

## CHAPTER V

### CONCLUSION

#### 5.1 Conclusion

This study analyzed the portrayal of social class and proletariat struggle in the 2023 film *Wonka* using Karl Marx's Marxist theory. The analysis identified two major social classes: the bourgeoisie, represented by figures such as Mr. Slugworth, Mr. Fickelgruber, Mr. Prodnose, and Mrs. Scrubbit, and the proletariat, represented by Willy Wonka, Noodle, and the laundry workers. The bourgeoisie characters are shown to dominate not only the economy but also the social and legal structures of the city, exercising control over labor, monopolizing the market, and exploiting the lower class for profit. This is particularly evident in their use of domination, where power is maintained through bribery, market manipulation, and suppression of small competitors.

The research uncovered that the proletariat struggle in *Wonka* unfolds through multiple forms of resistance, which collectively drive the narrative toward class confrontation and transformation. The first form of struggle is shown through the growing awareness of systemic injustice, particularly as Willy begins to recognize how capitalist structures limit freedom and opportunity. This awareness leads to acts of rebellion and solidarity, where characters like Willy, Noodle, and the laundry workers support one another in resisting the oppressive control of the bourgeoisie. Eventually, their struggle escalates into direct confrontation, exposing the chocolate cartel's exploitation and corruption to the public.

Among these various forms of struggle, the solidarity among the oppressed characters stands out as the most dominant. It is through collective resistance not individual rebellion alone that the characters successfully challenge the capitalist order. Their unity reflects Marx's vision

of class consciousness, where the proletariat must act together to dismantle oppressive structures.

Ultimately, the film presents the abolition of class as the resolution to the conflict. Willy's success in reclaiming control over his production and operating freely outside of the bourgeois-dominated market symbolizes the triumph of the working class. The conclusion affirms Marx's belief in the possibility of a classless society, where the means of production are no longer controlled by a powerful elite, and where justice and equality are accessible to all.

Thus, *Wonka* serves not merely as a work of fantasy, but as a cultural critique that reflects and critiques the capitalist power structures still relevant in modern society. This study demonstrates that Marxist literary analysis can reveal how film can both entertain and enlighten, offering insight into ongoing struggles against exploitation and inequality.

## **5.2 Suggestion**

Based on the results of this research, the writer suggests that future studies can expand the discussion of social class portrayal in literature and film by applying different critical approaches, such as cultural studies, feminism, or postcolonial theory, to reveal other dimensions of social inequality. Since this research only focused on the analysis of the bourgeoisie and the proletariat in *Wonka* (2023) using Marxist theory, future researchers may analyze similar issues in other films or literary works to enrich the understanding of class struggle across genres and contexts.

For students of English literature, this research is expected to be a useful reference in analyzing the representation of social problems in popular culture, particularly when using Marxist

criticism. By applying this approach, students can develop critical awareness of how films and literature reflect social realities and ideological conflicts.

Practically, the results of this research may provide insights for filmmakers and writers in presenting narratives that highlight issues of social inequality, oppression, and resistance. Such representations can contribute to increasing public awareness of class divisions and encourage audiences to reflect on contemporary issues of justice and equality.

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