



Elitism in Glass Onion: A Knives Out Mystery (2022)

Nabila Ardiningrum¹, Devani Putri Warsito², Euis Meinawati³

^{1,2,3} Sastra Inggris, FKB Universitas Bina Sarana Informatika

Article Info	Abstract
<p>Received: 2025-12-12 Revised: 2026-02-14 Accepted: 2026-05-30</p> <p>Keywords: Elitism, Social Realism, Movie</p> <p>DOI: 10.24256/ideasv14i1.8807</p> <p>Corresponding Author: Nabila Ardiningrum euis.eum@bsi.ac.id Sastra Inggris, FKB Universitas Bina Sarana Informatika</p>	<p><i>This study looks at the worldwide issue of elitism. It takes a critical view of elitism without making it seem better than it is, as shown in the film Glass Onion: A Knives Out Mystery. The aim of this study is to examine how elitism is reflected in the dialogue and to show how the fictional world is connected to the real world. Film analysis through a social realism approach is linked to real social structure. By combining social realism with Pierre Bourdieu's theory of elitism, this study introduces a new contribution to measure how social inequality is represented in the film and reflected in real-world social structures. This will be based on the theory by Pierre Bourdieu, using a descriptive qualitative analysis. The data collection involved watching the movie three times to extract all relevant dialogues before conducting the analysis. The data set comprises 42 cases total, split into 9 cases in the Habitus framework, 6 cases in the Field framework, and 5 cases in the Cultural Capital framework, 9 Social Capital framework, 6 Economic Capital framework, 7 Symbolic Capital framework. This study provides an interpretation of elitism in the film, and demonstrates the application of social realism to media reflections of real social hierarchies. This phenomenon is believed to create an imbalance of power, resulting in corruption and the potential for social exclusion and resentment.</i></p>

1. Introduction

The phenomenon of elitism is not a recent development or concern within social structures. This belief is pervasive in contemporary society, despite its apparent simplicity. In this scholarly work, the term Elitism is employed to denote the phenomenon in which a particular social class, often referred to as the elite, asserts the possession of distinctive privileges that are not universally available.

The subject demonstrates a profound comprehension of potent public policies and an exceptional discernment in matters of morality, ethical dilemmas, and issues of justice, surpassing that of the general population (Okeke & Anyadike, 2020). A particular approach has been adopted by creators in the artistic and literary realms to articulate this issue and implicitly critique it in their works. One notable example of this critique can be found in movies.

Cinema frequently serves as a mirror to the social, economic, and cultural realities of society. As a medium of representation, films function not only as a form of entertainment, but also as a critical lens through which to examine and analyze existing power structures in society, and it reflects in the chosen movie: *Glass Onion: A Knives Out Mystery* (Johnson, 2022). The movie has explicit portrayal of elite social class within critique of modern elites, making the movie a suitable object for the media of this study. It contributes to a clear class ideology that has cultural impact wrapped in genres, such as mystery and comedy.

Starting the timeline when covid happened, detective Benoit Blanc is invited to a Miles Bron's private Greek island for a murder mystery party. Along with five long-time friends for a few years. Andi despite gets invited, she never comes until this occasion that bring out the plot, and including her with the rest of the friends know Bron from way back. However, only Andi who does not owe Bron for the wealth, fame, and careers. the main event for this murder-weekend game where Bron is supposed to be the victim turned into a real murder. Blanc, as the detective, uncovers the friends have a deep, dark motive to kill him.

When the secret is out, Blanc discover the whole thing, addressing the elephant in the room. Blanc is not invited, he comes because of a request to solve the mystery that Andi did not commit suicide by her twin sister, Helen. The mystery is opened that the fact Andi is killed by Bron before the party and it is considered as suicide. Helen did not believe came to Blanc to solve the mystery, came to the party posing as Andi. the whole truth is exposed; the proof is there yet Bron had the chance to burn the only proof. Helen did not accept it and decided to burn the KLEAR, the Bron's creation, making it verify that the creation is dangerous and ends it destroyed the building, leaving nothing but the ruined reputation of Bron making the friends agree to testify against him at the end.

The cinematic work in question employs a visual medium to illustrate the phenomenon, showcasing the actions of the characters and their respective backgrounds. Cinema plays a key role in the promotion of ideas and the raising of awareness (Sihombing et al., 2021), as evidenced by this film, which explores various aspects of life in elitism. The film's narrative subtly underscores the notion of elitism, illustrating how individuals with substantial financial resources and social influence utilize their means to influence the interpretation of reality, influence public sentiment, and perpetuate their privileged status within the social hierarchy. Drawing upon the genres of satire and dark comedy, the director, Rian Johnson, has crafted a depiction of elitism that exists beyond the conventional

power structure. This representation serves to underscore the contemporary notion that elitism is heavily influenced by factors such as capitalism, media influence, and the pursuit of social image.

In the following studies, the film *Glass Onion: A Knives Out Mystery* typically prioritizes narrative elements, aligning with the detective genre and employing critical analysis of popular culture. Elitism has its influences that are rarely encountered in studies of film media. The following is the preliminary study that also discusses elitism and democratization in the story of Hercules from children's stories over a period of 50 years. Despite its limitations, the present study demonstrates that the so-called democratization of classics is real, ongoing, and reflected even in a very specific group of works targeted at a particular readership.

This assertion is supported by the Hercules books for children (Maurice, 2019). The subsequent investigations shall center on the persistence of elitism within educational provisions (Zheng & Maziha Mustappha, 2022) and the persistence of biased enactment, this suggests that elitism in higher education refers to a period in which access was restricted to a select group (Lorbeer, 2020), potentially influencing academic achievement by restricting opportunities to a privileged few (Radulović, 2022).

Elitism is a real issue, with many examples in literature and politics. A previous study concluded that the celebrity industry may prevent celebrities from playing a useful role. The growing popularity of politics among celebrities could encourage harmful competition that undermines good governance and legitimizes elite rule (Archer & Cawston, 2022). The concept of elitism encompasses a psychological dimension involving envy and rivalry, which are often disguised as competition, as well as a social dimension characterized by inequality (Ekwonna, 2015).

The previous study provides valuable insights into the question of whether bilingual studies at university might be elitist. The research is based on a significant number of professors interviewed, and it is evident that most students in the bilingual group have a high English level due to relatively intense exposure to the language. The feasibility of this is supported by a relatively high socioeconomic level (Barrado-Timón, 2024). This study is informed by the findings of a preceding study and employs a social realism approach to discuss elitism.

The concept of realism can be defined as a methodical observation of life in its purest form, a straightforward documentation process wherein every divergence is intentional, and an examination of life's evolving interpretations with the objective of effecting change within the existing reality (Gopi et al., 2025).

In the context of the preceding research, this study employs a social realism approach to examine the concept of elitism in the specified film not solely via dialogue but in all scenes of the film, with a view to identifying the presence of elitism. Furthermore, this paragraph transitions to an elaboration on the conceptualization of elitism. Although there has been extensive analysis of

characters from diverse backgrounds and overt representations of elitism in films, there remains a significant gap in research investigating elitism as an implicit narrative mechanism. This is particularly the case in the context of how cinematic narratives mirror and reinforce elitist behaviors in real-world social structures, offering a comprehensive analysis of the relationship between elitism and deception.

Furthermore, the novelty of this study lies in its emphasis on elitism as a growing issue in today's world. It establishes a unique analytical bridge between the fictional world and the real world by employing a social realism approach as a contemporary interpretation. This approach connects Western depictions of elitism to broader global and local contexts. These narratives frequently adopt a cultural perspective, exploring themes related to consumerism and capitalism. The present study focuses on the perspective of social realism in emphasizing representation and social reality in the context of indigenous conditions in real life, with its relation to symbolic representation in global media such as film.

The limitations associated with the application of a social realism approach in the analysis of this film prompted the decision to conduct this research, which aims to demonstrate its relevance to the current socio-political landscape in real world situations, thereby facilitating a more nuanced understanding of the interplay between criticism and real social structures. Social realism is a term employed to refer to art created by painters, printmakers, photographers, writers, and filmmakers.

The advent of the industrial Revolution in Europe and the Great Depression in America gave rise to an artistic movement known as Social Realism. The events under discussion took place in the 20th century and across the globe. The term 'social' refers to the people in the society, and 'realism' refers to the manner in which these people were portrayed in each medium (Animashaun & Mayowa, 2018). This research synthesizes these updates to illuminate the correlation between media, power, and class ideology in contemporary society.

The objective of this study is to analyze the representation of elitism in the film *Glass Onion: A Knives Out Mystery* through the lens of social realism, with the objective of comparing these representations with the reality of elitism. This study aims to analyze the construction of elitism ideology through narrative structures and to identify symbolic elements that signify elitism in *Glass Onion* (2022). From an economic vantage point, interconnections among individuals can be observed across various demographic strata, including the affluent and the impoverished, the bureaucratic elite and the general populace (Noviana & Simanjuntak, 2022).

The findings of this study are expected to contribute to the theoretical framework of film and cultural studies by expanding the application of social realism in analyzing social class representation. The present study hypothesizes that the film employs narrative and visual elements to construct social inequality, aligning with patterns of stratification observed in contemporary society, which

has the potential to raise public awareness of elitism and power imbalance, as evidenced by its reflection in both global media and social structures.

2. Method

Research Design

This study employs a social realism approach, using descriptive qualitative analysis to provide an in-depth discussion of the subject matter. This analysis is based on the dialogue presented in the literary work under examination, revealing the complexities of elitism depicted as part of the narrative. These elements are then compared with real-life situations to provide a contextual framework for analysis.

Data Source

Glass Onion specifically targets the vanity, stupidity, and destructive nature of modern, "disruptor" tech-celebrity elites, wrapped in a total 2 hours and 19 minutes. The data utilized in this study is derived from the film itself, with a focus on the depiction of elitism in specific scenes and the dialogue that is spoken throughout the entire film, where the movie using the 'Glass Onion' metaphor as people whose privilege have escape from consequences due to shallow characteristic despite the 'disruptors' class to be complex.

Data Collection

The data collected for the purposes of this research consist of the dialogues of all the characters in *Glass Onion: A Knives Out Mystery*. The 42 data in total were gathered through the process of documentation. The researcher viewed the film on multiple occasions, 3 times to be exact, in order to identify and select dialogues from the script that reflect social values, moral conflicts, and ideological tensions among the characters. Each selected dialogue was recorded, categorized, and interpreted in accordance with the theoretical frameworks employed in this study. There were 57 picked dialogues or data that related to the elitism implicitly or explicitly, and were selected into 42 in total. Each of Bourdieu's frameworks was analyzed to explain elitism, then applied to the data to select relevant examples.

Data Analysis Technique

The analysis was conducted in three structured stages. The initial phase involved the systematic selection and categorization of dialogues and scenes that indicated elitism and social distinction. These were identified through markers such as hierarchical language, exclusive settings, and unequal power relations among characters. The second stage of the analytical process entailed an in-depth interpretative analysis of the selected data, with the objective of examining how elitist values were constructed and how these representations contributed to character development and thematic formation within the narrative. The final

stage integrated the analytical findings with relevant literary theories and socio-cultural frameworks. The purpose of this integration was to situate the film's portrayal of elitism within broader social and ideological contexts.

Table 1: Coding Scheme Development Based on Analytical Frameworks

Code	Sub Code	Definition	Indicator
Habitus	-	Defined as a system of dispositions, habits and tendencies that are internalized by an individual as a result of their interaction with the surrounding social structure.	Habits + mindset shaped by upbringing.
Field	-	The term field, which is associated with the concept of space in the initial phase of the mental world, acquires significance in interaction with an individual at the sociological level.	Social space where people compete.
Capital	Cultural Capital	The cultural capital framework, developed by Pierre Bourdieu, focuses on the material objects that carry symbolic weight and require a specific cultural knowledge to be fully appreciated.	Knowledge, education, taste, skill.
	Economic Capital	Defined as the assets that have the potential to be readily marketed and monetized.	Money, property, wealth.
	Social Capital	Bourdieu defines "capital" as all that is achieved by efforts to reign in the field. Social capital refers to the resources, information, and opportunities that individuals gain access to through their social networks, connections, and relationships.	Resources that give someone advantage, connections and networks.
	Symbolic Capital	The conceptualization of symbolic capital is predicated on its interaction with alternate categories of capital.	Prestige, reputation, recognition.

In order to enhance the reliability of the qualitative analysis, inter-coder reliability was applied. The selected film dialogues were independently coded by Authors 1 and 2 based on the established coding scheme. The results were reviewed collectively, and differences in coding were discussed to reach a shared interpretation.

3. Result

The phenomenon of elitism is not a recent development; rather, it has existed for many years and even centuries. These elites have always played a significant role in society, despite their small numbers. The scope of elite influence has expanded over time, encompassing various sectors such as finance, business, bureaucracy, military, education, and more (Okeke & Anyadike, 2020). Elitism, frequently employed in a negative connotation, is a social issue that captures the struggles of the working class, a phenomenon that is frequently depicted in various forms, including cinema. The results are derived from the analysis of 42 coded data units in *Glass Onion* (2022), examined through the framework of elitism developed by the French sociologist Pierre Bourdieu, encompassing the concepts of habitus, field, and capital. The capital dimension is further subdivided into cultural, social, economic, and symbolic capital (Bourdieu, 2002). This section of the study presents a selection of representative data in order to highlight recurring patterns of elitism identified across the film.

A. *Habitus*

The analysis demonstrates that habitus is reflected in the characters' internalized dispositions and everyday practices that normalize elitist behavior. It is evident that elite characters are portrayed as possessing a naturalized sense of authority and distinction through recurring patterns of speech, confidence, and interaction. The findings of this study indicate that elitism in the film is embedded not only in overt actions but also in habitual ways of thinking and behaving that remain largely unquestioned. It provides a cultural approach to structural inequalities and allows focus to be placed on activism (Aydoğan, 2023). These dispositions are shaped by the practices and conventions that prevail within a particular field or domain, thereby contributing to the consolidation of these practices (Schirone, 2023).

Data 1: "We will do what we always do, deny, half apologize, and then go silent for a while."

Data 2: "We need to find out why. Motive. Whose was strong enough to go one more step, and commit murder. And then - and this will be tricky - everyone's whereabouts on the night of her death. Who could have been to her house that night. Opportunity."

In the first data set, the subject demonstrates a tendency to respond in a predictable manner when confronted with circumstances that threaten his reputation. In data 2, the character displays a high level of situational analysis, underpinned by their ability to formulate assumptions based on the available facts. The two dialogues above reflect habitus in elitism because they reflect the results of habits formed from the environment, influenced by social norms and their respective positions or roles.

B. Field

The term field, which is associated with the concept of space in the initial phase of the mental world, acquires significance in interaction with an individual at the sociological level. In his theoretical framework, Bourdieu contends that a sociological investigation of social life must extend beyond a mere economic interpretation, acknowledging the influence of non-economic factors, such as social class, on social dynamics (Aydoğan, 2023).

Data 1: "He wrote it on the napkin and it was his idea, not hers."

Data 2: "With one legal move he cut her out completely. Booted her without a dime. Social Networked her."

In the first data point, the subject manipulates the facts to ensure their own safety, driven by a reluctance to jeopardize their reputation, even when the truth is evident. Based on the second data set, it can be interpreted that, he in refer is Miles, the billionaire, has a way to legally get rid of anything that stands in his way of success. Within this framework, elites are connected to and involved in such appropriation. Each field is characterized by its own specific set of rules, and the characters from the movie whose data are selected are acutely aware of the appropriate course of action to achieve their objectives, even when such actions involve the exploitation of legal and political systems.

C. Capital

Following the delineation of the field, Bourdieu defines "capital" as all that is achieved by efforts to reign in the field (Aydoğan, 2023). These represent the resources an individual possesses that can be converted and used for the purpose of gaining an advantage.

1. Cultural Capital

The cultural capital framework, developed by Pierre Bourdieu, recognizes social advantages such as education, intelligence and skills which can influence social standing in stratified societies. The focus of this analysis lies in the material objects that carry symbolic weight and require a specific cultural knowledge to be fully appreciated.

Data 1: "This is science, not a religion."

Data 2: "This rich people shit is weird."

In the first data set, the character explicitly cautions against the potential consequences of handling scientific knowledge, emphasizing the necessity of a cautious approach. In data 2, the character experiences bewilderment at the unfamiliar tastes of the wealthy, which often prove confounding. These observations signify an educational awareness of two distinct domains: science and social issues, which reflect cultural capital in elitism.

2. Economic Capital

The concept of economic capital is intimately associated with economic

considerations, and its possession is exclusively derived from the acquisition and maintenance of financial resources. It is important to note that economic capital should not be considered as merely financial capital. Tangible assets, including real estate and vehicles, which can be readily converted into monetary form, should also be incorporated into the definition of economic capital (Aydoğan, 2023). In his work, Bourdieu identifies economic capital, which can be defined as the assets that have the potential to be readily marketed and monetized (Schirone, 2023).

Data 1: "Miles does these reunion weekends once a year, some unique invitations and lavish trips."

Data 2: "My baby blue car. Goes anywhere I go, all around the world."

In the first data set, the subject provides a concise explanation of the annual routine held by Miles every once in a year. As illustrated in data 2, the character possesses a highly prized luxury automobile that he takes with him wherever he travels. These two aspects are indicative of material wealth as a central dimension of elitism, where access to financial resources functions as a visible marker of status and privilege. In this manner, material wealth functions as a mechanism through which elitist identities are constructed, maintained, and socially recognized.

3. Social Capital

The concept of social capital refers to the resources, information, and opportunities that individuals gain access to through their social networks, connections, and relationships. The development of social capital, including networks, connections, and relationships, provides individuals with access to resources, information, and opportunities. Those in the elite category seek to expand their networks, acquiring connections that offer access to diverse fields and facilitate the exchange of benefits, thereby gaining privilege. Bourdieu's concept of social capital, defined as the intangible assets constituted by relations and networks, is a seminal contribution to this field (Schirone, 2023).

Data 1: "In one week I have invited a dozen world leaders and members of the press to this island. We will announce KLEAR America, that's a new solid hydrofuel, radically efficient, zero carbon emissions, derived from abundant sea water, our affordable home power solution, KLEAR is going to be powering people's dreams all over this country by the end of this year.

Data 2: "Your campaign is backed by billionaire philanthropist, Miles Bron,"

As illustrated in data 1, the character has established connections with global leaders and stands to gain substantial financial rewards if his research is highly sought after by multiple nations. Within the second data set, it is stated that Miles, the billionaire, has supported a character who happened to be a governor, highlighting the connection between the elite and demonstrating the ability to

forge strong relationships. The presence of both of these phenomena is indicative of social relationships, with the attendant benefits that reflect social capital in elitism.

4. Symbolic Capital

The conceptualization of symbolic capital is predicated on its interaction with alternate categories of capital. Consequently, it could be argued that symbolic capital incorporates all other forms of capital to a certain extent (Aydoğan, 2023). The presented resource is associated with the concept of prestige, status, and honor, which represents an acknowledgement and validation by peers and society at large. These elements can be derived from diversified forms of capital.

Data 1: "I want to be responsible for something that gets mentioned in the same breath as the Mona Lisa, forever."

Data 2: "Bravo. That was - wow. Real red pill stuff Miles."

By the first data, that means the painting is still famous because art lasts forever. As the billionaire, Miles wanted his name to be remembered alongside the painting. The character wanted his creation to last forever. The symbol was placed alongside the painting and the symbol in the second data is 'red pill stuff', which refers to or is inspired by *The Matrix*. This means painful, hidden truth over a comfortable, false reality. This conveys an anti-feminist and misogynistic message through the portrayal of Miles, who is shown to have stolen the idea from the original creator. The symbolism lies in the painting mentioned and the 'red pill stuff', as implied by the character.

A total of 42 data entries were identified and systematically categorized based on the analytical frameworks employed in this study. The categorized data are presented comprehensively in Table 2.

Table 2: Summary Table of 42 Categorized Data Cases

No.	Data	Habitus	Field	Capital			
				Cultural Capital	Social Capital	Economic Capital	Symbolic Capital
1.	"Your campaign is backed by billionaire philanthropist, Miles Bron,"				✓		
2.	"This is science, not a religion."			✓			

<p>3. "I'm so bored." "Or we can all get drunk and enjoy paradise for a weekend. No. Miserable in paradise. We've all earned this."</p>	<p>✓</p>					
<p>4. "I didn't even know that word referred to Jewish people, I thought it was just a generic term for "cheap." ""Jewy?"" "It's a dangerous thing isn't it, to mistake speaking without thought for speaking the truth."</p>	<p>✓</p>					
<p>5. "That's Bach's "Little Fugue in G Minor." A fugue is a beautiful musical puzzle based on one tune, and when you layer this tune on top of itself it starts to change and turns in to a beautiful new structure."</p>			<p>✓</p>			
<p>6. "for a long weekend on my private island AAAAAAAAAAHHH!!!!!!" "Miles does these reunion weekends once a year, some nutso invitation and extravagant trip. Eight years of these trips. With your island."</p>					<p>✓</p>	

7.	<p>“With one legal move he cut her out completely. Booted her without a dime. Social Networked her.”</p> <p>“And she did it. God I love that she did it. Then she found out his lawyers had worked the contracts so she was cut out of the company completely.”</p> <p>“So she sued over that-”</p> <p>“Her whole case was built "intellectual ownership of the company's founding idea.””</p>		✓				
8.	<p>“This rich people shit is weird.”</p>			✓			
9.	<p>“Wow. It's like an actual huge glass onion.”</p> <p>“Yup, it's past, present, future. What came before me, what I am, what I leave to the world.”</p>						✓
10.	<p>“My baby blue. Goes anywhere I go, all around the world.”</p>					✓	
11.	<p>“Birdie. You need to talk to him. Before dinner. You need to. You need to beg him.”</p> <p>“There was a time you know, back when. I was the one who'd been on magazines, he was nobody.”</p>	✓					

12.	<p>“You are sitting next to Birdie Jay, she was a fashion magnet! And then the youngest editor of She-She magazine, right, establishment BS, on top of the world. She comes out with designer sweat pants. High quality, fashionable sweat pants, hitting the market just as the pandemic hit. She disrupted her own disruption. She made a killing. Or Duke, look at Duke, do you think people looked at him and saw anything other than the beef, you think they saw the first gamer with a million followers on Twitch. Invented the word "influencer." Or Claire blowing up conventional politics, or Lionel pushing science past its comfort point, it's what I did with Alpha, it's disruption.”</p>					✓	
13.	<p>“Bravo. That was - wow. Real red pill stuff Miles.”</p>						✓

<p>14. “works for, that's no secret, and we know who bankrolled Claire's campaign. But when nobody would touch Birdie with a ten-foot pole because she went on Oprah and compared herself to Harriet Tubman. Can you guess who stepped up as an angel investor in Sweetie Pants? Or when Duke got banned from Twitch for hawking rhino horn boner pills to teenage boys. Who do you think set him up on YouTube and used his media empire to promote his stream? That's the real common thread here. Every single one of you is holding on for dear life to Miles Bron's golden titties.”</p>				✓		
<p>15. “Don't do this. Please. Bird showed me the statement you want her to make, to the press, about Bangladesh. And if you make her go through with it, her name is destroyed. But you see my resume is just Birdie Jay, Birdie Jay, a short stint in retail and then Birdie Jay. So you see if her name is destroyed then my name is...” “I'm sorry...” “... Peg.”</p>				✓		

	<p>"I'm begging you - you gotta make her make the statement. It's her only way out."</p>						
16.	<p>"Ok. I know your whole thing with it, but... but this place is like the Tate Modern, why would you hang a framed print of the Mona Lisa front and center? It's like a Che poster in a dorm room." "Forgive my incredulity, but it's property of the state, there's no way they would."</p>						✓
17.	<p>"Blame it on the pando Blanc. Louvre is closed, France needs money and so I bought myself a little short-term loan. You know it turns out the security and transport cost more than anything. Check this out."</p>					✓	
18.	<p>"Look, it all started with her. What'd I say to you guys, that first night we all hung out at the Glass Onion? What did I say? I want to be responsible for something that gets mentioned in the same breath as the Mona Lisa, forever." "It means immortality, he wants to create</p>						✓

	something that will-						
19.	<p>“In one week I have invited a dozen world leaders and members of the press to this island. And right here I will unveil the future.”</p> <p>“That’s a new solid hydrofuel, radically efficient, zero carbon emissions, derived from abundant sea water. I call it KLEAR, with a “K.” And at this event we will announce KLEAR America, our affordable home power solution, KLEAR is going to be powering people’s dreams all over this country by the end of this year.”</p>				✓		
20.	<p>“No. No. Because I was clear with you. I told you, I need two years minimum to test the stuff and even see if this stuff is safe or even viable, Claire and I are NOT going to be responsible for putting something out in the world before it is tested...oh no..”</p> <p>“All of it, all this awesome lighting, the heating and the cooling, right down to my fax</p>			✓			

	<p>machine, the whole glass onion, it's all powered by Klear.” “I'm out. Done. This is reckless, and you are going to get somebody killed.”</p>						
21.	<p>“I like the glass onion as a metaphor, an object that seems densely layered, but in reality, the center is in plain sight. Your relationships with these people may seem complex but look at the center, look at what you've done this weekend, it's crystal clear: you have taken seven people, each of whom has a real-life reason to wish you harm, gathered them together on a remote island, and placed the idea of your murder in their heads. It's like putting a loaded gun on the table and turning off the lights. So you played hardball with Lionel. Threatened to destroy his reputation if he does not play along and power a manned rocket with klear? And with Claire too? Perhaps you threatened to support her opponent in the upcoming election if she doesn't approve</p>			✓			

	<p>your power plant? Birdie. Bangladesh. Sweetie Pants are manufactured there, in a sweat shop. You're making Birdie take the fall, to cover your ass as the main investor.”</p>						
22.	<p>“I scribbled down the original idea for Alpha on that napkin. That night with Andi, at the Glass Onion. That was our local bar, that's where it all began. They tore it down the year after that. Andi used to tell me the truth. Nobody does that now. Nobody does. It's all fake smiles and agendas, people wanting what they think they're owed. Hating you for not giving it to them, cause that's what you're there for. I know. Hard to have sympathy for the poor tortured billionaire.”</p>						✓
23.	<p>“Numbers like this, maybe we can talk Alpha News?”</p>				✓		

24.	<p>“Oh my god I can't be here, this is bad - I can see the headlines. Jetting off to Greece during a pandemic with a men's rights youtuber who dies oh GOD I'm gonna puke.”</p>	✓					
25.	<p>“Andi didn't commit suicide.”</p>	✓					
26.	<p>“No. No - one person will know the truth about you. From the moment you arrive on that island the killer will know who you are and what you're doing. They will certainly not hesitate to kill again, if it covers their tracks. And I'm a detective Helen, not a bodyguard. It's too dangerous. I'm sorry Helen, I can't help you.”</p>		✓				
27.	<p>“Yes I did... but motives for each of them to want Miles Bron dead . Why would they kill her to protect him? Just don't get it. What about Miles? What if Miles just did it? We can't rule it out but - Miles Bron is not an idiot. To risk committing murder, after a very public court case, with the possibility that Andi's email could come to light... it would be an exceedingly stupid thing</p>				✓		

	to do. Especially if someone was willing to do it for him. Now, walk me through these journals-						
28.	“He becomes obsessed. He’s ready to put the entire company’s resources towards launching this stuff.”					✓	
29.	“Miles got really excited, he had an idea. And he grabbed a napkin and scribbled it down to show us.” “That’s a LIE! Claire look at me! Look me in the eye Claire and say it!” “Order, counsel please get your client under control.” “And do you recall Mr Cody, who wrote this napkin?” “Yeah, Miles.” “It was Miles.” “Miles.”		✓				
30.	“Right after the verdict Miles “suddenly found” the napkin, written in his handwriting, and did all those interviews about it.”		✓				
31.	“So. Every one of the disruptors perjured themselves to destroy Andi and shield Miles Bron.”				✓		

32.	<p>“We need to find out why. Motive. Whose was strong enough to go one more step, and commit murder. And then - and this will be tricky - everyone's whereabouts on the night of her death. Who could have been to her house that night. Opportunity.” “Duke and Birdie, I think they're on to me. Or they were just being assholes.”</p>	✓					
33.	<p>“Miles gave it to me. Surprised me for my birthday, filled his whole penthouse on the park with roses. He's a good guy. He's complicated. But...”</p>				✓		
34.	<p>“I think it's really shitty. What Miles did to you, and how they all treated you. I read all your court transcripts, you got shanked.” “Pfft. When they're all together it's the worst. Duke treats me like arm candy in front of them, they all ignore me.” “With Duke? Building my brand, he's putting me on his channel more. Though he's veering harder right with this man-dom stuff, if I'm going to get into politics eventually I don't know if</p>			✓			

	I want to go down that road. It's expeditious but kind of a shit show. Here's the pool."						
35.	<p>"Yes, both of them - they've bet the farm and will both be ruined along with Miles if he fails. They need to protect him at all costs."</p> <p>"If I had answered the door that night, what would you have told me? That you were wrong? That you'll back me up with Miles? Or were you all showing up to talk me out of using that envelope?"</p>		✓				
36.	<p>"I'm a politician, I never email anything I wouldn't want on the front page of the Times. That's why I called."</p>						✓
37.	<p>"I'm going to sign the statement. I'm going to take total responsibility."</p> <p>"This will crush us! There's no coming back from this! No, Bird, don't sign it,"</p> <p>"The story is going to break there's no stopping it-"</p> <p>"We'll do what we always do, deny, half apologize, go silent awhile, I can</p>	✓					

	handle this-						
38.	“Birdie. Please tell me you didn't think "sweat shops"... were where they make sweat pants.”	✓					
39.	“Miles is going to pay me off. He said if I take full responsibility for the sweat shops he'll pay me the value of my shares, thirty million. I'll do what I have to do to save myself. He's my only lifeline.”				✓		
40.	“Of course she did. Miles's machine of lawyers and power could burn her through sheer dumb force but Miles himself? She was clever enough to not fear Miles.”		✓				
41.	“You would lie for a lie, you won't lie for the truth? Still on his titties. You shit heads.”	✓					
42.	“I saw the napkin he burned. God, now you mention it, I clearly saw him grab Duke's gun.” “I saw him driving away from Andi's house the night she was killed.”						✓

The comparative findings demonstrate that elitism in the film is predominantly constructed through habitus and social capital. Habitus emerges as the most prominent pillar with nine data units, indicating that elitism is primarily expressed through internalized dispositions, attitudes, and habitual practices that are normalized within elite characters. The field in elitism appears less frequently with six data units, functioning mainly as the contextual space in which power relations and moral tensions are negotiated. Within the capital dimension, social capital is the most dominant sub-pillar, with nine data units, emphasizing the significance of networks and social relationships in maintaining elite status. This is followed by symbolic capital (seven data units), economic capital (six data units), and cultural capital (five data units). The findings of this study indicate that elitist identity in the film is predominantly shaped by embodied dispositions and social connections, rather than by material wealth or cultural competence alone.

It is a commonly held belief that members of the elite typically possess greater financial resources, higher levels of education and more prestigious social status than those in the lower socio-economic groups. It is evident that, over time, the domains of elite influence have undergone an expansion, thereby encompassing the spheres of finance, business, bureaucracy, the military, education, and various other domains (Okeke & Anyadike, 2020). In accordance with the findings of another study, the economic climate has a significant impact on higher education, and the limited availability of professorial opportunities in the domain of higher education administration contributes to a decline in the prospects of individuals lacking an academic pedigree from an elite institution securing such positions, though this outcome is not impossible (Freeman & Diramio, 2016).

As education is mentioned as one of the domains in which the elites have influence, this is discussed in the next previous study. Nonetheless, it is evident the findings of this analysis indicate a correlation between the Singaporean education system's elitism, meritocracy, and ethnic biases (Rappa & Mui-eng Ng, 2023). As a result of the findings of previous research, the pressure on students to participate in the "see and be seen" culture, and to be seen as socially relevant, is shaped by the culture of wealth and elitism discussed in this thesis; the social life of the University of Pennsylvania is a complex phenomenon that reflects the polarized social and economic differences among students (Nantais & Hall, 2021).

In the context of politics, the economic elites – that is to say, businesspeople and the wealthy – constitute the most significant group. Their ambition to seize political power in any given region is well-documented, as is their desire to be effective in politics. In order to achieve this, it is essential that they address the financial issues that are the subject of so much discussion. Furthermore, the financial requirements for candidates affiliated with political parties, including donations to the party and nomination fees, or for independent candidates, necessitate substantial financial resources to establish and execute a campaign. This aspect of the political landscape is indicative of a system in which politics is

predominantly influenced by individuals with significant financial means (Gökçe et al., 2025).

Adding into the political domain, in essence, Chile is employed as a real-world case study to substantiate the arguments put forward by elitism and technocracy. A comprehensive review of extant literature reveals that even the nation that has most effectively leveraged elitism has been unable to circumvent its deleterious impact on legitimacy and system support. In summary, democratic elitism and technocracy in Chile have multifaceted origins. The aforementioned factors incorporate reactions (both emotional and attitudinal) to a turbulent history, incentives and constraints imposed by the institutional setting, and socialization to new ways of conducting politics (Rhodes-Purdy & Rosenblatt, 2023).

Further research has indicated an increased support for elitism among the energy elite and elitism in general. This suggests that the determination of energy policy should be conferred upon experts who will exercise no political responsibility, as opposed to the current arrangement in which the responsibility for energy policy is held by the political elite (Ruostetsaari, 2017).

5. Discussion

The elitism depicted in the text aligns with the theory used through the lens of social realism, albeit with the limitations of being a satirical fiction. The present study provides evidence that, as demonstrated in the accompanying analysis, elitism endures through the medium of dialogue and the selection of vocabulary. In some of the selected data, facts are presented, both directly and indirectly, that point to a framework that demonstrates that the characters in this film are elites, with tangible forms such as relationships, money, recognition, habits, and ways of thinking. The data obtained in the film demonstrates, albeit unconsciously, how each character acts, expresses themselves, and demonstrates both genuine and feigned attitudes. The possession of dignity, reputation and relationships by the elite is such that they are compelled to act in a manner befitting their status in order to maintain their privileges.

The present study reveals that class dominance is not invariably expressed explicitly, but is embedded within seemingly neutral language practices. These findings highlight how elitism is reproduced at the level of everyday interactions, not only through institutional structures, thereby contributing new insights to discourse analysis-based studies of elitism. Throughout the film, dialogues are primarily characterized by their relevance to the narrative, with the sequence of events, the problem that is being addressed, and the subsequent resolution of the issue being represented. A significant proportion of these dialogues are merely conversations, with the dialogue selected for analysis based on Bourdieu's concept of elitism, as opposed to the more typical forms of human interaction.

By employing social realism to analyze this selected film, even within the context of a mainstream genre, it is evident that the film reflects on the social

hierarchy. Though despite the result with the film as the media, the representation mainly cannot be considered as fully reflective of the real-world structure. Mentioning the Glass Onion, a satirical whodunit sequel to Knives Out, means the genre may influence the exaggeration of elitism within reflection of Western socio-cultural that also may differ globally. The film functions as a sharp, comedic critique of the wealthy elite, influencers, and tech-driven "disruptors". By using a murder mystery on a private Greek island, the film exposes the vanity and foolishness of its characters. This study provides insight and evidence that demonstrates how elitism manifests not only in visual representations but also in linguistic choices.

In this analysis, the ideology of elitism in Glass Onion (2022) is examined through a close reading of the film's narrative structures. These structures are shown to organize social relations around access to wealth, exclusivity and symbolic authority. The film's narrative consistently favors certain voices in dialogical interactions, positioning elite figures as central agents of influence while marginalizing alternative perspectives. This narrative construction serves to portray elitism as a social condition that is accepted and considered normal rather than as an explicitly contested hierarchy. The ideological framework is further reinforced by recurring dialogical patterns that emphasize social status and exclusivity. Elite dominance is embedded within everyday interactions and integrated into the progression of the narrative.

Within the domain of arts and literature, elitism can be examined through the lens of social realism, a literary and artistic approach that emphasizes authentic representation to highlight societal issues such as poverty, inequality, and injustice. As following previous research, another study show how inequality is linked to education: who gets in and how inequality is often justified using meritocracy and elitism, demonstrating how the idea of a meritocracy and the reality of elitism significantly affects access to higher education (HE), especially among students from disadvantaged backgrounds (Gale et al., 2017), corresponding to education level, abilities and experience, and inherited traits, with elitism resulting from birth in a social group (Grupa & Kozłowski, 2021).

There is a broad agreement in contemporary society that all forms of social organization are based on a hierarchical structure, and the negative effects of elitism have been considered "acceptable" for at least the past two centuries. However, despite the contemporary decline of elites and elitism, these concepts remain crucial, as evidenced by the necessity of their critique by critics of the elites. It was therefore concluded that, within the context of elitism, the concepts of equality and inequality are inherently contradictory and exist in a symbiotic relationship (Ekwonna, 2015).

The primary objective of social realism is to motivate social transformation without romanticizing these issues. As Benjamin (2024) asserts, the term 'realism' is frequently employed to denote an artistic movement that emerged in France during the 1850s. The development was initiated in opposition to the idealism and

egoism that characterized Romanticism. Following the objective of facilitating children's comprehension of the realities of life, the text addressed the various inequities, stigmas, discriminations, cruelties, marginalizations and social exclusions faced by society (Benjamin, 2024). Social realism can be defined as the representation of social problems faced by humans. The social problems are manifestations of dependency on the social system (Purnamasari & Indiatmoko, 2019). The present study analyses the dialogues in the context of elitism frameworks proposed by Bourdieu.

The study further compares these frameworks with real-life conditions that can happen, finding notable similarities. The film under scrutiny effectively depicts the authentic reactions to elitism in the real world. The corrective and persuasive power of eliteness and elitism originates from their slippery nature, which is also the process by which elite status becomes internalized and normalized, and by which class ideologies and inequalities become entrenched (Thurlow & Jaworski, 2017).

In the domain of film studies, the present study offers a straightforward interpretation of the manner in which elitism theory, as embodied by social realism, is employed in media, in this case, a cinematic production. This analysis draws upon dialogues and comparisons with real-world structures, thereby establishing a connection between social realism and popular genre cinema. It is noteworthy that *Glass Onion* falls within the genre of comedy. Furthermore, this study employs Bourdieu's theoretical framework to analyze dialogues. The concept of "new elites" refers to a group that cannot be simply categorized as either the aristocracy or the traditional upper class. This notion is exemplified in the film, which draws attention to the ways in which emerging elite identities are shaped by factors such as media visibility, technological capital, and performative expertise.

Film, as an audiovisual form, serves to reinforce the construction of elitism by incorporating dialogue within performance, tone, and character interaction, thereby presenting symbolic power as both naturalized and contextually grounded. The core of the message is revealed in this context, and it is constrained by genre, particularly when the selected film is classified as fiction and satire, a genre known for its tendency to amplify factual elements while maintaining the integrity of the original message. As a result, the depiction of elitism in film is not invariably overt, and in some cases, it may serve to misrepresent the structural dimensions of power, thus requiring a careful interpretative analysis.

The analysis is focused on a single film, which allows for an in-depth examination of elitism through dialogue. However, this approach limits the scope for comparison across different media texts or contexts. Moreover, the qualitative and interpretive nature of the analysis signifies that the findings are shaped by the researcher's theoretical perspective and analytical choices. While Bourdieu's theoretical framework provides a productive lens for examining elitism, alternative theoretical approaches may offer different interpretations of the same

phenomenon. Furthermore, the emphasis on linguistic interaction tends to prioritize verbal practices, potentially overlooking other cinematic elements such as visual imagery, sound, or institutional production contexts. These methodological decisions delineate the scope of the study and should be considered when contextualizing the findings within the broader framework of cultural and media studies research. Future research may expand the scope of the study by analyzing a wider selection of films or by employing comparative approaches.

6. Conclusion

This study examines *Glass Onion: A Knives Out Mystery* (2022) through the lens of Pierre Bourdieu's theory of elitism to explore the dynamics of elitism. Utilizing the dialogues as a medium, it is demonstrated that the depicted elitism mirrors real social structures. The result of this study reveals that the dialogues and portrayed behavior illustrate how wealth, cultural knowledge, social networks, and symbolic power influence status and reinforce power hierarchies.

Elitism can be easily recognized by visual elements at first glance. Moreover, this study analyses elitism through linguistic options to contribute to film studies. Not all the dialogue in this film is related to its main theme, yet there are 42 data points in the final total. Each Bourdieu framework has its own criteria for dialogue to be included, and all 42 data points are explained across six frameworks using the indicators provided for each framework. The chosen data is then categorized using these indicators.

Observed through the lens of social realism, elitism is reflected in the film, and it is noted that this phenomenon is not oblivious to the real conditions that occur in the world, drawing influence in many domains, including the economic, political, educational, and everyday life contexts. The findings serve to reinforce the argument that an imbalance of power can lead to the facilitation of corruption, social exclusion, and inequality, which are then normalized under the guise of merit or legitimacy. The present study demonstrates that elitism remains a pervasive global issue that demands critical awareness and reflection by demonstrating a linkage between the fictional and real worlds.

The present study is subject to several limitations. Despite its contributions, this study is limited by its focus on a single film and its reliance on social realism combined with Pierre Bourdieu's theory. As a text-based analysis, this study focuses on cinematic representations of elitism. Brief references to real-life elitism are included for contextual comparison, rather than as the primary object of analysis.

This study has practical implications for both educators and filmmakers. For educators, the analysis shows how *Glass Onion* (2022) can be used to encourage discussion about elitism, symbolic power and narrative strategies in contemporary cinema. For filmmakers, the findings emphasize the potential of

narrative structure and symbolic elements as subtle yet effective tools for social critique in popular genre films.

Based on the findings of this study, educators are encouraged to actively incorporate *Glass Onion: A Knives Out Mystery* (2022) into their teachings to help students identify forms of elitism through narrative structure, symbolism and social distinction, as conceptualized by Pierre Bourdieu. Additionally, filmmakers may wish to consider using satire, narrative misdirection, and symbolic representation to critically portray elite power while ensuring their work remains accessible to mainstream audiences. These approaches can encourage more thoughtful and socially conscious engagement with issues of class and elitism in popular cinema.

This study contributes to film studies by examining how narrative structure and symbolic elements represent elitism in contemporary popular cinema. Applying Pierre Bourdieu's theory from a social realism perspective offers a systematic framework for analyzing elite power through film narratives, particularly within the mystery genre.

It is suggested that future researchers direct their attention to the aspects of elitism in *Glass Onion* that were not covered in this study. Such an exploration could include the influence of cinematography, costume design, or sound in shaping the film's social messages. Furthermore, analysis of the interaction between elitism and other themes in the movie, such as power, morality, or technology, may prove beneficial.

It is recommended that future research be directed towards investigating how audiences from different social backgrounds interpret the film, given that this study did not include an analysis of audience reception. An alternative research avenue would be to compare *Glass Onion* with other contemporary films that address elitism, in order to ascertain whether there are similarities or differences in the patterns exhibited. This analysis can be used to compare different movies based on the same elitism theme in different genres or with different cultural variations. In addition, subsequent studies have the potential to establish a correlation between this phenomenon and real-world inequality data that is associated with the manner in which the film portrays it.

7. References

- Abduh, N. K., & Masruddin, M. (2023). Structural Studies of Robert Stanton in The Folklore of Luwu (Worongporong dan Pariama). *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 11(1), 117-126.
- Animashaun, B., & Mayowa, B. (2018). Politics in Contemporary Nigerian Novel: A Case of Wale Okediran's *Tenants of the House* and Richard Ali's *City of Memories*.
<https://kubanni.abu.edu.ng/search?query=Politics%20in%20Contemporary%20Nigerian%20Novel>

- Archer, A., & Cawston, A. (2022). Celebrity Politics and Democratic Elitism. *Topoi*, 41(1), 33–43. <https://doi.org/10.1007/s11245-021-09763-0>
- Aydođan. (2023). A New Perspective to the Dede Korkut Stories Within the Framework of Habitus, Capital and Field Concepts of Pierre Bourdieu. <https://doi.org/10.7884/teke.1360024>
- Barrado-Timón, D. A. (2024). Potential Elitism in Selection to Bilingual Studies: A Case Study in Higher Education. *Open Education Studies*, 6(1). <https://doi.org/10.1515/edu-2022-0217>
- Benjamin, N. Y. (2024). Mainstreaming Social Realism in Children’s Literature. *Global Academic Journal of Linguistics and Literature*, 6(05), 197–201. <https://doi.org/10.36348/gajll.2024.v06i05.003>
- Bourdieu, P. (2002). Forms of Capital. <https://www.semanticscholar.org/paper/Forms-of-Capital-Bourdieu/c0f5ae2d001470f1e655ab0ed776218e963fb2f4>
- Ekwonna, S. I. (2015). Capacity Gap in Elitism, Group, and Power Framework: The Phenomenon of Envy as Framework of Analysis. In *Arabian Journal of Business and Management Review (OMAN Chapter (Vol. 4, Number 6))*. [http://arabianjbmr.com/pdfs/OM_VOL_4_\(6\)/2.pdf](http://arabianjbmr.com/pdfs/OM_VOL_4_(6)/2.pdf)
- Freeman, S., & Diramio, D. (2016). Elitism or Pragmatism? Faculty Hiring at Top Graduate Programs in Higher Education Administration. https://www.academia.edu/download/44710740/Elitism_or_Pragmatisim.pdf
- Gale, T., Molla, T., & Parker, S. (2017). The Illusion of Meritocracy and the Audacity of Elitism: Expanding the Evaluative Space in Education (pp. 7–21). https://doi.org/10.1007/978-981-10-4039-9_2
- Gökçe, A. F., Aksu, M., & Fatsa, N. (2025). The Role of Economic Elites in Local Politics: The Gaziantep Example. *Kent Akademisi*, 18(4), 2308–2321. <https://doi.org/10.35674/kent.1613540>
- Gopi, M., Saidabhanu, S., & Prince Charles, M. (2025). The Concept of Social Realism in Global English Literature. *Shanlax International Journal of Arts, Science and Humanities*, 12(S3-Apr), 181–184. <https://doi.org/10.34293/sijash.v12is3-apr.9085>
- Grupa, M., & Kozłowski, T. (2021). Selected Determinants of Social Position and Elitism in Archaeological Studies on the Early Middle Ages (Vol. 14). <https://swiatowitwuw.pl/resources/html/article/details?id=233750>
- Hermanto Sihombing, L., Alexander Sinaga, A., & Author, C. (2021). Representation of Social Class in Parasite Movie. *Lire Journal (Journal of Linguistics and Literature)*, 5, 2021. <https://doi.org/10.33019/lire.v>
- Ismayanti, D., & Syam, A. T. (2022). The Community Manipulation through Big Brother’s Tyranny in George Orwell’s Nineteen Eighty-Four. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 10(2), 1556–1569.

- Johnson, R. (2022). *Glass Onion: A Knives Out Mystery* [Film].
- Lorbeer, E. R. (2020). Contemporary Elitism in Higher Education. <https://ssrn.com/abstract=3512115>
- Maurice, L. (2019). From Elitism to Democratisation: A Half-Century of Hercules in Children's Literature. In *Journal of Historical Fictions* (Vol. 2, Number 2). <http://www.omc.obta.al.uw.edu.pl/>;
- Nantais, L. R., & Hall, K. (2021). See and Be Seen: Wealth & Elitism in the Social Scene of the University of Pennsylvania. <https://repository.upenn.edu/bitstreams/3d8d3a7c-2b25-483b-99bc-85d450d60891/download>
- Noviana, D. A., & Simanjuntak, M. B. (2022). Representation of The Impact of Social Gap That Affects Moral Values in the Film "Parasite." <http://jurnal-stiepari.ac.id/index.php/LITERACY>
- Okeke, R. C., & Anyadike, N. O. (2020). Elitism and the Informal Economy in the Age of Globalization. In *KIU Journal of Social Sciences* Copyright©2020 Kampala International University (Vol. 6, Number 3). <https://www.researchgate.net/publication/344879051>
- Purnamasari, R., & Indiatmoko, B. (2019). The Image of Javanese Women in *Gadis Pantai* Novel by Pramodeya Ananta Toer; *Social Realism Review*. <https://doi.org/10.15294/seloka.v8i1.29680>
- Radulović, B. (2022). Teachers' Opinions About Elitism in Gifted Education. *South African Journal of Education*, 42. <https://doi.org/10.15700/saje.v42ns1a2171>
- Rappa, A. L., & Mui-eng Ng, A. (2023). Special Assistance Plan (SAP) Schools in Singapore: Building Chinese Elitism or Settling on Meritocracy, Singapore style? *BOHR International Journal of Social Science and Humanities Research*, 2(1), 133–137. <https://doi.org/10.54646/bijsshr.2023.37>
- Rhodes-Purdy, M., & Rosenblatt, F. (2023). Raising the Red Flag: Democratic Elitism and the Protests in Chile. *Perspectives on Politics*, 21(1), 241–253. <https://doi.org/10.1017/S1537592721000050>
- Ruostetsaari, I. (2017). Stealth Democracy, Elitism, and Citizenship in Finnish Energy Policy. *Energy Research and Social Science*, 34, 93–103. <https://doi.org/10.1016/j.erss.2017.06.022>
- Schirone, M. (2023). Field, Capital, and Habitus: The Impact of Pierre Bourdieu on Bibliometrics. https://doi.org/10.1162/qss_a
- Thurlow, C., & Jaworski, A. (2017). Introducing Elite Discourse: The Rhetorics of Status, Privilege, and Power. In *Social Semiotics* (Vol. 27, Number 3, pp. 243–254). Routledge. <https://doi.org/10.1080/10350330.2017.1301789>
- Zheng, Z., & Maziha Mustappa, S. (2022). A Literature Review on the Academic Achievement of College Students. *Journal of Education and Social Sciences*, 20(1). https://jesoc.com/wp-content/uploads/2022/06/JESOC20_12.pdf