

The Representation of Social Class Inequality in Snowpiercer (2013) through a Marxist Perspective

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Abstract: An inseparable part of real life is social class division which relates to how society is structured based on class. This class division is classified by Karl Marx into two categories: proletariat or lower class and bourgeois or upper class. Literary works like films as depictions of real life conditions and societal problems have an important role in society. One of the films that reflect social class issues is Snowpiercer, released in 2013, by Bong Joon Ho, which is a post-apocalyptic film about a train with its passengers divided according to their social class. This study's objective is to analyze the inequality of social classes in Snowpiercer through the selected monologues and dialogues of the characters by applying Marxist theoretical lens using a qualitative descriptive method. From the analysis of each data, Snowpiercer presents social class inequality between the lower and upper classes inside the train through its characters' monologues and dialogues that include inequality in access to resources, different power relations, and exploitation that leads to resistance of the lower class to seek equality. This study's findings indicate that Snowpiercer acts as a mirror to real social problems that humans face rather than as mere entertainment.

Keywords: Bourgeoisie, Inequality, Marxism, Proletariat, Snowpiercer

INTRODUCTION

Literature is one of the important aspects of human life. Consists of works created through the imagination of writers or human creativity in observing the real world around them, literature serves as a tool for humans to express themselves, to engage in self-reflection, and to critique reality from their own perspectives (Azzahra & Washadi, 2023; Sihombing, 2026). Literary works are often viewed as mere entertainment, but they can also serve as a means for people to represent the values of real life and also have an educational function through their extrinsic elements, which reflect the spirit of their time (Ridwan, 2024; Alia, 2021). It means that literary works also depict social contexts such as culture, history, economics, and politics at a specific time, implying that literature continues to evolve over time (Salamah & Noviarini, 2026). Furthermore, this also indirectly indicates that literary works can generate knowledge that can be linked to various other specific fields of study, ranging from sociology to religion (Qotrunada et al., 2022).

Through stories, characters, conflict, and moral lessons or messages, literature can provide a clear picture of real human social life, which consists of a wide variety of issues, including social inequality, social class, power, gender issues, and intergroup relations within a society. Thus, literary works can be seen as a mirror for human life to reflect upon,



as they depict the complex social structures and issues that actually exist (Ananti, 2024). Therefore, literary works can serve as a means for people to better understand the issues around them. Literature also serves as a means to foster critical thinking and human creativity, enabling readers to discover and comprehend the connections and intended meanings within literary works rather than merely enjoying literature as mere entertainment (Cimermanova, 2023). This is why a literary work can be analyzed by using specific theoretical approaches to reveal its meaning.

In today's culture, with technology advancing at an increasing rate, film can be viewed as a form of modern literature that continues to evolve and remains popular among the general public (Prayogo & Muharudin, 2025). Film itself can be defined as a form of literary work or communication medium presented in an audiovisual format to convey specific messages as a source of information and education for audiences (Nugraha & Eriend, 2024). Although it relies on evolving audiovisual media, film continues to preserve the narrative essence of complex themes, multilayered characters, symbolism, internal and external conflicts, and a structured plot, thereby producing a social reality that is more vivid than written text (Pasopati et al., 2024). One of the social realities in human life is the existence of social classes. Social class is the division of society into several strata with their own interests that arise due to differences in economic ownership, power, and access to better services (Zuraidah, 2022). One of the social realities that films frequently capture is the existence of social class. Social classes arise due to economic factors related to the ownership and lack of ownership of the means of production and social relations in production that involve the creation of a diverse workforce, leading to inequality. In today's competitive society, social class differences are evident in lifestyle and access to resources.

To more deeply understand issues related to social class in films, Marxist theory can be employed. Marxist theory is a framework developed by Karl Marx, a highly influential thinker, to critique the capitalist system, which is viewed as exploitative and exacerbating economic inequality (Fitriyah, et al., 2024; Suseno, 2025). In Marxist theory, society is divided into groups consisting of the proletariat and the bourgeoisie, with the main difference between the two being their ownership of capital and the means of production (Hendriwani, 2022). The bourgeoisie class is capitalist class which owns capitals and tools for production, enabling it to employ the proletariat, the working class that lacks money or tools so that class must rely on labor to earn money and survive under the capitalist system that the relationship between the two classes is exploitative (Faran & Heriyanti, 2023; Lubis et al., 2025). Capitalism itself can be defined as a system in which wealth and the products of production are fully controlled to maximize profits while disregarding the workers'

welfare (Firdaus, 2025). The mechanism of capitalism itself can only keep going with continuous exploitations (Tohis & Habibie, 2023). This is why Marx believes that the well-being of the proletariat could only be achieved if capitalism is replaced, otherwise, the proletariat would eventually rebel in order to seek justice (Hendriwani, 2022).

Marx argued that the capitalism does not simply influence the economy, but also shapes the social, political and legal systems within society, as a country's legal policies are seen as tending to favour the interests of the upper class to those who more hold on to the capitalism thereby compounding the social inequality (Lubis et al., 2025). This is why Marxist theory can help us to examine social structures influenced by various fields, including politics. Consequently, Marxist theory is a relevant framework for analysing films that depict or represent social inequality and class disparities.

In the world of cinema, social issues are depicted through narrative elements such as dialogue, visuals and scenes. It is these narratives and visuals that subsequently highlight the differences in lifestyle and power among the characters. One film that clearly reflects this is *Snowpiercer*, released in 2013, which was originally adapted from a novel written by Jacques Lob, *Le Transperceneige*. Bong Joon Ho, a South Korean director who frequently explores social, political, and economic themes, such as poverty and economic inequality in his works, directed the film. The film is set in a post apocalyptic, snow covered world caused by a failed experiment that froze the planet. There are several groups of humans who have managed to survive, but they are forced to live inside a train where there is a strict division of social classes.

The structure of the train itself can also be seen as an illustration of differences in class positions. The closer a carriage is to the front of the train, the higher the class of the passengers. This is why the lower class in *Snowpiercer* struggles to survive in the filthy, stuffy tail section when the upper class in the front section can live in complete luxury which is undeniably better than what the lower class gets. The fact that the two groups' living conditions are so different despite being in the same train is nowhere near fair. Another thing about the film is the depiction of conflict between these two groups, where the front section passengers try to stay in control while the tail section passengers continue living in an unfathomably filthy condition that eventually leads to a revolution in the name of justice.

Previous studies about this film from a Marxist perspective have shown that the film portrays social class inequality in a variety of ways. A study found social stratification and its impacts in the film through the analysis of the characters' actions, scenes, and several dialogues (Jurana & Abdullah, 2023). Another study examines how the film portrays class struggles in a capitalist society based on the analysis of the characters, narratives, and the

visual symbols within the film (Suandi et al., 2025). Building on these previous studies, this study focuses more specifically on the monologues and dialogues of the film's characters. The objectives of the study itself are to offer a broader perspective regarding social class inequality in *Snowpiercer* through the characters' dialogues and monologues and at the same time provide more understanding about how the film can be used as the representation of the society instead of merely entertainment. Thus, the research question of this study is how social class inequality is depicted in *Snowpiercer* through monologues or dialogues between the characters by using Marxist theoretical lens.

METHOD

A descriptive qualitative method with Marxist approach is employed in this study. Qualitative research is a type of approach in which research findings are obtained without the statistical calculations being used and places a bigger emphasis on how the researcher answers questions related to a phenomenon, perspective (point of view), and meaning (Hammarberg et al., 2016). The descriptive qualitative approach itself is used to represent phenomena as they are without manipulation, with the aim of obtaining a more detailed picture of social phenomena that cannot be obtained through quantitative research methods (Adiningrat & Albina, 2025; Hasan et al., 2025).

The data used in this study consists of selected monologues or dialogues between the characters in *Snowpiercer* that are specifically related to social class issues. These dialogues were selected because they contain meanings related to social class inequality which can further be analyzed through a Marxist theoretical perspective. The film itself, *Snowpiercer*, is the data source of this study. All monologues and dialogues that appear in the film were listed in its entirety in order to identify the ones that are relevant to the issue of social class inequality. The film's subtitles are also used as extra reference to double-check the accuracy of the analysis.

For the interpretation of data, the model based on Miles, Huberman, and Saldana (2014) is used. In the reduction stage, the collected data is selected and simplified. In the data presentation stage, the data is systematically presented in narrative form. The final stage is drawing conclusions or interpretation, which involves formulating answers to the research questions and then interpreting the available data using a Marxist theoretical perspective to identify the components of class inequality present in the film.

For enhancing transparency in the data analysis phase, the table below will present an overview of the matrix used for coding and the category development process employed in this study. The table explains the step-by-step transition from raw dialogue data to four

main analytical categories, which align with the model proposed by Miles, Huberman, and Saldaña (2014) as well as the Marxist perspective.

Table 1. Coding Process

Raw Data Collection	Data Reduction (Key Coding Indicator)	Data Presentation (Assigned Analytical Category)	Conclusion Drawing (Marxist Theoretical Interpretation)
Datum 1: <i>"Those bastards in the front section think they own us. Eating their steak dinner and listening to string quarter."</i>	Hints the difference in forms of food and entertainment between the front and tail section passengers.	Differences in Living Conditions	Shows a big difference in lifestyle between the bourgeoisie who have unlimited access to luxurious foods and entertainment while the proletariat don't even have access to resources.
Datum 2: <i>"Thank goodness the tail section gave us a steady supply of kids, so we can keep going manually."</i>	Hints that children are considered as mere supply for the train's parts for machinery.	Exploitation	Demonstrates the actual dehumanization of laborers (proletariat) to not more than tools meant to maintain the train's operational needs.
Datum 3: <i>"I belong to the front. You belong to the tail Know your place, keep your place. Be a shoe."</i>	There is a visible use of classist metaphors: 'head' versus 'foot' which shows the control of boundaries and roles.	Control and Maintenance of the System	Demonstrates ideological hegemony into the ruling class using language and naturalized by hierarchy to eliminate the desire of the proletariat to rebel.
Datum 4: <i>"All past revolutions have failed because they couldn't take the engine ... This time we take the engine..."</i>	Hints that the tail section passengers plan a concrete, strategic plan to resist against the system.	Resistance	Describes a collective class consciousness that leads to action to overthrow the oppressive system.

RESULTS & DISCUSSION

A number of findings based on the analysis of the film *Snow piercer* as the answer to the research question: how social class inequality is depicted through the characters' monologues dialogues, were obtained. Over the total duration of 126 minutes, data consisting of 12 monologues and dialogues that are centered on social class inequality related to the Marxist perspective are found. These 12 dialogues were selected specifically because they represent the inequality between classes in the train. The 14 data were then categorized into four groups based on the context and what is implied by the characters. The four main categories of the data are: 1) Differences in Living Conditions, 2) Exploitation, 3) Control and Maintenance of the System, and 4) Resistance.

Table 2. Data Categorization

No.	Timestamp	Data	Category
1	00:05:05-00:05:09	Edgar: <i>"Those bastards in the front section think they own us. Eating their steak dinner and listening to string quarter."</i>	
2	01:37:50-1:38:12	Wilford: <i>"I've never been to tail section."</i> Curtis: <i>"Why not? Too dirty for you? Don't want to rub against the vermin of the tail section?"</i> Wilford: <i>"Do you think my station is without its drawbacks? It's noisy, and it's lonely."</i> Curtis: <i>"Right. Steaks. Plenty of room. This wh*re to bring you anything you want. There's not a soul on this train that wouldn't trade places with you."</i>	Differences in Living Conditions
3	00:37:26-00:37:47	Curtis: <i>"Is this why they took you? To make this garbage? Paul? You've been alone this whole time? We're going to the front, come with us."</i> Paul: <i>"But no way! My place here, alright?"</i>	
4	01:51:04-01:51:29	Wilford: <i>"The space only allows for a very small person. Young children under 5. The engine lasts forever but not to all of its 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."</i>	Exploitation
5	00:04:30-00:04:39	Officer: <i>"Hey, you, sit down!"</i> Edgar: <i>"Curtis, sit down."</i> Officer: <i>"I said sit down!"</i>	Control and Maintenance of the System
6	00:17:10-00:17:34	Mason: <i>"In this locomotive we call home, there is one thing, that between our warm hearts and bitter cold. Clothing? Jeans? No, order. Order is the barrier that holds back the cold and death. We must all of us in this train of life remain in our allotted stations. We must each of us occupy our preordained particulate position."</i>	
7	00:18:44-00:19:04	Mason: <i>"I belong to the front. You belong to the tail. When the foot seeks place of the head, a sacred line is crossed. Know your place, keep your place. Be a shoe."</i>	
8	01:38:16-01:38:25	Wilford: <i>"Curtis, everyone has their preordained position, and everyone is in their place except you."</i>	
9	00:10:05-00:10:33	Curtis: <i>"Alright, we are here. Tail section, quarantine section, prison section. Gate, gate, gate. Four seconds when all three gates are open at once. We have four seconds to go through three gates and bust Nam out. If we can get him to cooperate he can take us all the way to the front of the train."</i>	Resistance
10	00:10:58-00:11:11	Curtis: <i>"All past revolutions have failed because they couldn't take the engine."</i> Gilliam: <i>"What are you saying?"</i> Curtis: <i>"This time we take the engine."</i> Gilliam: <i>"Then what?"</i> Curtis: <i>"We kill them."</i>	

11	00:25:36-00:25:39	Tanya: <i>"I'm going to the front and I'm gonna make that b*tch sorry she put a hand on my boy."</i>
12	00:26:36-00:26:41	Edgar: <i>"I've had enough of this protein block bullsh*t."</i> Tanya: <i>"Yeah, this is bullsh*t."</i> Edgar: <i>"I'm hungry!"</i> Tanya: <i>"I want chicken!"</i> Edgar: <i>"We're not gonna sit down for this sh*t!"</i> Tanya: <i>"We want chicken!"</i>

Inside the train in *Snowpiercer*, there is social inequality. Passengers in the front live in luxury, comfort, and abundance of resources, while those in the back must survive under conditions of severe limitations, poverty, and oppression. Based on this, it is clear that the train in this film represents a capitalist society that the relationships between the characters reflect the dynamic of power between the classes of the rulers and the oppressed in accordance with Marxist theory.

Passengers in the train's back (the tail section) represent the proletariat classes, which are the lowest group in the train's social hierarchy. Passengers in the tail section live in tight, dark, dirty, and limited spaces, and their conditions reflect poverty and social oppression. The tail section is a symbol of a class that is suppressed, exploited, and manipulated by a system created by the bourgeoisie due to their limited power. Curtis, one of the passengers in the rear car, is the main character who becomes a natural leader for those around him due to his widespread knowledge of class consciousness. Curtis understands that the circumstances they face are caused by a corrupt system, so he plays a major role in coordinating the tail section passengers to start a revolution.

Meanwhile, the passengers who live at the front part represent the bourgeoisie. Marxism defines the bourgeoisie as a group that enjoys comfort and luxurious things while also holding the power to control the lives of others. Delicious food, fine clothing, comfortable quarters, entertainment, and stable security demonstrate that this class thrives on the fruits of its control over the system. Marxism views the conditions in the front of the train as a symbol of the ruling class's power, built upon the suffering of the oppressed class. The most prominent character in the foreground is Mason. She embodies the ideology of the ruling class, which enjoys privileges and actively upholds the system. Furthermore, Wilford is also a key figure as he is both the creator and primary controller of the train. In Marxism, Wilford can be seen as a symbol of those who hold power in production and ownership. He represents the pinnacle of bourgeois domination, holding full control over all the mechanisms of life inside the train, so that all passengers depend on him. His position is far from the tail section, yet he still determines everyone's life.

Data Interpretation

1. Differences in Living Conditions

Data included under these categories are the ones that directly show differences in living conditions between the two classes in the tail section and front section of the train. The gap is seen through the differences in access to food, entertainment, and services available. Inequality is very visible here as only certain groups of people can get their needs and desires fulfilled.

Datum 1 (00:05:05-00:05:09)

Edgar: *"Those bastards in the front section think they own us. Eating their steak dinner and listening to string quarter."*

This monologue is set at the tail section of the train when officers from the front section arrive and order the tail section passengers to sit quietly and hand over a violin player as an entertainer for the front section's passengers. In this dialogue, Edgar, who is one of the passengers of the tail section and also a good friend of Curtis, the main character of the film, directly expresses his deep hatred toward the passengers in the front section by calling them 'bastards'. His monologue also at the same time shows the feeling of superiority and entitlement of the front section passengers over the tail section passengers.

Edgar's statement also represents that the front section passengers can easily access delicious meals and entertainment that are certainly not available for the tail section passengers. These words of Edgar also show the lack of equality since the passengers within the same class as him has been experiencing a long-term lack of proper food access while the upper class passengers can easily get anything in the front section.

When linked to Marxist lens, this monologue of Edgar overall reflects the gap between the proletariats and the bourgeoisie in terms of living condition, lifestyle, and access to resources. The front section passengers live in unlimited privileges, such as luxury food and entertainment, as they are positioned higher within the class hierarchy, while the lower class passengers in the tail section, the other hand, do not even have any access to their basic needs.

Datum 2 (01:37:50-1:38:12)

Wilford: *"I've never been to the tail section."*

Curtis: *"Why not? Too dirty for you? Don't want to rub against the vermin of the tail section?"*

Wilford: *"Do you think my station is without its drawbacks? It's noisy, and it's lonely."*

Curtis: *"Right. Steaks. Plenty of room. This wh*re to bring you anything you want. There's not a soul on this train that wouldn't trade places with you."*

This conversation's setting is in the very front carriage of the train, which is the engine or Wilford's room. This dialogue happens between Curtis, who has managed to reach the

very front section and Wilford, who is the owner of the train. Wilford states that he has never gone to the tail section, and hearing that statement, Curtis immediately assumes that Wilford's reasoning must be how unfathomably dirty and unpleasant the tail section is according to the reality presented in the film.

Wilford also shows his hypocrisy by saying that his station has its drawbacks as a way to suggest that his position is also not fully ideal. However, his statement is then immediately rejected by Curtis with pointing out all the privileges and access that Wilford has in the front section, which included delicious foods, spacious rooms, and full services, which are impossible to be experienced by the tail section passengers. Curtis even states that nobody in the train would refuse to take Wilford's position as he objectively lives better than other passengers, especially lower class passengers.

2. Exploitation

The data in this category depict exploitation in which passengers at the rear are used as a productive element within the train system, working under restrictive conditions with no choice but to endure. The human resources at the rear continue to be exploited to ensure the system's continued operation.

Datum 3 (00:37:26-00:37:47)

Curtis: *"Is this why they took you? To make this garbage? Paul? You've been alone this whole time? We're going to the front, come with us."*

Paul: *"But no way! My place here, alright?"*

This dialogue takes place when Curtis and the other passengers in the rear carriage meet Paul, who is part of the crew in the rear carriage tasked with producing protein blocks, which are the only food available to the passengers in the rear carriage. Curtis even refers to the protein blocks as 'rubbish' because, in fact, they are made from cockroaches. Furthermore, Paul is left to work alone, which directly illustrates that the lower classes can be exploited without any consideration for their welfare.

Paul's response saying he is where he is supposed to be indicates that the exploitation he has been subjected to has been successful and that he has come to accept his position. Paul is unaware that he is being exploited because he has come to regard his job which is far from secure as something perfectly normal.

Datum 4 (01:51:04-01:51:29)

Wilford: *"The space only allows for a very small person. Young children under 5. The engine lasts forever but not to all of its parts. That piece of equipment went extinct recently. We needed a replacement. Thank goodness the tail section manufactured us a steady supply of kids, so we can keep going manually."*

These words were spoken by Wilford when Curtis revealed that Timmy, a child from the tail section, who had been forcibly taken from his mother, was being enslaved as a power

source for the engines due to his small stature. Wilford explained that some parts of the train's propulsion system were not permanent, so replacements were needed periodically. From his statement, Wilford regards the passengers in the rear carriage in this case, the children merely as tools to ensure the railway system continues to run, rather than as human beings. In Marxist theory, this illustrates the dehumanisation of the lower classes, characterised by people being reduced to tools for the sake of a system that benefits only certain people who control the system.

3. Control and Maintenance of the System

The data below consistently demonstrate how the system in *Snowpiercer* is maintained through control to maintain the system built. This control is practiced through physical violence. Beside that, it is also reflected in passenger of tail section's daily life, such as language, ideology, symbols, and spatial arrangements and roles that reinforce one another.

Datum 5 (00:04:30-00:04:39)

Officer: *"Hey, you, sit down!"*

Edgar: *"Curtis, sit down."*

Officer: *"I said sit down!"*

This takes place as security personnel entered the tail section to check the passengers, right in the middle of the inspection process. This constitutes a direct act of verbal aggression and an abuse of authority. The order to sit served as a mechanism of bodily discipline where the passengers in the tail section were forced into physical submission. In this context, such actions were deemed useful because they maintained order by restricting movement and potential resistance from the outset, as well as ensuring that passengers remained passive and compliant with the system.

Datum 6 (00:17:10-00:17:34)

Mason: *"In this locomotive we call home, there is one thing, that between our warm hearts and bitter cold. Clothing? Jeans? No, order. Order is the barrier that holds back the cold and death. We must all of us in this train of life remain in our allotted stations. We must each of us occupy our preordained particulate position."*

Mason delivered this speech when she came to the back section to address the insubordination incident by the lower-class passengers. This speech is a form of very strong ideological control. Mason frames 'order' as something that protects everyone from death, so that compliance with the system appears as a necessity, not a coercion. Therefore, the passengers in the tail section are not only forced to fulfill the rules made by the system, but also convinced that the system is the only way for them to survive. The aim is to strengthen ideological control by fostering a sense of faith and obedience.

Datum 7 (00:18:44-00:19:04)

Mason: *"I belong to the front. You belong to the tail. When the foot seeks place of the head, a sacred line is crossed. Know your place, keep your place. Be a shoe."*

Mason reaffirms class boundaries and warns passengers in the tail section not to overstep their place. It is only a reminder but also commands the lower class to accept their identity as an inferior group. This monologue once again demonstrates how domination is maintained through the internalization of ideology, in which the lower class is encouraged to accept their position without resistance.

Mason also uses a metaphor to explain and justify the social hierarchy to the passengers in the tail section. In this context, the metaphor serves as a tool to normalize inequality by equating social class with body parts, so it makes the hierarchy appear natural and unchangeable. This is also an attempt to eliminate the impulse to resist, because if inequality is considered 'natural', there is no reason to oppose it.

Datum 8 (01:38:16-01:38:25)

Wilford: *"Curtis, everyone has their preordained position, and everyone is in their place except you."*

This dialogue takes place at the front of the train, when Curtis finally meets Wilford after a long journey from the tail section to the front section. This scene highlights the system's ideology. Wilford continues to uphold the narrative that everyone has their own destined place, which is central to the system's maintenance.

4. Resistance

The data in this category represent the resistance that arises from the class consciousness of passengers in the rear carriages towards those in the front. This form of resistance manifests itself through expressions of their dissatisfaction with the prevailing system. Some dialogues also reveal plans to stage a revolution in order to achieve justice.

Datum 9 (00:10:05-00:10:33)

Curtis: *"Alright, we're here. Tail section, quarantine section, prison section. Gate, gate, gate. Four seconds when all three gates are open at once. We have four seconds to go through three gates and bust Nam out. If we can get him to cooperate he can take us all the way to the front of the train."*

This reveals Curtis's plan to make his way to the front of the train alongside the other passengers from the tail section. He outlines his plan in detail with the help of Nam, a former train security specialist whom Curtis had secured the release of from prison due to his in-depth knowledge of the train's door security system. Curtis's actions demonstrate his defiance and discontent with the unfair system in place on the train.

In Marxist theory, this illustrates class consciousness in the fight against all forms of exploitation and injustice inflicted by the bourgeoisie upon the proletariat. Class consciousness itself is a prerequisite that drives revolution or rebellion against an unjust

system.

Datum 10 (00:10:58-00:11:11)

Curtis: *"All past revolutions have failed because they couldn't take the engine."*

Gilliam: *"What are you saying?"*

Curtis: *"This time we take the engine."*

Gilliam: *"Then what?"*

Curtis: *"We kill them."*

This dialogue illustrates a more extreme form of resistance. Curtis tells Gilliam, an elder among the tail section passengers, that the previous attempts of revolutions failed because people didn't manage to reach the engine, implying that they have planned a more sophisticated revolution to completely abolish the system in place on the train. The passengers in the tail section of the train carried out this plan by seizing the engine located at the front of the train.

Datum 11 (00:25:36-00:25:39)

Tanya: *"I'm going to the front and I'm gonna make that b*tch sorry she put a hand on my boy."*

Tanya's words reflect a form of resistance sparked by her anger at the conduct of the staff from the front carriage, who forcibly took and exploited her son, Timmy, away. Tanya's resistance is driven by her determination to protect her child. This also highlights how easily the staff from the front carriage can take away what belongs to the passengers in the rear carriages, without regard for how important those things are to them. This injustice elicited a strong emotional response from the passengers in the rear carriage as a form of rejection of the prevailing system.

Datum 12 (00:26:36-00:26:41)

Edgar: *"I've had enough of this protein block bullsh*t!"*

Tanya: *"Yeah, this is bullshit."*

Edgar: *"I'm hungry!"* Tanya: *"I want chicken!"*

Edgar: *"We're not gonna sit down for this sh*t!"*

Tanya: *"We want chicken!"*

Edgar and Tanya's words were directed straight at the officers of the front of the train who were handing out protein bars. They refused to continue living their lives consuming food that was unfit for consumption and inhumane. In front of the officers, Tanya said she wants proper meal, which in this case, is chicken. She demanded directly, in front of the indifferent staff, that they be treated better. This demand was then echoed by other passengers in the back of the train in an attempt to get the officers know how suffering they are.

CONCLUSION

Based on the findings, this study answers the research question by showing that *Snowpiercer* (2013) represents social class inequality through four major aspects: differences in living conditions, exploitation, the control and maintenance of the social system, and resistance against oppression. These aspects illustrate the unequal relationship between the proletariat and the bourgeoisie, represented by the tail-section and front-section passengers, and reflect the core ideas of Marxist theory. Through the characters' monologues and dialogues, the film presents social inequality not only as a fictional conflict but also as a reflection of issues that continue to exist in real society.

This study also contributes to Marxist literary criticism by demonstrating how a film can represent class conflict and capitalist ideology through its characters' interactions and dialogue. The findings support the idea that films are more than a form of entertainment, as they can also function as a medium for criticizing social inequality and encouraging audiences to reflect on existing social conditions.

However, this study has several limitations. The analysis focuses only on one film, *Snowpiercer* (2013), and uses only the Marxist perspective, so the discussion is limited to issues related to social class inequality. Other perspectives, such as feminism, semiotics, postmodernism, or ecocriticism, may reveal different meanings that are beyond the scope of this research.

Therefore, future researchers are encouraged to examine *Snowpiercer* using different theoretical approaches or compare it with other films that address similar issues of social class and inequality. Such studies could provide broader perspectives and enrich discussions on how films represent social realities from different critical viewpoints.

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