at his former residence in the front section. His access to *Kronole* underscores his status as a member of the profician class, emphasizing their tendency to prioritize freedom despite occasionally transgressing laws.



Picture 7 Namgoong holds the extinct cigarettes

The moment when Namgoong smokes a cigarette offers deeper insight into his character and status as a profician. Despite cigarettes being extinct for a decade, his ability to acquire one implies that he has access to resources that are beyond the reach of most passengers. This access to such a rare item highlights his privileged position, emphasizing the profician's role as someone with a substantial income.

2. The Proletariat

The working class within *Snowpiercer* (2013) is depicted through the passengers residing in the harsh conditions of the tail section. These individuals endure severe challenges for survival due to the exploitation of resources by the bourgeoisie. To delve deeper into the portrayal of the proletariat, this analysis utilizes Guy Standing's classification, examining not only the working class but also the precariat, the unemployed, and those who are detached from the social structure.

a) Working Class

Guy Standing categorizes the working class as consisting of manual workers, including the working poor typically engaged in manual or industrial labor. This group has diminished influence in the labor market and cannot shape political agendas or exert pressure on capital for advancement (Standing, 2014).

00:36:57	Paul	"It's used to be automatic, but it's hard when it extinct. They ain't coming back, so now I gotta do it. Manually."
-->		
00:37:11		
00:37:32	Curtis	"You've been alone this whole time?"
-->		
01:37:33		
00:37:34	Paul	"Alone. In the zone."
-->		
00:37:38		
00:38:24	Curtis	"All this time, we've been eating this shit?"
-->		
00:38:26		
00:38:26	Paul	"I eat them too, you know? Every single day."
-->		
00:38:30		

Paul, employed in the manufacturing sector of protein blocks, embodies the working class in *Snowpiercer* (2013). This group is depicted as enduring challenging conditions and oppression from the elite class. Paul works under difficult circumstances and remains isolated in his section for extended periods. He maintains and repairs machinery while processing protein blocks alone. His statement, "It used to be automatic, but it is hard when it goes extinct. They ain't coming back, so now I gotta do it manually," illustrates that as machinery breaks down, Paul must manually perform tasks because the officers from the front section no longer attend to repairs. He lacks control over the situation and the ability to request improvements.

Additionally, it is revealed that the protein blocks are composed of insects. During Paul's conversation with Curtis, "I eat them too, you know? Every single day," it becomes evident that both tail section passengers and Paul consume these protein blocks. These experiences underscore the exploitation faced by the working class.



Picture 8 The condition of the manufacturing section

Snowpiercer (2013) vividly portrays the manufacturing section in Picture 8. This area appears extremely cramped and packed with processing machinery. The dim lighting casts a somber atmosphere over Paul's workplace. The scene is dominated by cold shades of gray that intensify the sense of discomfort. Mechanical parts clutter his surroundings, and he is dressed in worn-out attire, emphasizing his tough labor and lack of professional recognition. In one scene, Paul struggles to manually operate machinery by grasping onto a handle above his reach. He is forced to run and jump to access it, indicating that the machinery was not designed for manual operation.

b) Precariat

In *Snowpiercer* (2013), the precariat is depicted as individuals from the tail section of the train who recognize that their current circumstances provide no opportunities for the future. Characters like Curtis exemplify the precariat, residing in the train's impoverished tail section. He faces mistreatment and is denied access to resources by the elite class residing in the front section. Their experiences resonate with Guy Standing's concept of the precariat.

00:10:52 --> 00:10:56	Curtis	"We control the engine, we control the world. Without that, we have nothing."
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Curtis, hailing from the tail section, takes charge of the uprising against Wilford. He is portrayed as the initial character to grasp the oppression and advocate for change, symbolizing his precarious position and aspiration for advancement. His statement, *"Without that, we have nothing,"* presumably refers to the engine or the front section, where essential economic resources such as food, water, and other necessities are housed. Curtis acknowledges his inability to reach these resources, driving his determination to improve their circumstances.

01:29:27 --> 01:29:36	Curtis	"You know what I hate about myself? I know what people taste like."
01:30:07 --> 01:30:15	Curtis	"And some men with knives came. They killed her and took the baby."
01:31:28 --> 01:31:30	Curtis	"And I was the man with the knife."

Additionally, Curtis is deeply affected by the trauma of having killed a woman during the cannibalism period in the tail section. His forced involvement in cannibalism highlights the intense struggle and desperation for survival in an environment marked by exploitation and a lack of social protection. Even years later, Curtis is still haunted by this experience, as reflected in his statement, *"You know what I hate about myself? I know what people taste like."* This emotional burden, stemming from his harsh living conditions, drives his determination to reach the front section. It underscores his persistent sense of insecurity and the realization that staying in the tail section offers no hope for the future.

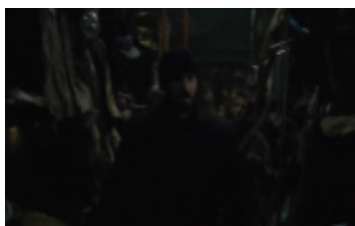
01:51:03 --> 01:51:30	Wilford	"The space only allows for a very small person. Young children under 5. The engine lasts forever but not to all of it's parts. That piece of equipment went extinct recently. We needed a replacement. Thank goodness the tail section manufactured us a steady supplies of kids. So we can keep going manually."
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Timmy's character symbolizes the precariat through his experience in child labor. Wilford forces Timmy to work on the engine, a task that requires manual replacement of parts. His work is likely complex and lacks sufficient safety measures. As a child laborer, Timmy has minimal access to education or opportunities for personal growth. This situation exemplifies the precariat, as individuals in this group are unable to

specialize or develop their skills. Furthermore, his role is temporary; Wilford states, *"The space only allows for a very small person. Young children under 5,"* highlighting that Timmy will outgrow the job, further reinforcing the idea that those in temporary employment are part of the precariat.

00:25:35 --> 00:25:39	Tanya	"I'm going to the front and I'm gonna make that bitch sorry she put a hand on my boy."
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Tanya, Timmy's mother, is another passenger from the tail section who embodies the precariat in *Snowpiercer* (2013). Her representation of the precariat becomes evident through her lack of control when Wilford takes Timmy without her consent. This event highlights her inability to influence her own life and her powerlessness—key traits of the precariat. Afterward, she is shown in a state of emotional distress from the loss of her child, with her stress and anxiety mirroring the experiences of those in unstable situations. Tanya's desperation drives her to join the rebellion led by Curtis. Her statement, "I'm going to the front and I'm gonna make that bitch sorry she put a hand on my boy," reflects her insecurity and desperation, stemming from her precarious circumstances after losing her child. Her decision to challenge Wilford's authority through rebellion underscores the precariat's distrust of those in power.



Picture 9 Curtis in the tail section

Furthermore, the portrayal of the precariat in *Snowpiercer* (2013) is evident in their living conditions. Curtis resides in exceptionally harsh environments marked by overcrowding, inadequate food made from insects, and a total lack of healthcare. The tail section is depicted with dim lighting, evoking a sense of oppression. The absence of natural light and windows further underscores the dire living conditions and the sense of isolation. Their lives epitomize the precarious existence of the precariat.

c) Unemployed

According to Guy Standing, the unemployed are individuals who are without work for periods and depend solely on social services. This group includes those actively searching for jobs but facing challenges due to economic shifts and limited opportunities. Even if they secure employment, it is often temporary. Limited income means the unemployed struggle to afford necessities like housing, food, and healthcare, resulting in poverty.

00:04:53 --> 00:04:53	Soldier	"Are there any violinists here? Raise your hand."
00:05:24 --> 00:05:30	Gerald	"My wife and I played violin in the Boston Symphony Orchestra. I was first chair."
00:05:36 --> 00:05:41	Soldier	"You, follow me. Leave your belongings, we just need your hands."
00:05:41 --> 00:05:42	Gerald	"Both?"
00:05:43 --> 00:05:44	Soldier	"Yes, both hands."
00:05:45 --> 00:05:48	Gerald	"My wife Doris plays beautifully. Better than me, even."
00:05:48 --> 00:05:50	Soldier	"They just need one person."

The unemployed class in *Snowpiercer* (2013) is exemplified through the circumstances and experiences of tail section passengers like Gerald and Doris. Gerald's remark, *"My wife and I were violinists in the Boston Symphony Orchestra,"* underscores their previous professional careers, indicating their past employment. However, following the post-apocalyptic ice age and economic shifts, they were relocated to the tail section, where they have lived for years without being able to use their skills. They rely on minimal services provided for tail passengers, such as protein blocks for sustenance and cramped living conditions overseen by Wilford. In one scene, when a soldier announces the front section's need for a violinist, Gerald and Doris step forward, actively seeking employment. This moment illustrates the characteristic of the unemployed, eager to secure work.

d) Detached

The term "detached" refers to individuals who are homeless and marginalized by society (Standing, 2011). These individuals typically have restricted social connections and feel disconnected and isolated from society, often due to mental health issues, addiction, or other social disadvantages. This group includes those enduring prolonged homelessness without access to adequate social support services, living in severe poverty.



Picture 10 Man with kronoles



Picture 11 Yona is under the influence of Kronole and alcohol

Snowpiercer (2013) depicts the story of the detached with minimal screen time, yet their presence significantly contributes to exploring this marginalized group. Characters like the man with *Kronole* and Yona embody the detached. The man with *Kronole* appears in a scene where Curtis uncovers a box full of *Kronoles*. Suddenly, the man emerges from a tank covered by a tattered cloth, his expression peculiar and unsettling. As depicted in Picture 10, his wide-open eyes convey instability possibly due to drug influence. He resides in an old barrel distanced from the tail passengers' bunk beds, highlighting his isolation from society and extremely impoverished living conditions. His immediate reaction upon seeing Curtis with the *Kronole* box underscores his strong addiction. The dim lighting intensifies the sense of oppression, accentuating his secluded and desperate situation.

Yona's character also illustrates profound isolation. She is discovered deeply asleep inside a locker within the prison section, confined due to her addiction to *Kronole*, a prohibited substance on the train. Throughout the film, Yona is frequently depicted in a crouched position, struggling to walk or stand upright, indicative of the severe effect of her addiction. In Picture 11, Yona is shown lying down after consuming numerous *Kronoles* and alcohol, portraying her deteriorating mental state. The overhead camera angle creates a sense of detachment, highlighting her vulnerability and seclusion. This perspective can symbolize societal judgment, underscoring her marginalized status. The prominently placed alcohol bottle further underscores her dependency on substances. Moreover, Yona displays signs of

psychological instability and is portrayed as possessing clairvoyant abilities, often foreseeing future events.

The men with *Kronole* and Yona evoke feelings of disdain and suspicion from others, indicating their marginalization due to their unconventional behavior. Their situations embody the traits associated with the detached, as described by Guy Standing. According to Standing, the detached occupy the lowest rungs of society, causing discomfort to those in higher classes merely by their presence, regardless of their actions. In *Snowpiercer* (2013), the detached are victims of oppression, lacking access to resources, support, and acceptance within the train's social hierarchy. Their marginalization mirrors broader societal themes of how individuals with mental health challenges or addiction issues often face stigma and social exclusion.

CONCLUSION

Based on the analysis of *Snowpiercer* (2013) and its portrayal of social classes, it is evident that the film clearly illustrates the stark divisions and inequalities within its dystopian society. Through characters like Curtis, Namgoong, and Yona, representing various facets of the proletariat including the working class, precariat, and detached, the film underscores the harsh realities faced by those marginalized in a rigidly stratified train society. The bourgeoisie, represented by figures such as Wilford and the elite passengers in the front sections, wield power, privilege, and control over resources, contrasting sharply with the struggles and oppression experienced by those in the tail section.

Moreover, the depiction of the salariat and proficians adds layers to the understanding of class dynamics, showing how different occupational roles and economic statuses shape individuals' experiences and opportunities within the confined world of the train. The film's narrative and visual elements, from the cramped tail section to the luxury front section, illustrate the theory of Karl Marx and Guy Standing on social class and economic disparity.

Snowpiercer (2013) serves as a powerful critique of societal inequality to explore themes of class struggle and exploitation. By examining how each class is represented and the dynamics that govern their interactions, the film invites reflection on broader issues of social justice and economic disparity in today's society..

SUGGESTION

This study examines *Snowpiercer* (2013) through the lenses of Karl Marx and Guy Standing, each offering distinct frameworks for understanding social class. Marx's division into bourgeoisie and proletariat and

Standing's classification into seven distinct classes provide the foundation for this analysis. Future research could expand on this exploration by integrating diverse theoretical perspectives, methodologies, and literary texts. While this study focuses on Marxist analysis, future studies could explore alternative theories like Max Weber's social stratification theory. Moreover, employing mixed-method approaches blending qualitative and quantitative analyses could enrich insights into social class dynamics. Exploring other post-apocalyptic or dystopian narratives beyond *Snowpiercer* (2013) could also deepen understanding, as could comparative studies across different genres, revealing varied societal influences on depictions of social class. Such investigations offer to enhance comprehension of these themes across diverse contexts.

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