

CHAPTER TWO

LITERATURE REVIEW

This chapter summarizes previous studies to serve as a guide for the analysis. Karl Marx's Marxism Theory will be used for the analysis, which will guide the study of the Lesbians and Gays Support the Miners (LGSM) phenomena in Britain during the mid-1980s and 1985. The existing research is expected to provide significant support to the study.

This research fundamentally links the concept of class solidarity to intersectional solidarity. Intersectional solidarity aims to empower marginalized voices to guarantee representation and attention of their concerns and viewpoints, therefore establishing connections across many social groups and communities, fostering solidarity and common struggle. Additionally, it aims to change the power relations inside coalitions, which will strengthen and facilitate the voices of the marginalized. Tormos (2016) demonstrates how intersectional solidarity can challenge hegemonic narratives by acknowledging the interconnectedness of various forms of oppression and power imbalances across national borders.

2.1 Previous Study

Previous studies are necessary for conducting the analysis. They not only validate the reliability and novelty of this research but also assist in selecting the appropriate theoretical framework. This research reviews five previous studies:

2.1.1 Social Inequality in *Miracle in Cell No. 7* Movie

The thesis by Lusiana and Chitra (2017) from Universitas Harapan Medan examines societal issues in the film *Miracle in Cell No. 7*. Utilizing Karl Marx's theory within a descriptive qualitative research methodology, the study explores how social inequality affects Lee Yong Gu, a man with a disability. Despite his innocence and profound love for his young daughter, Lee Yong Gu faces severe consequences, including a death penalty, due to systemic injustices and societal biases.

The findings highlight the harsh realities of social inequality and injustice, similar to how *Pride* portrays the struggles faced by the Lesbians and Gays Support the Miners (LGSM) movement and miners. In *Pride*, the LGSM activists and the miners encounter discrimination, reflecting the broader themes of social inequality and the fight against oppression. Both the LGSM phenomena in *Pride* and the social issues depicted in *Miracle in Cell No. 7* illustrate how groups confront systemic injustices, emphasizing the need for solidarity and advocacy to address these inequities.

This correlation deepens our understanding of how various contexts portray social dynamics and inequalities, therefore enhancing the relevance of the study to the analysis of the LGSM phenomena in *Pride*.

2.1.1 The Social Inequality Portrayed in Bong Joon Ho's *Parasite*

The thesis by Indriyani (2021) from Universitas Bina Sarana Informatika examines the depiction of socioeconomic inequality in Bong Joon Ho's film *Parasite*. Using

a qualitative approach with content analysis, the study explores the stark contrasts between the lives of the wealthy Park family and the impoverished Kim family. The film illustrates various dimensions of social inequality, including economic disparity, job market inequities, differences in education, housing conditions, and lifestyle choices.

The analysis reveals how these socioeconomic disparities contribute to selfish and dishonest behaviors, which eventually lead to criminal activities. The depiction of social class distinctions in *Parasite* reflects broader real-world social realities and highlights the impact of inequality on individuals' lives.

This study is relevant to the analysis of the LGSM phenomena in *Pride*, as both films address themes of social inequality. In *Pride*, the LGSM activists and miners face discrimination. Similarly, *Parasite* exposes the systemic inequalities between different social classes and the resulting injustices. Both films use their narratives to critique societal structures and highlight the struggles of marginalized groups, emphasizing the need for solidarity and social change.

By comparing these portrayals of social inequality, this study underscores the universal themes of class struggle and injustice, providing valuable context for understanding the LGSM phenomena in *Pride*.

2.1.2 Social Inequality as Reflected in *Pelé: Birth of a Legend* (2016) with a Sociological Approach

The thesis by Abadiyah (2022) from Muhammadiyah University of Surakarta investigates social inequality depicted in the film *Pelé: Birth of a Legend* (2016). Using a qualitative research approach with a focus on social science, the study

analyzes social events portrayed in the movie, examining how these events reflect the socio-political conditions of Brazil in the 1950s and 1960s. The research employs sociological critical theory to analyze qualitative descriptive data drawn from interviews, film content, and note-taking.

The analysis reveals that the film portrays social unrest and inequality similar to the real-life conditions in Brazil during the mid-20th century. This portrayal highlights issues such as class disparity and socio-economic challenges faced by marginalized groups, mirroring the broader social issues depicted in the film.

This comparative analysis highlights how both *Pride* and *Pelé: Birth of a Legend* depict the shared experiences of marginalized groups fighting against systemic oppression. In *Pride*, the solidarity between the LGSM activists and the miners exemplifies how disparate communities can unite to challenge social injustice, while in *Pelé*, the struggles of the working class and marginalized individuals in Brazil reflect similar dynamics of resistance and empowerment.

By examining these portrayals, this study emphasizes the universal relevance of solidarity in overcoming societal challenges, offering a broader perspective on how collective action can drive social change. These insights not only deepen the understanding of the LGSM phenomena in *Pride* but also contribute to ongoing discussions about social movements, class struggle, and the fight for equality across different historical and cultural contexts.

2.1.3 Representation of the Self-Other Binary in *Pride*

The thesis by Kook and Smith (2016) explores the representation of the self-other binary in the film *Pride*. The study focuses on the character Joe, who comes out as

homosexual, and examines how this representation challenges traditional constructions of the self-other binary. The research utilizes queer theory and queering practice, applying David Bordwell's neoformalist analysis, to explore the dynamics of character relationships and identity in the film.

The study concludes that *Pride* offers a nuanced portrayal of the self-other binary, with Joe's character breaking away from stereotypical representations of gay characters. The film avoids depicting a clear villain and does not rely on clichéd behaviors, thus transforming *Pride* into a queer film that explores complex identities. By aligning closely with queer theory, *Pride* is recognized not only as a film with queer content but as an ethically produced representation of Lesbians and Gays experiences.

This analysis is relevant to understanding the LGSM phenomena in *Pride*, as it highlights how the film's portrayal of lesbian and gay activists transcends traditional binary oppositions and stereotypes. Just as the film challenges normative representations of sexuality and identity, the LGSM's support for the miners reflects a broader commitment to solidarity and social justice.

The study focuses on queer representation, which underscores the film's role in depicting the LGSM movement as part of a complex social and political landscape, enriching our understanding of solidarity and activism in the context of *Pride*.

2.1.4 Performing *Pride*: Re-enactment, Queer Identity, and the Performance of Solidarity

The thesis by Kook and Smith (2016) investigates the role of performance in *Pride*, examining how various forms of performance contribute to the film's portrayal of

queer identity and solidarity. Utilizing an intertextual discursive approach, the study integrates footage from *Pride*, historical material, and critical reception to explore how performance generates meaning and motivates activism. The analysis incorporates two performance theories: J.L. Austin's concept of "performative" utterances in language and Erving Goffman's examination of the significance of performance in everyday social interactions.

The study focuses on three key aspects: the role of musical performances in fostering community and solidarity, the representation of performative identities associated with lesbian and gay identities, and the re-enactment of historical events such as gay pride marches and miners' strikes to promote political acceptance and resistance. The analysis concludes that *Pride* effectively demonstrates how performative acts can advance political acceptance and solidarity.

In conclusion, these five previous studies have informed and guided the current research. The first three studies provide foundational knowledge on social inequality, helping to contextualize the LGSM phenomena within the broader framework of solidarity and activism. The final two studies offer insights into queer representation and performative activism, supporting the analysis of how *Pride* represents the LGSM movement. Together, these studies enrich the understanding of the film's portrayal of social dynamics and solidarity.

2.2 Sociological Historical Approach to Literature

The sociological historical approach to literature enhances our understanding of literary works by situating them within their broader social and historical contexts. As Mursalin (2019) notes, applying the sociology of literature allows for a deeper

comprehension of how literature reflects and interacts with societal dynamics. Literature, as a human creation, encapsulates the experiences and insights of its time (Hafiezd, Natsir, & Fatimah, 2021). By examining an author and their work within the larger social framework, the sociological approach reveals how societal factors influence literary production.

A sociological approach to literature involves exploring the social, political, and economic contexts in which a work was created. This perspective emphasizes that understanding a literary piece requires analyzing the conditions and influences of its era. Additionally, a historical approach to literature examines how different cultures and time periods shape literary expressions. By studying historical contexts, we gain insights into human experiences and societal changes across various cultures and epochs.

Together, sociological and historical theories provide multiple lenses for analyzing social phenomena within specific time periods, enriching our interpretation of literature and its reflection of social realities.

2.3 Karl Marx's Marxism Theory

Karl Marx's Marxism Theory is highly relevant for analyzing the LGSM phenomena in the UK as depicted in the 2014 film *Pride*. Marx divides modern society into two main classes: the bourgeoisie (capitalist class) and the proletariat (working class). The capitalist system exploits the proletariat, a group of workers, while the bourgeoisie owns the means of production and controls wealth (Marx, 1867).

Marx's conflict theory highlights the struggle between these two classes. He posits that the working class's deteriorating conditions will lead to increased awareness of inequality, potentially resulting in collective action or revolution. This theoretical framework is useful for understanding the dynamics portrayed in *Pride*, where the LGSM (Lesbians and Gays Support the Miners) forms an alliance with the striking miners. Both groups face exploitation and discrimination, and their solidarity reflects Marx's idea of class consciousness and collective action.

Marx also argued that economic structures shape social solidarity. In *Pride*, the challenges faced by the miners and LGSM activists are rooted in capitalist structures. The film illustrates how economic exploitation and social inequality foster a sense of solidarity among different marginalized groups. This solidarity challenges the capitalist system, which often disrupts unity by promoting individualism and creating false consciousness among the working class.

Marx's theory provides a lens to analyze how the film portrays the LGSM's support for the miners as a form of resistance against capitalist exploitation. It demonstrates how shared struggles can unite disparate groups in their fight against systemic inequalities.

2.3.1 Marxism Theory Assumptions

Understanding the core assumptions of Marxism Theory is crucial for analyzing the LGSM phenomena in *Pride*. The key assumptions of Marxism include historical materialism, class struggle, the labor theory of value and exploitation, alienation, and revolution (Hayes, 2022).

Historical Materialism

Marxism posits that economic and social conditions, particularly the mode of production and control over the means of production, fundamentally shape society. According to this view, social change occurs as a result of conflicts between different classes within society.

Class Struggle

Marxists argue that society is divided into classes with conflicting interests. Social change, including alterations in political systems or economic structures, arises from the struggle between these classes. This concept is relevant to understanding how the LGSM's alliance with the miners represents a form of class solidarity against capitalist oppression.

Labor Theory of Value and Exploitation

Marxists assert that the value of goods and services is derived from labor. However, in a capitalist system, workers (the proletariat) receive less compensation for their labor than what capitalists (the bourgeoisie) extract, which leads to exploitation. This principle helps analyze the economic dynamics and class relations depicted in *Pride*.

Alienation

Under capitalism, Marxists believe workers experience alienation from their work, the production process, and their own creative potential. Workers are estranged from the products they produce, from each other due to competition, and from their

own potential for fulfillment. This concept can be applied to the experiences of both the miners and the LGSM activists as portrayed in the film.

Revolution

Marxism holds that the exploitation and alienation experienced by the proletariat will eventually lead to revolution. The working class will rise against the bourgeoisie, establish a temporary dictatorship of the proletariat, and work towards creating a classless, communist society. This assumption is relevant for understanding the broader implications of solidarity and collective action depicted in *Pride*.

Including these assumptions provides a solid theoretical foundation for your analysis, helping to frame the LGSM phenomena in the context of Marxist theory and its implications for social solidarity and class struggle.