

Social Class Struggle in *Mrs. Harris Goes to Paris* (2022): A Marxist Analysis

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Abstract

This study aims to analyze the representation of social class struggle in the film Mrs. Harris Goes to Paris (2022). Directed by Anthony Fabian, the film portrays social inequality between the working class and the bourgeoisie within a capitalist framework. The research examines how class struggle is depicted through the lived experiences of the protagonist, Mrs. Ada Harris, a working-class housemaid from London, and how she confronts and negotiates class-based discrimination throughout her journey. This study employs a qualitative research method, with data collected in the form of selected scenes, dialogues, and visual elements that reflect social stratification and power relations. The analysis is grounded in Karl Marx's theory of Marxism, particularly the concepts of class struggle, exploitation, alienation, ideological control, and the potential for social transformation. These theoretical perspectives are used to interpret how economic hierarchy shapes interpersonal interactions and institutional practices within the film. The findings indicate that Mrs. Harris encounters various forms of marginalization and prejudice as a member of the working class, especially within elite spaces such as the Dior fashion house. She faces condescension, exclusion, and structural barriers that reflect broader capitalist inequalities. However, rather than responding with submission, she demonstrates forms of resistance rooted in solidarity, empathy, perseverance, and moral integrity. Her interactions with other characters reveal the gradual emergence of mutual understanding and support across class boundaries. Ultimately, the film suggests that social change is possible through the development of class consciousness and collective support. By portraying Mrs. Harris's determination and ethical strength, the narrative highlights the potential of the working class to challenge entrenched hierarchies and destabilize systems of inequality. Through a subtle yet powerful representation of class struggle, Mrs. Harris Goes to Paris offers a critique of capitalist social structures while affirming the dignity and agency of marginalized individuals..

Keywords: social class struggle, Marxism, working class, social inequality

A. Introduction

Social class refers to the categorization of individuals within society based on economic status, education, occupation, wealth, and access to power. It reflects a

broader system of social stratification that shapes opportunities, life chances, and patterns of interaction. Class is not merely a label but a structural position that influences how individuals experience social reality. According to Marx and Engels (1908), social life is fundamentally connected to the formation of classes, the relationships between social groups, and the development of class consciousness. In their view, society is divided into two primary classes: the bourgeoisie and the proletariat. The bourgeoisie control the means of production—such as factories, land, and capital—while the proletariat own only their labor power, which they must sell in order to survive. This division produces an unequal power structure in which economic ownership determines social dominance and authority.

The unequal distribution of resources creates a hierarchy in which those at the top possess not only material wealth but also political influence and cultural legitimacy. Conversely, individuals in the working class often face exploitation, limited access to opportunities, and structural barriers that hinder upward mobility. However, social class is not determined solely by income. Miyamoto (2017) argues that class position is also shaped by access to education, professional networks, and employment opportunities. These factors influence how individuals construct their identities and how they are perceived within society. Education, for example, not only increases earning potential but also shapes cultural taste, communication style, and confidence in navigating institutional systems.

Blunden (2004) further expands this understanding by emphasizing the importance of cultural and social capital in maintaining or challenging class hierarchies. Cultural capital includes knowledge, skills, manners, and lifestyle preferences that signal belonging to a particular class. Social capital refers to networks and relationships that provide access to resources and opportunities. Together, these non-material factors reinforce social stratification by privileging those who already possess advantages. Thus, social class must be understood as a multidimensional concept that encompasses both economic and symbolic power. Marx also stresses that historical developments shape the relations of production, meaning that class divisions evolve alongside economic systems. Ownership of the means of production remains the central determinant of class position, but the form of exploitation may shift depending on historical conditions.

Class struggle arises when the working class becomes aware of its subordinate position and begins to resist domination. Ismail et al. (2022) note that class struggle reflects the emergence of class consciousness—the recognition of shared oppression and the desire to challenge inequality. This struggle is not always expressed through open rebellion; it may also appear in subtle acts of resistance, negotiation, or symbolic defiance. In contemporary society, class conflict often manifests through cultural representation, public discourse, and artistic expression. Literature and film, in particular, serve as important mediums for exploring and critiquing social inequality.

Film, as both a visual and narrative form, offers a compelling lens through which social class can be examined. *Mrs. Harris Goes to Paris* (2022), directed by Anthony Fabian, presents a nuanced portrayal of class dynamics within a capitalist society. The

film follows Mrs. Ada Harris, a widowed cleaning lady in postwar London, who dreams of owning a Dior dress after seeing one in her employer's wardrobe. Her aspiration may appear simple, yet it symbolizes a deeper longing for dignity, recognition, and inclusion within a world defined by exclusivity and luxury. The Dior dress represents not only material beauty but also access to a cultural sphere reserved for the elite.

Through Mrs. Harris's journey to Paris, the film reveals the rigid boundaries that separate the working class from the bourgeois elite. She encounters discrimination, condescension, and institutional barriers within the prestigious fashion house. These interactions highlight how class prejudice operates subtly through language, manners, and social expectations. At the same time, the film humanizes Mrs. Harris's perseverance, kindness, and determination. Her resilience challenges the assumption that social worth is determined by wealth or status. Rather than portraying class struggle through violent confrontation, the narrative emphasizes emotional strength and moral integrity as forms of resistance.

Previous studies on class struggle in film have often focused on overt conflicts, such as the revolutionary uprising in *The Hunger Games*, the dystopian inequality depicted in *Alita: Battle Angel*, or systemic racial and class injustice in *Detroit*. While these analyses are valuable, they primarily examine explicit and dramatic representations of conflict. Less attention has been given to subtle, character-driven narratives that depict class struggle through everyday experiences and personal aspirations. This study addresses that gap by analyzing *Mrs. Harris Goes to Paris* through a Marxist framework, focusing on inequality, power relations, and the gradual development of class awareness within the protagonist.

Ultimately, this research contributes to literary and film studies by offering a deeper understanding of how social class struggle is represented in contemporary cinema. It demonstrates that class conflict can be conveyed not only through large-scale rebellion but also through individual journeys marked by persistence and self-respect. Mrs. Harris's story highlights the universal human desire for dignity and belonging, while simultaneously critiquing the systems that restrict access to cultural and economic capital. By examining these dynamics, the study provides both theoretical insight into Marxist concepts of class and practical value for future researchers interested in exploring social inequality in narrative texts.

B. Method

This study adopts a qualitative descriptive approach to examine social class struggle in *Mrs. Harris Goes to Paris* (2022). As noted by Kuckartz, (2014, p. 2), "the qualitative approach is diverse in terms of its data, which are usually texts taken from words, sentences, utterances, or even pictures." This approach focuses on descriptive analysis in essay form rather than statistical data. In the context of this study, qualitative analysis allows for a deeper interpretation of the film's narrative,

character development, dialogue, and visual elements, which collectively represent social inequality and class conflict within a capitalist society. Given the complexity of the social themes presented in the film, this approach is considered appropriate for examining how social class struggle is represented both narratively and symbolically. The primary data source is the film *Mrs. Harris Goes to Paris* (2022), directed by Anthony Fabian, which portrays the struggle of Mrs. Ada Harris, a working-class woman, as she confronts social inequality and class discrimination in her effort to fulfill her dream of owning a Dior dress as a symbol of status and luxury. The writer conducted a detailed viewing of the film, focusing on narrative and cinematographic elements such as plot, setting, dialogue, characterization, and mise-en-scène. Key scenes were selected based on character dialogues, and visual representations that contain elements of social class conflict and power imbalance constitute the data of this study. The data analysis employs a systematic process and selects scenes, dialogues, and narrative elements that depict social class conflict. These examples are then compared and interpreted using Marxist theory, with a focus on class struggle, exploitation, alienation, and counter-ideology. Specific dialogues and scenes are examined in detail to understand how the main character responds to social injustice. Ultimately, conclusions are drawn based on the analysis, providing insights into how the film reflects and critiques social class inequality.

C. Findings and discussion

Mrs. Harris Goes to Paris (2022) is a comedy-drama film that portrays social class struggle within post-war society through the story of Mrs. Ada Harris, a working-class housemaid in London. The film depicts Mrs. Harris's modest life and economic limitations, highlighting her daily labor to meet basic needs. Her interest in the world of upper-class fashion begins when she sees a Dior dress owned by her employer, which later becomes a symbol of her dream and her desire for social recognition despite her class limitations. The narrative develops when Mrs. Harris decides to save money to purchase the Dior dress. This decision leads her to Paris, where she directly encounters rigid social class structures within the elite fashion industry. Upon arriving at the House of Dior, Mrs. Harris experiences discriminatory treatment and is underestimated by members of the fashion elite, who view her as a lower-class individual unworthy of occupying an exclusive space. The arrogance of Dior's executives reflects the power imbalance between the bourgeois class and the working class, in which social and economic status determines an individual's value. Social class conflict becomes more evident as Mrs. Harris struggles against institutional rules and social norms that restrict the working class's access to symbols of luxury. She experiences exploitation and alienation not only economically but also socially and culturally. However, rather than surrendering to injustice, Mrs. Harris demonstrates perseverance, courage, and dignity in confronting unequal treatment. Her attitude gradually influences those around her, including several upper-class characters, encouraging them to reconsider their views toward the working class.

The climax occurs when Mrs. Harris finally succeeds in obtaining the Dior dress she has long dreamed of. This achievement represents not only a personal victory but also a symbolic resistance against oppressive class boundaries. The moment emphasizes the potential of class struggle that is expressed not through open conflict or violence, but through class consciousness, solidarity, and moral integrity. Mrs. Harris's success illustrates that the working class possesses the capacity to challenge bourgeois dominance within a capitalist system.

In the falling action, although Mrs. Harris returns to her modest life, significant changes have occurred both within herself and in her social environment. She gains recognition, self-confidence, and an awareness of her own value as a working-class individual. The film asserts that social class struggle does not always culminate in large-scale structural change, but can be reflected through shifts in attitude, awareness, and interclass relationships. Therefore, *Mrs. Harris Goes to Paris* (2022) offers a critique of social class inequality in capitalist society and emphasizes the importance of dignity, solidarity, and class consciousness in confronting social injustice.

Social Class Struggle in *Mrs. Harris Goes to Paris*

The representation of social class struggle in *Mrs. Harris Goes to Paris* (2022) is analyzed through the film's visual elements, including cinematography, camera shots, angles, lighting, and actors' performances. Narrative elements, particularly character dialogue, are also essential for examining the film's depiction of social class issues.

1. Exploitation

The type of social class struggle represented in *Mrs. Harris Goes to Paris* (2022) is exploitation; as members of the proletariat, workers produce value through their labor, but the results of their work are controlled by the bourgeoisie. As a result, workers receive wages that are not proportional to the value they produce, highlighting the inequality of the social structure between the proletariat and the bourgeois class.

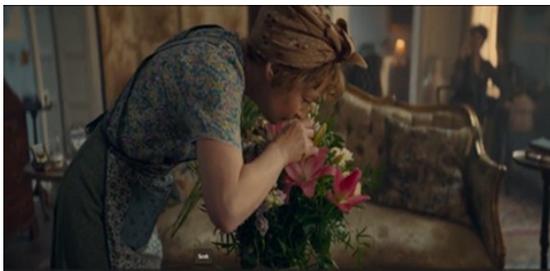


Figure 1. *Mrs. Harris is a Housemaid*

Note. Mrs. Harris cleans Lady Dant's house, which is not appreciated. From *Mrs. Harris Goes to Paris* [00:08:55], by Anthony Fabian (director), 2022, Universal Pictures

The scene shows Mrs. Harris working to clean Lady Dant's house, while Lady Dant sits comfortably in the living room answering a phone call. This scene emphasizes social class inequality through the contrast in activities and body positions between the two characters. Lady Dant is portrayed as holding power, whereas Mrs. Harris is positioned as a worker. This inequality becomes more apparent when Lady Dant merely points at a letter and asks Mrs. Harris to read it, an action that represents a power relation in which Mrs. Harris is treated as a tool, given instructions without explanation. Mrs. Harris, who appears exhausted, places her hope in the letter, assuming that it concerns the wages she is supposed to receive. However, this hope turns into disappointment when the letter only contains a request to repair a damaged bedsheet. When Mrs. Harris gathers the courage to ask about her salary by saying, "Talking of accounts, Lady Dant, I was wondering if you might be able to" (Fabian, 2022, 00:09:48–00:09:51). Lady Dant responds indifferently by saying, "It's a miracle we can all still breathe" (Fabian, 2022, 00:09:55–00:10:00), and then walks away. Lady Dant's actions in diverting the conversation, avoiding responsibility, and treating the letter as a trivial instruction demonstrate how the upper class maintains comfort through the subordination of domestic workers.

As Marx (1867) explains, exploitation occurs when labor produces value greater than what workers receive, which is evident when Mrs. Harris performs domestic labor that is not only exhausting but also directly contributes to Lady Dant's comfort. Thus, this scene illustrates how social class structures maintain inequality through unjust labor relations, while positioning Mrs. Harris as part of the exploited working class within the capitalist system.



Figure 2. Mrs. Harris sees a Dior dress in Her employer's room

Note. Mrs. Harris is amazed as she sees the Dior dress for the first time. From *Mrs. Harris Goes to Paris* [00:11:35], by Anthony Fabian (director), 2022, Universal Pictures

The scene shows the moment when Mrs. Harris sees a Dior dress in her employer's house for the first time. The medium shot focuses on Mrs. Harris holding and gazing at the dress attentively. Soft lighting from the window highlights the texture and elegance of the Dior dress, while also revealing Mrs. Harris's facial expression, which reflects admiration and awe. The dress is positioned as the visual center of the scene, emphasizing its status as a symbol of luxury and upper social

class. When Lady Dant suddenly arrives and says, “When I put it on, nothing else matters” (Fabian, 2022, 00:11:35–00:11:40), she suggests that wearing the dress



makes her appear elegant and charming. Mrs. Harris’s fixed gaze on the Dior dress indicates the emergence of desire and the formation of a dream to own a similar dress. Although she is only a domestic worker, the dress raises her awareness of the social class boundary that separates her from her employer. In this context, the Dior dress functions not merely as an aesthetic object, but also as a representation of upper-class life that has long been beyond Mrs. Harris’s reach. This scene marks the beginning of Mrs. Harris’s struggle to cross social class boundaries. Her desire to purchase a Dior dress like her employer’s reflects the working class’s effort to gain recognition and dignity within an unequal social structure.

Figure 3. Mrs Harris raises money to buy a Dress

Note. Mrs. Harris successfully raises Money and begins her journey in Paris. From Mrs. Harris Goes to Paris [25:54] by Anthony Fabian (director), 2022, Universal Pictures.

The image captures the pivotal moment when Mrs. Harris secures the funds to purchase the Dior dress and begins her journey to Paris. She receives a visit from a military envoy, who informs her of a 1944 war widow's pension awarded in tribute to her late husband, providing renewed hope. Subsequently, she is notified that the owner of a diamond she previously found wishes to reward her for her honesty: “That diamond clip you handed in, the owner wants to give you a reward” (Fabian, 2022, 00:27:42). Additionally, her friend Archie returns her bet money, stating, "It's your money. Take it" (Fabian, 2022, 00:28:56), offering the final financial support needed to achieve her goal. This sequence of events creates a positive atmosphere, emphasizing Mrs. Harris's perseverance and the interplay of hard work, courage, and fortune in overcoming financial adversity. In this scene, we see an important moment in Mrs. Harris' journey as she receives a series of good news at her home. The use of warm colors creates a cozy, hopeful atmosphere that reflects Mrs. Harris's gradually improving mood. A medium shot shows Mrs. Harris as she interacts with her guests and receives the good news. When all the funds are raised, she feels ready to fly to Paris, marking a new beginning in her life and a bold step towards her long-held dream.

2. Alienation

The second form of social class struggle presented in the film, according to Marx (1844), is alienation. Alienation refers to a condition in the working class experiences estrangement from the product of their labor and from their own self. In this film, alienation is reflected in Mrs. Harris's life, as she experiences estrangement based on her social and economic status.

Figure 4. *Mrs. Harris visits The Dior Boutique.*



Note. Mrs. Harris is considered inappropriate at the House of Dior, as Dior dresses are only for the upper class. From *Mrs Harris Goes to Paris* [00:35:51], by Fabian (director), 2022, Universal Pictures.

This scene shows Mrs. Harris entering the House of Dior boutique wearing simple clothes. One of the elegantly dressed employees of the boutique looks at her with a condescending gaze. The camera uses an over-the-shoulder shot from behind Mrs. Harris, focusing on the stiff expression of Claudine Colbert who stands in front of the reception desk pressing a small button beside her desk to call other staff after Mrs. Harris has expressed her desire to buy a Dior dress. This composition places Mrs. Harris as a visually and socially marginalized subject. A medium shot is used to highlight the physical and emotional distance between Mrs. Harris and the Dior staff, emphasizing the social class discrepancy felt by the bourgeois characters toward the presence of a proletarian in their exclusive space. This is reinforced through the dialogue when Claudine Colbert, the boutique director, says, "I fear you have the wrong address, madame. I will call someone to show you the way" (Fabian, 2013, 00:35:09–00:36:02). The statement illustrates a clear rejection of Mrs. Harris based on her social status and appearance, while the condescending gaze of Colbert further strengthens the image of elitist arrogance and exclusion in the boutique environment. In this case, Claudine Colbert represents a powerful subject; she acts not simply as the guardian of the boutique's etiquette, but rather as an upper-class ideology that regulates who is and is not worthy of being in such a luxurious space.



Figure 5. Madame Avallon's clients protest at The Dior Fashion Show

Note. The tension displayed by Dior's long-time clients when Mrs. Harris appears at the fashion show. From *Mrs. Harris Goes to Paris* [00:39:13], by Anthony Fabian (Director), 2022, Universal Pictures.

This scene shows Mrs. Harris sitting with the Marquis de Chassagne in the Dior showroom, surrounded by exclusive clients. When Madame Avallon enters and sees Mrs. Harris occupying a seat normally reserved for high-end customers, she immediately expresses her disbelief. She emphasizes that Mrs. Harris's presence is considered inappropriate according to prevailing social norms. Madame Colbert tries to defuse the situation by offering another seat, but Madame Avallon says, "We will endure this indignity, but it won't end here" (Fabian, 2022, 00:39:18-00:39:23). This response reflects the attitude of the bourgeoisie, who feel that their symbolic territory is threatened by the presence of members of the working class.

However, Mrs. Harris' presence was actually a form of silent resistance against class-based exclusivity. Without verbally expressing her refusal, her presence in the seat of honor challenged the social boundaries set by the dominant group. The over-the-shoulder shot highlights Madame Avallon's tense reaction, while the medium shot shows her dissatisfied expression, contrasting with the soft lighting that falls on Mrs. Harris and the Marquis de Chassagne. This visual composition depicts class tension: Mrs. Harris appears to be cornered in terms of space, yet she remains steadfast in maintaining her position. By continuing to sit in a space that has long been monopolized by the upper class, Mrs. Harris shows that a person's value is not determined by their social status, but rather by their dignity and courage to break through the barriers that limit them.



Figure 6. Mrs. Harris and Madame Avallon Choose the same Dior Dress

Note. Dior staff to maintain the exclusivity of haute couture for high end clients. From *Mrs. Harris Goes to Paris* [00:46:00], by Anthony Fabian (Director), 2022, Universal Pictures.

The scene, after the fashion show is over, Mrs. Harris chose the number 89 Temptation dress, as the dress she wants. The situation changes when Madame Avallon say, “Sales girl? You know our arrangements” (Fabian, 2022, 00:45:30-00:45:33), a statement that clearly indicates that the social system at the House of Dior still maintains privileges for the upper class. Although Mrs. Harris had chosen the dress first, the boutique employee then apologetically explains that Madame Avallon had actually wanted the dress. Madame Colbert's explanation of Madame Avallon's husband's considerable influence and her status as a regular customer revealed how power relations worked in a structured way within the institution. Then, an accountant arrives and says, “We would be sorry if you were to leave maison Dior without a purchase,” followed by Marguerite's offer of an alternative dress, “And you also wrote number 73 on your card, venus” (Fabian, 2022, 00:46:00-00:46:08), Thus Mrs. Harris is still able to purchase the Dior dress.

The medium shot of the employees' hesitant expressions and Mrs. Harris' disappointed face reinforces the image of how symbolic power operates subtly but effectively. This scene illustrates the class dynamics described in Marxist theory: Madame Avallon represents the bourgeoisie, who possess wealth, influence, and privileged access to elite institutions. The unilateral decision to give the dress to an upper-class customer illustrates a social structure that favors the stability of the status quo. This moment also shows the emergence of “class consciousness” in Mrs. Harris, when she realizes that her rights can be ignored simply because of her social status. Although she does not resist directly, her expression of disappointment becomes a form of passive resistance against class domination that marginalizes her.

3. Control Ideology

Control ideology refers to the dominance of bourgeois values that make social inequality appear natural. Marx and Engels (1848) argue that this ideology causes the working class to accept unjust conditions. In *Mrs. Harris Goes to Paris* (2022), Mrs. Harris and the Dior workers experience unfair labor conditions and social inequality within the Dior boutique, which are normalized as part of the elite fashion system, reinforcing bourgeois control over the working class.



Figure 7. Mrs. Harris finds a damaged Dior on The Table

Note. Mrs. Harris throws the letter in annoyance and leaves Miss Penrose's house after discovering her Dior dress is broken. From *Mrs.Harris Goes to Paris* [01:36:51], by Anthony Fabian (director), 2022, Universal Pictures.

Miss Penrose: "Dear Mrs. Harris. sorry about the dress, but please don't worry. I'm okey.I was checking my lisptik in the mirror when suddenly I went up in flames.

I might have burnt to a crisp if a helpful friend hadn't come to my rescue. Mr.Korngold says I should sue. Gone to my mom to recover".

....

Mrs. Harris: (looks angry and throws the letter away, then leaves Miss Penrose's house disappointed). (Fabian, 2022, 01:36:19-01:37:20).

The conversation shows that Miss Penrose does not really appreciate Mrs. Harris' struggle. She wrote the letter in a light tone, as if losing the Dior dress was no big deal, while for Mrs. Harris, the dress was the result of her hard work.

The scene show how the upper class, represented by Miss Penrose, seems to take the incident as something light and not very important. In fact, for Mrs. Harris, the dress is a symbol of her struggle as part of the working class trying to break through social boundaries. Miss Penrose's treatment emphasizes the unequal power relations between the bourgeoisie and the proletariat. Miss Penrose can easily lose a luxury item like a Dior dress without any burden, whereas for Mrs. Harris, the dress is the result of long sacrifices and hard work.

As according Marx(1867, this incident illustrates how the capitalist system often ignores the value of the struggles of the working class and continues to position them as easily alienated. Mrs. Harris' action of throwing the letter and leaving Miss Penrose's house symbolizes her rejection of the injustice. She does not accept the fact that her struggle is only rewarded with a broken dress and a meaningless apology. Mrs. Harris chooses to maintain her dignity and refuses to be treated as an insignificant party in the existing social system.

Figure 8. Mrs. Harris sad to see The Dior workers being fired



Note. Mrs. Harris witnessed Dior employees being fired. From *Mrs. Harris Goes to Paris* [00:31:20], by Anthony Fabian (director), 2022, Universal Pictures.

The scene shows Mrs. Harris standing outside the Dior boutique, watching several Dior employees leave the building with sad faces after being fired from their jobs. The employees appear to leave the boutique quietly without resistance, demonstrating their position as workers who have no power over management decisions. Mrs. Harris asks, "Marguerite? What's wrong?" (Fabian, 2022, 01:20:40). The sad faces of the staff walking out of the boutique implied their helplessness. The House of Dior was under financial pressure due to a marketing system that did not reach a wider market. As a result, some staff, including Marguerite, had to accept the fact that they were dismissed from their jobs. Mrs. Harris observes the situation with an expression of empathy and concern, which confirms her awareness of the injustice experienced by lower-class workers under the capitalist system.

This scene represents ideological control as described in Marx & Engels (1848), in which the bourgeoisie maintains its dominance not only through economic power, but also through the normalization of injustice as something "natural" and unquestionable. The termination of Dior employees is portrayed as a unilateral decision that is accepted without protest, reflecting how the dominant ideology instills obedience and resignation in the proletariat. The workers do not question the policy because they have been internalized by a system that places them as easily replaceable. Thus, this scene confirms how ideological control works subtly but effectively in maintaining the stability of bourgeois class power, while also laying the groundwork for the emergence of class consciousness that could potentially lead to social resistance.

Figure 9. Mrs. Harris arrives late for the fashion measurement session



Note. This scene shows Dior staff maintaining the boutique's image as a symbol of high class. From *Mrs. Harris Goes to Paris* [00:46:00] by Fabian (director), 2022, Universal Pictures.

The scene Mrs. Harris enters the House of Dior in a hurry, arriving late to the Dior dress measurement session and saying, "Sorry. Sorry. I'm so sorry" (01:05:23-01:06:30). Mr. Carre's statement, "No.no.no.This is not possible, not at all." (Fabian, 2022, 01:05:23), that he cannot be served because he does not respect the time given. Even though she had paid for the dress with her own money, she was still not served because she did not respect the time. Madame Colbert, who

could only stare coldly, also refused to do anything. As the situation became more difficult, Madame Colbert says, "I will see what can be done to return your deposit" (Fabian, 2022, 01:06:30) because measurements could not be made and the dress could not be made and left Mrs. Harris. Madame Colbert's words made Mrs. Harris very sad because she lost her dream dress, and felt humiliated and rejected, as if her efforts were worth nothing. Mrs. Harris pleaded in a low voice, "I don't want... I don't want me to deposit." (Fabian, 2022, 01:06:23) but no one is really listening. Marguerite, the sales girl who just stood there watching Mrs. Harris wanted to help, but had no power because Dior's rules were very strict. This scene uses a full shot and eye-level angle, placing Mrs. Harris in the middle of a large room, alone, surrounded by staff who are not on her side. The distance of the camera reinforces her feeling of loneliness and isolation, while the light from the room makes her look small amidst the supposed glamor of the large room. This composition visually emphasizes that even though she is in a world of luxury, she is still positioned as an outsider.

According to Marx (1867) explains, this is a clear example of the domination of the bourgeoisie over the working class (proletariat). Mrs. Harris had paid with her hard-earned money as a cleaner, but the system at Dior made for the rich did not recognize her value. The dress she had paid for was returned to her as if it never existed. This shows that in the capitalist system, money alone is not enough; social status remains the main determinant of who deserves to be served because she is not part of the upper class.

The Protagonist's Approach to Social Class Struggle

The protagonist, Mrs. Harris, confronts social class struggle through various approaches, including personal effort, self-respect, solidarity, and the pursuit of social recognition. Her actions reflect a conscious effort to challenge the rigid class boundaries that restrict her access to dignity, fairness, and opportunity. Through everyday resistance and determination, Mrs. Harris demonstrates how an individual from the working class navigates and confronts social class oppression within a capitalist structure.

1. Potential Revolution

The concept of potential revolution in Marxist theory describes the moment when the proletariat becomes aware of the injustice inflicted on them and dares to demand change. In this film, the moments when Mrs. Harris refuses to be treated unfairly and begins asserting her rights reveal the potential for resistance against the class system that oppresses her.



Figure 10. Mrs. Harris shows the money on the Dior table

Note. Mrs. Harris refuses to accept unfair treatment and asserts her right to see the Dior dress. From *Mrs. Harris Goes to Paris* [00: 36: 29], by Fabian (director), 2022, Universal Pictures.

This scene shows a pivotal moment when Mrs. Harris challenges the social stereotypes attached to the working class in Paris. As Claudine Colbert states, "A Christian Dior gown is not for pennies. Have her removed at once" (Fabian, 2022, 00:36:18-00:36:21), in a haughty manner belittling her presence and doubting her financial capabilities. Mrs. Harris says, "Right, if you think I don't got the money. Here" (Fabian, 2022, 00:36:27-00:36:30) and then pulls out money from her purse to show that she can afford to buy. This action is not only a form of economic transaction but a symbolic statement of courage and pride. Her actions surprise the staff, who are unaccustomed to working-class members demonstrating such assertiveness and demanding equality. Mrs. Harris articulates her desires without fear or deference to the unwritten social rules that have relegated her to an inferior position. This act challenges the established class order maintained by institutions like Dior.

This scene reflects the concept of revolutionary potential in Marx & Engels (1848) the moment when working-class individuals begin to recognize structural injustice and have the courage to fight it. Although Mrs. Harris's actions were not on a large scale, her courage in challenging discriminatory treatment opened a crack in the structure of class domination. She represents class consciousness, which is beginning to form the awareness that she does not have to accept unfair treatment simply because of her lower social status. In small actions like this are the seeds of revolution, enabling social change because they show that the working class is capable of challenging the positions and rules that oppress them. Thus, this scene becomes an important symbol of the potential for social transformation that arises when the proletariat refuses to submit to the restrictive bourgeois ideology.



Figure 11. Dior Fashion Show

Note: Mrs. Harris Watching the Dior Fashion Show Filled with Luxury and Elegance in *Mrs. Harris Goes to Paris* [00:41:15], by Anthony Fabian (director), 2022, Universal Pictures.

The scene, Mrs. Harris attends a Dior fashion show where haute couture dresses are presented to an audience of elite guests. The atmosphere of the show is filled with luxury, elegance, and exclusivity, reflected in the grand interior, refined decorations, and the sophisticated appearance of the attendees. The fashion show is not merely a display of clothing, but also a representation of social prestige and class distinction, as Dior's creations are intended only for those who possess wealth and high social status. Mrs. Harris' presence in this space highlights the contrast between her working-class background and the bourgeois environment that surrounds her. This scene illustrates how social class boundaries are constructed and maintained through cultural spaces such as fashion institutions. The Dior fashion show functions as a symbolic site of class domination, where luxury and beauty operate as markers of privilege. By allowing only certain individuals to access and fully belong to this space, the House of Dior reinforces class exclusivity and social hierarchy. This situation reflects Marx's concept of ideological control, in which the ruling class preserves its dominance not only through economic power but also through cultural institutions that normalize inequality. Mrs. Harris' silent observation of the show represents her awareness of this class division, while her continued presence subtly challenges the idea that dignity and appreciation for beauty should be limited to the upper class.

D. Conclusion

This study concludes social class relations occur when one group seeks to control or regulate the actions of another. In *Mrs. Harris Goes to Paris* (2022), Mrs. Harris' position as a working-class woman places her as the subject of class domination exercised by elite institutions and upper-class individuals, particularly within the House of Dior. Her response to this domination is expressed not through open confrontation, but through perseverance, moral integrity, and social solidarity; thus, she is able to assert her dignity and resist class prejudice.

This study delineates the staging of *class* struggle through everyday practices, focusing on the structural causes of inequality and ongoing conflicts between the working class and the bourgeoisie. It examines the position of the working class and their contribution to elite cultural production. Thus, this study outlines the inseparability of labor, class consciousness, and social dignity. The value of labor becomes meaningful only when it is recognized through social acknowledgment. This experiential aspect is embodied through Mrs. Harris' lived experiences within elite social spaces. Mrs. Harris' perseverance and moral stance thus represent the potential resistance of the working class against class-based oppression.

Mrs. Harris Goes to Paris (2022) is widely discussed as a film that successfully portrays social class inequality within a capitalist system. Mrs. Harris can be seen as a symbol of working-class dignity, as the film effectively stages various forms of class struggle. In other words, the character, narrative, and visual representation work together to convey the issue of class inequality in modern society. Thus, social class struggle remains relevant both in its historical context and in contemporary social life. The film captures this phenomenon through Mrs. Harris' experiences within the fashion industry.

Contextualized within a capitalist society, the central theme of this film resonates with the condition of the working class striving to assert dignity and access elite spaces. Through the depiction of Mrs. Harris, labor and moral integrity become sites of struggle against class domination. At times, the boundary becomes blurred between personal perseverance and structural resistance within capitalist ideology. Thus, it is crucial to examine the inseparability of class struggle and bourgeois dominance as the authority holder. Through this inquiry, the extent to which class struggle operates in everyday social practices can be more clearly understood.

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