THE REPRESENTATION OF CLASS STRUGGLE

IN THE MOVIE *TITANIC*

A THESIS

In Partial Fulfillment of the Requirements for the Strata-1 Degree Majoring American Cultural Studies in English Department
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PRONOUNCEMENT

The writer honestly confirms that he compiles this thesis by himself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The

writer ascertains also that he does not quote any material from other publications except from the reference mentioned.

Semarang,   December 2011

Saputra Hadi

MOTTO **AND DEDICATION**

Man Jadda Wa Jada
(Rasulullah Saw)

Life is a journey, it can take you anywhere you choose to go
 As long as you're learning, you'll find out you'll ever need to know
(Christina Aguilera)

Where there is love there is life
(Indira Gandhi)

I dedicate this thesis to my family,
friends and everyone around my life.
"Thanks for teaching me to be a better person"

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ABSTRAK

Film merupakan sebuah karya sastra yang telah mendapatkan banyak perhatian dari banyak orang. Hal ini dikarenakan film tidak hanya memberikan hiburan semata tetapi juga mengandung nilai-nilai kehidupan. Dalam hal ini penulis tertarik untuk mengkaji ideologi Marxisme yang terdapat pada film *Titanic*. Marxisme memiliki konsep bahwa kapitalisme merupakan faktor utama dimana pertentangan kelas adalah permasalahan awalnya. Sebuah pertentangan kelas ekonomi bisa terjadi dikarenakan adanya kesenjangan ekonomi dalam sebuah masyarakat. Adanya perbedaan kelas antara kelas borjuis dan proletar membuat sebuah masyarakat terbagi menjadi penguasa dan yang dikuasai.

Penulis menggunakan dua elemen untuk mengkaji skripsi ini yaitu elemen intrisik dan ekstrinsik. Dalam elemen intrinsik terbagi menjadi dua, aspek naratif yang terdiri dari karakter, seting, dan konflik dan aspek sinematografi yang terdiri dari suara dan *framing*. Elemen ekstrinsik dalam film ini menggunakan ideologi Marxisme. Ada dua konsep yang dipakai disini. Konsep tersebut adalah borjuis-proletar dan pertentangan kelas.

Titanic mencerminkan keberadaan dua kelas yang berbeda. Yang pertama adalah kelas borjuis yang diwakilkan oleh penumpang kelas satu dan kaum proletar yang digambarkan sebagai penumpang kelas tiga. Dalam film ini, kaum borjuis digambarkan sebagai orang-orang yang memiliki orientasi uang sebagai keutamaan mereka. Ini terceminkan oleh Cal, seorang borjuis yang menganggap uang dapat membeli segalanya. Dengan uang yang dimiliki oleh kaum borjuis mereka bisa mendapatkan kekuatan untuk mengendalikan kehidupan. Di sisi lain Jack yang mewakili kaum proletar digambarkan sebagai seniman miskin yang tidak memiliki uang yang akhirnya juga dia tidak memiliki kekuatan seperti yang dimiliki oleh Cal. Namun meski dia tidak memiliki uang banyak, dia masih bisa hidup bahagia dan bahkan memenangkan cintanya atas Rose dari Cal. Dari sinilah pertentangan kelas terjadi yang disebabkan karena adanya perbedaan kelas dan hak dalam masyarakat.

CHAPTER I

INTRODUCTION

1. Background Of The Study

One of human's creations is literature, which is created not only to fulfill human's need but also to represent human's life. Wellek and Warren state that "literature represents life" (1977:94). This statement explains that literature shows what life is about. As literature is made by human, its context is also about human's life. The problem discussed in literature can be said as a reflection of human's life issues. That is why literature's perspective is to perceive human's life in a smaller context.

There are different types of literature such as poetry, prose, and drama. A movie actually employs several aspects that are owned by novel so it can be classified as literature. These aspects include character, theme, and plot. However, there are cinematographic elements in a movie that makes movie different from a novel. However this element does not faze to its status as literature. Andrew supports this argument when he says that "the study of cinema has consequently been bound up with the theories of narrative" (1984:76). Therefore it can be concluded that a movie is literature as it embraces the elements of a novel.

There are a lot of movies made so far, and some are not only good to watch but also to analyze. One of them is *Titanic*, a movie inspired by a true story about a gigantic ship which was wrecked in Atlantic Ocean. This movie was packed so beautifully and amazingly by a well known director, James Cameron. *Titanic* portrays the struggle of Rose and Jack, two lovers who come from different classes in society. Rose is from the upper class while Jack comes from the lower class society. It is an interesting issue because it is not only a love story between people from different social classes, but also how these two classes compete in order to get their desire. How Jack and Rose struggle to overcome every single obstacle facing their love is an interesting point to watch, but beyond that, there is also evidence showing class struggle. The love struggle involving class struggle is rare to find and these two characters fight for their love in a very strong and firm-manner. Therefore, *Titanic* is worth analyzed.

Hereby, this movie will be analyzed from the perspective that sees the existence of social strata, the upper and lower class. Marxism ideology believes that the upper class and lower class struggle to accomplish their desire. In *Titanic*, the characters are portrayed to represent the class stratification in which some belong to bourgeois and some to proletariat. To analyze further about this issue, the thesis is titled **"The Representation of Class Struggle in the Movie *Titanic*."**

2. Scope Of The Study

There are two elements that are analyzed in this study. They are the intrinsic element, which includes narrative and cinematography aspect and the extrinsic element that will discuss the movie using Marxism approach. There are some narrative aspects to analyze but only three will be featured. They are character, setting, and conflict. The aim of choosing these is because they are the points which will strengthen the extrinsic aspect. For cinematography aspects, shot and sound will be analyzed.

As the material object of this thesis is a movie, there must be a borderline to bound which characters need to be analyzed. Since the idea that the writer wants to dig out is about class struggle, there must be class stratification in order to show who involve in class struggle. Hereby, there are two kinds of classes analyzed in this thesis. The first class is bourgeois which are represented by Caledon Nathan, Ruth DeWitt Bukater, and Mr. Ismay. Next, there is proletariat which is represented by the workers such as engineers, waiters, and the musicians. As stated earlier, the main character, Rose and Jack, can be said as belonging to bourgeois and proletariat. The characters in *Titanic* represent the difference and interaction between different classes. The analysis of the interaction between these two classes leads to the analysis of class struggle.

3. Purpose Of The Study

In writing this thesis, the writer has some purposes in conducting the study. These aims are arranged in order to show the major issues discussed in this thesis. By analyzing the intrinsic elements of the movie, the study is aimed:

1. To show the existence of the upper class-bourgeois and the lower class class-proletariat.

2. To analyze the class struggle between the upper class and the lower class in accomplishing their desire that is represented by the main characters: Rose and Jack.

4. Methods Of The Study

This study employs two kinds of method. They are method of research and method of approach.

1) Method of Research

This study is a library research. The object of this study is a movie titled *Titanic* and there are dialogues and scenes that need to analyze, then library research is the best one to collect the data. Semi asserts that library research is a research in a library or in a room, conducted by the writer to get some data and information from various books or other reading sources, related to the topic chosen by the writer (1993:8). The process of composing this thesis focuses on analyzing the movie which is supported by the use of various written sources to support the analysis.

2) Method of Approach

As this thesis digs out movie as literature, there should be point of view showing Marxism as it is seen from literature aspect. Marxism is about class in society. It has correlation with the social perspective which designates human's issues. Furthermore this enables the society as the projection and object of the literature. Since Marxism is an ideology, this thesis cannot use it as method of approach. Thus this thesis uses sociological approach. Endraswara states that literature sociology focuses on human's issues (2003:79). What it means with human's issues is that literature reflects humans in a society while they are having socialization in a life. As Marxism is an ideology concerning about human's relation, this thesis will use sociological approach to correlate between Marxism and this thesis. In this thesis, the writer will employ some concepts in Marxism, namely the concept of bourgeois and proletariat, and class struggle to analyze the characters, setting, and conflict.

5. Organization Of Writing

In order to be well arranged and systematic, there should be a clear description in each chapter of this research. Here the arrangements of the research report:

Chapter I : INTRODUCTION

> It consists of background of the study, purpose of the study, scope of the study, frame of the study, research method, and organization of writing.

Chapter II : SYNOPSIS

> Hereby, it will briefly tell about the story of this movie.

Chapter III : LITERARY REVIEW

> In writing thesis, research method is the first key to determine which way that the writer will step forward. It will be divided into two major points, they are:

> a. Intrinsic Elements. It will explain about some aspects in its movie. The first one is narrative aspects which includes character, setting, and conflict. The second one is cinematography aspects which include shot and sound.

> b. Extrinsic Elements. It will explain other aspect in this movie. Here, the writer will use Marxism.

Chapter IV : ANALYSIS

> Here, the writer will analyze the material object using the theories from chapter III.

Chapter V : CONCLUSION

This chapter contains the summary and conclusion of the whole explanation.

CHAPTER II

SYNOPSIS

This movie begins with the situation when a treasure hunter named Brock Lovett and his teams explore the wreck of the RMS *Titanic* in 1996. They look for a necklace called the Heart of the Ocean. It is one of the precious necklaces which Lovett and his team believe that the necklace is in Caledon "Cal" Hockley's safe. Unfortunately they do not find the diamond but a sketch of a nude woman wearing it. in other place, an old Rose Dawson Calvert watches the news about it. She realizes that the picture is her. Later, she contacts Lovett and tells him that she is the woman pictured in the drawing. She and her granddaughter Elizabeth "Lizzy" Calvert go to Lovett and his team. When Rose is asked if she knows the chronicle of the necklace, Rose recalls her memories about the *Titanic*. She admits that her name is actually Rose DeWitt Bukater instead of Rose Dawson Calvert, a first-class passenger.

In 1912, an upper class Rose boards with her mother, Ruth DeWitt Bukater and her fiancé, Cal. Cal is one of the richest men in England. Meanwhile in a small bar, a penniless artist named Jack Dawson wins two tickets for third-class passengers in a gambling so he and his friends named Fabrizio hurriedly get into the ship. Back to Rose's situation, she gets a problem. Her mother pushes her to married to Cal because of family financial issue. Rose finds herself in such big dilemma so she tries to suicide by jumping off the stern of the ship. Before she leaps, Jack sees her and persuades her not to jump. It is the first moment they meet which later leads them to a further relationship.

Cal and Ruth forbid Rose to meet Jack. She ignores their command in fact she goes to the third-class passengers party which this action is caught by Cal's assistant. However it does not lessen Rose's desire to meet Jack. Jack and Rose go to Rose's stateroom where she asks Jack to sketch her wearing nothing but the Heart of the Ocean, an engagement present given by Cal. Afterward, this couple go to ship's cargo hold where they make love. Then they go to the ship's forward deck. There they witness the ship's collision with an iceberg and happen to hear the ship's officers and designer discussing its seriousness. Rose tells Jack that it will be better if they warn her mother and Cal.

Cal discovers Jack's drawing and a note in his safe with the necklace. He gets so mad about it so he has the Heart of the Ocean slipped into Jack's pocket. Cal accuses Jack for stealing it. Jack is arrested, brought to the Master-at-arms's office and handcuffed to a pipe. Cal puts the necklace in his coat but later gives the coat to Rose. Cal forgets that he puts the necklace in his coat pocket. Rose runs away from Cal and her mother who has boarded on a lifeboat. She goes to the Master-at-arms's office to help Jack. She breaks Jack free with an axe.

Jack and Rose struggle back to the deck. There, they meet Cal. Cal and Jack persuade her to get on the lifeboat. Cal says to Rose that he has made an arrangement with the ship officer that he and Jack will get another lifeboat so there is nothing to worry about but it is only Cal's tricky way to make Rose get on the boat. After she boards, she finds out that she cannot leave Jack with that way so she jumps out off the boat to meet Jack. Getting furious, Cal takes a pistol and chases them into first-class dining saloon. After running out of ammunition, Cal returns to the boat deck and boards a lifeboat by bringing an abandoned child and pretending as if he is her relative.

When Jack and Rose return to the top deck, all of the lifeboats have departed. The two rush to the stern as the ship almost sinks. When finally the ship sinks and everybody tries to survive, Jack helps Rose onto a nearby wall panel but it only supports one person's weight. As he hangs onto the panel, he convinces her that she will not die there. He wants her to die as an old woman on her warm bed. Somehow Jack dies from hypothermia.

When a rescue boat returns to the wreckage of the ship, Rose takes and blows a whistle taken from a nearby died officer. Fortunately the lifeboats are saved by RMS Carpathia to New York. On Carpathia she hides from Cal when he tries to find her for the last time on Carpathia's deck. Old Rose states that Cal eventually commits suicide. As the officer asks Rose about her name, she says that her name is Rose Dawson.

After Rose's story is finished, she goes alone to the stern of Lovett's ship. There

she reveals that the Heart of the Ocean is in her possession all this time. She drops it into the ocean. Later, while sleeping in her bed, the photos of her days surround her. Her memory of her desired life comes along. The young Rose is then seen reuniting with Jack at the ballroom of the Titanic. All of the people on the ship cheer and congratulate their reunion.

CHAPTER III
LITERARY REVIEW

In analyzing a movie, there are two elements that need to be considered. These are intrinsic elements and extrinsic elements. Intrinsic aspects embrace narrative and cinematography aspects. There are some narrative aspects in a movie but the ones analyzed in this study are character, setting, and conflict. The cinematography aspects of the movie are also the object of the analysis. Sound and framing are important cinematography aspects since they play big roles in a movie. Meanwhile, the extrinsic element is about Marxism. There are a lot of concepts in Marxism so the writer focuses on bourgeoisie and proletariat and class struggle as they are represented in *Titanic*. Both of these elements are combined so that the movie can amuse the viewers. The aim of this chapter is to give explanation about some theories applied to the movie discussed.

3.1. Intrinsic Elements

3.1.1. Narrative Aspects

A good movie is one that can keep the audience enjoying while they watch it. To be a good movie, there are some intrinsic elements that have to be deeply considered. Some of them are character, setting, and conflict.

3.1.1.1. Character

In every movie, the existence of character is important as it will fill up the story. Kennedy states that character is "presumably an imagined person who inhabits the story" (1987:45). This imaginary person is created by an author and is shaped by a director so that the movie will not be blank and have meaning.

The division of character is explained by Bokesch in "Literary Elements". She divides characters into two groups. They are major and minor characters. These are divided according to their dominant presence in the movie. "Major character is almost always round or three-dimensional characters." This kind of characters leads to round character that their existence dominates the plot. Their presence gives contribution for the story. It can be inferred that they are the main center of the movie. Later, minor character "has only one or two striking qualities." Due to the lack of qualities, their existence in the plot is not as much as major characters. They may not dominate the plot but still they have place in the story. It can be inferred that minor characters lead to flat characters which their role and presence does not effect the plot dominantly.

Next, the classification about character is also stated by Perrine (1956). She

divides characters into two groups; they are dynamic and static characters. This classification is formed due to the changes and developments. "Dynamic character undergoes a permanent change in some aspects of character, personality, or outlook" (1956:68). This kind of characters grow or progress to a higher level of understanding in the course of the story. They change as they experience many problems and conflicts. Meanwhile, "static character is the same sort of person at the end of the story as at the beginning" (1956:69). This shows that they do not change in the course of the story. Static characters only give small role for the plot as they have only one quality. It can be good or bad.

3.1.1.2. Setting

Every single situation occurring in live is always related with place. This also happens in literature where setting becomes one of major points. Robert defines setting as "the natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own" (2007:258). In addition, setting also makes the story of literature logic and embraces the whole life principles.

Kennedy (1987) divides setting into three types; they are setting of place, setting of time, and setting of social. The first one is setting of place. It sets the place as the main object. "The Idea of setting includes the physical environment of a story; a house, a street, a city, a landscape, a region" (Kennedy, 1987:68). From Kennedy's statement about setting of place, it reflects that setting of place refers to the location where certain scenes are taken.

The second one is setting of time. Hereby, when this movie is told becomes the issue. "Besides place, setting may crucially involve the time of the story-hour, year, or century. It may greatly that a story takes place at dawn or on the day at the first moon landing" (Kennedy, 1987:68). Thus it relates with the time when the series of an event occurs in a fiction or movie. The instance of setting of place is not only year, month, or date but also weather, climate, and period.

Last, it is setting of society or social settings which shows the projection of the society where the characters exist. It embraces the situation of society, social classes, custom, accent, and lifestyle of the characters. "Some critics and teachers regard to the setting of the story as it whole society, including the beliefs and the assumption of its characters" (Kennedy, 1987:68). Social setting shows the situations of the society in the movie. This situation includes certain lifestyle that the people in the movie have. Setting is an aspect that becomes a step for reader or watcher to develop their imagination. While people watch a movie, setting is a hint so that the movie that they watch can be realistic. That is the reason why setting is a big matter.

3.1.1.3. Conflict

Conflict makes the story interesting. Without any conflict, a movie is just as plain as water. Conflict is one of the elements of the plot. Potter says "it takes two to make an argument, it takes two opposing people or forces to produce the conflict basic to plot. Without this opposition there is no conflict, and without a conflict there is no plot" (1967:25). Thus, conflict forms plot that is a big point in a movie. It will trigger any movement and action taken by characters so that there will be some exciting moments.

What is presented in a movie is a series of conflicts. Without conflicts, a movie will be flat and there will be no dynamic.

Meanwhile, according to Chin there are two kinds of conflict. They are internal conflict and external conflict (2000:1). These conflicts occur to the characters in movie. "Internal conflict takes place within a character who struggles with opposing personal mind feelings or with indecision about how to act" (Chin, 2000:1). On the other hand there is external conflict. Chin defines external conflict as "a struggle between a character and an outside force, such as another character, society, nature or fate" (2000:1). This conflict occurs due to a clash between characters in a movie. It is a conflict that happens between a character with someone or something outside from him.

3.1.2. Cinematographic Aspects

In cinematographic aspects, there are two things that need to be the spotlight. They are sound and framing. Both of them have crucial function to determine and elaborate the messages of the movie.

3.1.2.1. Sound

The use of sound in a movie gives a big impact for those who watch the movie. Bordwell and Thompson argue that sound can actively shape how we perceive and interpret the image (2008:265). It can explain certain situation as it emphasizes the scene. Sound also supports the visualization and gives different sensation. This sensation is to clarify, contradict or even render the scene.

According to Bordwell and Thomson (2008:278), there are two important things that become the source of the sound and it is called "spatial dimension." These come from the source which is the movie. They are "diegetic sound" and "nondiegetic sound." The first one is diegetic sound which is "sound that has a source in the story world (Bordwell and Thompson, 2008:278)." This kind of sound is spoken by the characters, made by objects in the movie, and represented by instrument. It is the object in the movie that makes particular sounds. Even though there is music involved, this can be diegetic sound as long as the music is directly made by the characters or objects such as radio or television in the movie. Diegetic sound later is divided into two groups. They are external diegetic sound and internal diegetic sound. "External diegetic sound is that which we as the spectators take to have a physical source in the scene (284)." This sound allows the characters in the movie speak or say something in their dialogue. "Internal diegetic sound is, "that which comes from the inside the mind of a character (284)." When a character says something in his mind and nobody is able to listen it, it is internal diegetic sound.

On the contrary, nondiegetic sound is "represented as coming from a source outside the story world (279)." The instance of nondiegetic sound is the music which is added in the movie. The role of the music is to strengthen the scene taken. The thing that has to get spotlight is that this sound does not come from the object in the movie.

Sound has a big impact for the audiences to enjoy and interpret the movie. This allows them to play with their imagination while hearing sound coming from the movie. In this way, sound can develop the sensation of watching movie.

3.1.2.2. Framing

Framing is something that we see in the entire movie. It uses eyes as the media to mediate so every motion that our eyes get can be translated. Talking about framing cannot be separated from discussing "shot". According to Oxford Advanced Learner's Dictionary, shot is "a scene in a film / movie that is filmed continuously by one camera" (2005). This is the aspect that enable frame is taken in a movie. There are seven shot distance in taking action in a movie. These are extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, and extreme close up (Bordwell & Thompson, 2008:191). These shots are classified from which they are taken. It allows people who watch the movie to experience the clearance and understanding of the scenes taken.

1) Extreme Long Shot

This kind of shot enables to take scene from long distance. "This is the shot which is used to frame landscape, bird's-eye views of cities, and other vistas" (Bordwell & Thompson, 2008:191). It is often used in opening sequence where recognition of the scene is more important than recognition of person of people. This shot usually conclude setting and the story meaning.

2) Long Shot

When the camera takes the object closer, it is called long shot. "In the long shot, figures are more prominent, but the background still dominates" (Bordwell & Thompson, 2008:191). The focus is on the person who becomes the subject of the frame. It will shot the entire human body from head to toe in one picture.

3) Medium Long Shot

Usually, half of object body becomes the main point of this shot. In the medium long shot, "the human figure is framed from about the knees up" (Bordwell & Thompson, 2008:191). However when the camera takes this shot, the background of object still exists.

4) Medium Shot

While the camera gets closer to the object, it is called medium shot. "This shot frames the human body from waist up" (Bordwell & Thompson, 2008:191). It shows body language and the emotion of object and also the gesture and expression of the object become more visible.

5) Medium Close-Up

The shot uses medium close-up to show the object closer than medium shot. "The medium close-up frames the body from the chest up" (Bordwell & Thompson, 2008:191). It gives chance to see the expression of the object more clear than the previous shot.

6) Close-Up

This shot is commonly used when the object says something. "It is traditionally the shot showing just the head, hand, feet, or a small object" (Bordwell & Thompson, 2008:191)." The main purpose of this shot is to show the emotion of the object whether he is angry, sad, astonished, or happy. The audience can exactly see the reaction of object face from his eyes, mouth, chick, and eye brows.

7) Extreme Close-Up

Extreme close-up enables the object to show certain expression clearer because "it singles out a portion of the face (often eyes or lips) or isolates and magnifies an object" (Bordwell & Thompson, 2008:191). Thus the expression of the object is the aim of this shot.

3.2. Extrinsic Element

Social life somehow divides people into some classes. These groups always take role in achieving their own desire. Since these classes oppose each other, it may lead to clash. There is an ideology called Marxism which argues that there is a distinction of classes. Marxism is a scientific theory about society and their acts to change; and it means the main theme delivered by Marxism is a story of human's struggle, men and women, to liberate themselves from oppressing and exploitation (Eagleton, 2002:3). From Eagleton's definition about Marxism, it can be inferred that there is oppression and exploitation in human's life. The presence of oppression and exploitation occur due to the stratification in society. As what exists in life, there are different kinds of people. These people constitute a group which has something in common. However it does not mean that all people are in the same group. They will be in a group where they think that the other members have the same interest. Elster states that in every society, there are organized groups which try to prioritize some interests of their members (1986:167). It leads to the fact that there are different classes in society. That is the major issue that will be discussed in this thesis. The class of society

becomes one of the major points existing in life. These are the starting point where class struggle occurs.

Moreover, to start the concept of class struggle, there should be a clear explanation why it occurs. It is the bourgeoisie and proletariat who at first lead to class struggle.

3.2.1. Bourgeoisie vs. Proletariat

In life, there are two classes defined by the ownership of property in the society, one is the bourgeoisie, "who own the factories and corporations and form the ruling class" and the other one is the proletariat, "the mass of workers, who [are] exploited by this ruling class" (Berger, 1982:44). The distinction shows the gap in social economic strata. We could not avoid the fact that there is differentiation of social classification as it exists. This differentiation between these societies later becomes the major point of social strata. This is also the first step which class struggle happens.

What it means with bourgeoisie is those who control the economic production. While discussing about bourgeoisie, the fact will lead to money. This situation brings to the fact that bourgeois are those who own not only the factories and corporation but also give such a big impact for the whole society that consists of both the bourgeoisie and the proletariat. Bressler argues that "it is the capitalist who decree what beliefs are acceptable, what values are to be held, and what laws are to be formed" (2003: 171). That statement refers to the fact that bourgeois takes control of life. They have power to restrain what life should be like. It seems like as if they become the central point of order for they have power. The power that they have is because they have money. It is definitely different from the situation of proletariat who does not have money so that they have no power.

Meanwhile, the proletariat who is in the opposite of bourgeoisie is "the exploited and oppressed class (Engels & Marx, 1848:8)." This is because they have to work as if they are slave even though they are not. It is their work hour and minimum wage that make them suffer. Somehow they are becoming the object of exploitation by the bourgeois society who hires them to work. They become passive as they can do nothing. Kautsky argues (2004) that "proletariat has never taken the lead in any revolutionary movement. But it has always been on hand during social disturbances." From Kautsky's statement, proletariat always become the subordinate group as it does not take chances in revolutionary movement. It always follows what occurs to them with no action to take part in. It can be inferred that proletariat becomes the victim. They are passive because they have no power to take control and lead any revolutionary movement.

These explanations about bourgeoisie and proletariat show that these classes are totally different from each other in the way that the one becomes the ruler and the other become the ruled. These differentiations of classes later lead to class struggle which occurs because of class stratification.

3.2.2. Class Struggle

First of all, Marx in his book titled "The Communist Manifesto" explains that "the history of all hitherto existing society is the history of class struggles" (1848). It cannot be avoided that this becomes the issue of life. It exists in society in history of human being. It somehow leads to an action where there will be clash in society as these classes interact to each other. The interaction existing in the society aims at what it is called with class struggle.

Elster argues that the struggle actually comes from the division of class (1986:177). This division can be seen from society classification. As being explained above about proletariat and bourgeois, this can be seen that these two societies are what Elster points as the division of class. The class itself can be divided into two groups, the ruling class and the ruled class. In this case, it is the bourgeoisie that becomes the ruling class and proletariat that becomes the ruled class.

The class struggle was explained by Marx and Engels through the book, "The Communist Manifesto" (1848). They asserted that "classes, such as, freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, opposed each other". Moreover, their society was obviously divided by classes. These classes have interests in common. Thus, they are in conflict with those of another class as a whole. Berger points out that this in turn leads to conflict between individual members of different classes (1982:45). It leads to the fact that these two groups oppose each other and the conflict occurs due to class oppression. The proletariat which becomes the ruled class takes action in order to accomplish its want and so does the bourgeois.

However, the status of class becomes the main point while dealing with certain society who owns the power of economy. Elster argues that "the class who is dominant in economy sector centralizes political power in their own possessing" (1986:157). It shows that those who have power in economic will also have power in other sector; in this case it is political power. As life is also related with political issue, it reflects that bourgeois who owns the power in economic will have power to control other sector besides economic. The power which they have is because they have money. The fact that they gain power and supervise another class leads to class struggle by proletariat. Somehow this brings imbalance situation in society as these two classes interact. Later on, Lukacs in "Class Consciousness" argues that "bourgeoisie's hegemony is exercised not merely by a minority but in the interest of that minority, so the need to deceive the other classes and to ensure that their class consciousness remains amorphous is inescapable for a bourgeois regime" (1920). While these classes have certain wants, they somehow will take any actions in order to accomplish their desire.

Beyond the issues facing these two different social classes, it is proletariat who makes changes for their life. They work together and free them from what makes them suffer. Kautsky asserts that "it is well nigh impossible to shove that group back into the degenerate mass of beings whose opposition to the system under which they suffer takes no other form than that of unreasoned hate" (2004). The consciousness of solidarity with all the members of proletariat is born of union. They realize that there must be a moment for them to take action in order to have better things in the future. For the situation which suffers the proletariat happens on and on, the proletariat finally makes some movement to fight for its position.

As the result of class struggle between bourgeois and proletariat, Marx believes that there will be a world with no social class. Booker asserts that "the new classless society will lack the class struggle of previous one, resulting in the end of the dialectical movement of history and the permanent establishment of socialism" (1996:72). However it is difficult to achieve as there still lives distinguish of class in society. It is a dream to have a classless society. To get this dream comes true, there should be a consciousness that all societies are the same and equal.