



**CLASS AND RACIAL STRUGGLE AS SEEN IN
PROTAGONISTS OF *AMSTERDAM* (2022)**

A THESIS

In Partial Fulfillment of the Requirement For S-1 Degree
Majoring American Studies in the English Department
Faculty of Humanities Diponegoro University

Submitted by:

Nasywa Aqila Nasution

NIM. 13020122140159

FACULTY OF HUMANITIES

DIPONEGORO UNIVERSITY

SEMARANG

2026

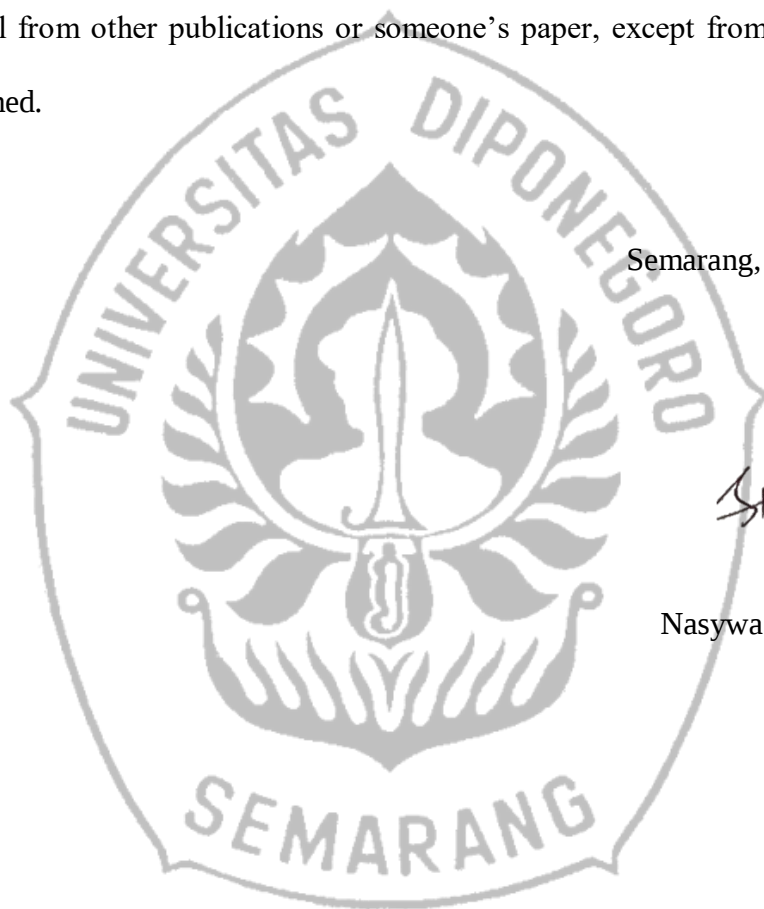
PRONOUNCEMENT

The researcher sincerely confirms that she writes this thesis titled “Class Struggle and Racial Identity in Protagonists of *Amsterdam* (2022)” by herself and without taking any researcher’s work for the S-1, S-2, S-3, or diploma degree from any university. The researcher also ascertains that this thesis does not include any material from other publications or someone’s paper, except from the references mentioned.

Semarang, 20th May 2026



Nasywa Aqila Nasution



MOTTO AND DEDICATION

“You may encounter many defeats, but you must not be defeated.”

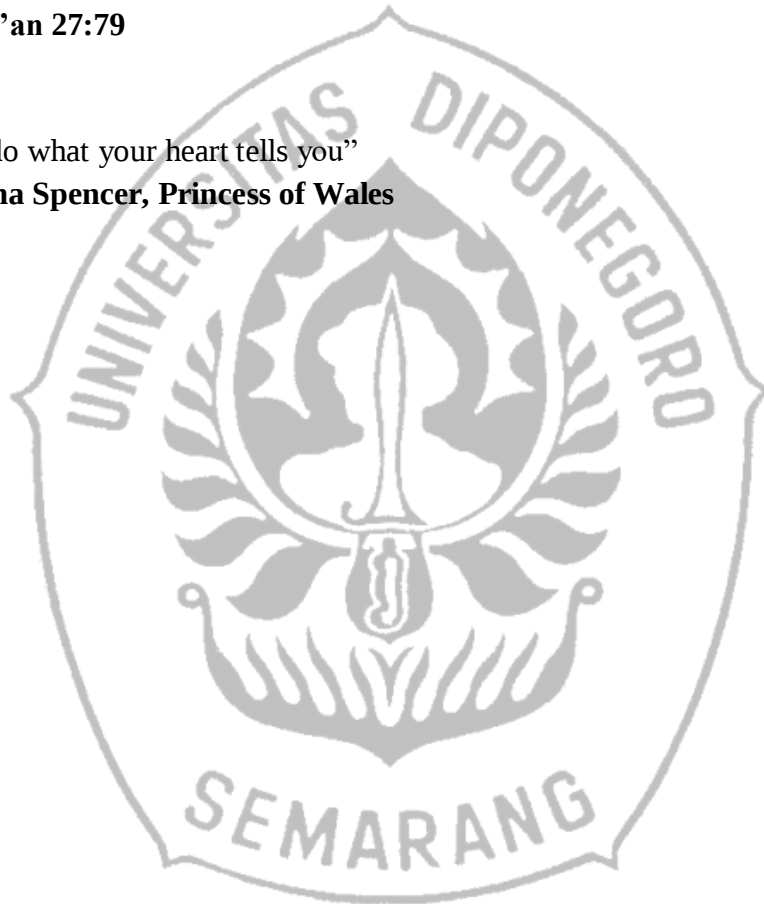
— **Maya Angelou**

“So Put your trust in Allah, for you are truly upon the clear truth”

— **Qur'an 27:79**

“Only do what your heart tells you”

— **Diana Spencer, Princess of Wales**



This thesis is dedicated to myself, to the ones who keep going even when life tells them to stop. To those who have been told “maybe not” so many times that they almost believed it. If a dream continues to live in your heart, perhaps it is meant to stay there for a reason.

Keep believing. Keep trying. Keep going.

APPROVAL

CLASS AND RACIAL STRUGGLE AS SEEN IN PROTAGONISTS OF *AMSTERDAM* (2022)

Written by:
Nasywa Aqila Nasution
13020122140159

Is approved by the thesis advisor
on 20th May 2026

Thesis Advisor



Sindhy Sintya Mianani, S.S., M.Hum.
NIP. 199405182024062003

The Head of English Department



Dr. Oktiva Herry Chandra, M.Hum.
NIP. 196710041993031003

VALIDATION
CLASS AND RACIAL STRUGGLE AS SEEN IN PROTAGONISTS OF
AMSTERDAM (2022)

Submitted by:
Nasywa Aqila Nasution
13020122140159

Approved by
Strata I Thesis Examination Committee
Faculty of Humanity Diponegoro University
On June 19, 2026

Chair Person
Dr. Arido Laksono, M.Hum
NIP. 197507111999031002



Member
Dr. Sukarni Suryaningsih, M.Hum
NIP. 197212231998022001



Thesis Advisor
Sindhy Sintya Mianani, S.S., M.Hum
NIP. 199405182024062003



Accepted and declared in Semarang on June 19, 2026
The Dean of Faculty of Humanities



Prof. Dr. Alamsyah S.S., M.Hum.
NIP. 197211191998021002

ACKNOWLEDGMENT

First and foremost, I would like to express my deepest gratitude to Allah SWT for His endless blessings, mercy, strength, and guidance throughout the process of completing this thesis. His constant presence has guided me through every challenge, granted me ease in times of difficulty and reminded me that every success is only possible through Him.

My sincerest gratitude and appreciation go to my thesis advisor, Sindhy Sintya Mianani, S.S., M.Hum, who has provided invaluable guidance, support, and advice throughout the process of completing this thesis entitled "*Class and Racial Struggle as Seen in the Protagonists of Amsterdam (2022)*".

I would also like to express my sincere gratitude to:

1. Prof Dr. Alamsyah, S.S., M.Hum, as the Dean of the Faculty of Humanities, Diponegoro University.
2. Dr. Drs. Oktiva Herry Chandra, M.Hum, as the head of the English Department of the Faculty of Humanities, Diponegoro University.
3. Dr. Dwi Wulandari, S.S., M.A, as the academic supervisor.
4. All lecturers of the English Department, Diponegoro University, for their valuable knowledge and continuous guidance throughout my academic journey.
5. My beloved parents, for their endless love, prayers, sacrifices, support, and affection. Thank you for always fighting so hard and providing the best access to education and opportunities, making it possible for me to reach this milestone.

6. My late grandmother, Dasimah hasibuan, whose love, advice, and sincerity will always remain in my heart. Her kindness and affection continue to be a meaningful part of my life journey.
7. My beloved little sister, Hanin Farhana Nst, for always supporting, encouraging, and praying for me in her own special way. Watching her grow up has always been both of pride and emotion for me.
8. My Uwak, Emila Idawati, for the endless support, prayers, and encouragement given throughout my academic journey. Your kindness and sincerity have meant so much to me.
9. My dear friends, Annisah Fithri, Zarina Chairunnisa, Nadira Yulia Rahmah, Najla Hanan Fathin, and Putri Widya Sari for always listening to my worries, supporting me, and accompanying me throughout this long journey.
10. My older sisters by heart, Galuh, Fira, Nilam, Fara, Aca, and Tia, who have motivated, guided, and supported me throughout my university years. Thank you for making me realize that sister is not always about blood relations.
11. My childhood best friends, Nur Khadijah and Dina Hasanah, for their constant support and for always being my good friends since the very beginning.
12. My Friends, Syakira, Ic, Belinda, Amira, Luvita, Jingga, and Nabila, who have accompanied me through happiness, struggles, laughter, and unforgettable memories during college life.

13. BEM Undip and all committees that I had the opportunity to be part of, thank you for becoming a place where I could grow, improve my skills, gain valuable experiences, build meaningful relationships, and learn many important lessons beyond academics.

14. All family members and friends whose names could not be mentioned one by one. Thank you for all the love, support, and prayers.

15. Lastly, I would like to thank myself for choosing to keep going even when it was not easy .

Finally, I realize that this thesis is still far from perfect. Therefore, I sincerely welcome any constructive criticism and suggestions for the improvement of this thesis. I hope that this thesis will be useful and provide meaningful contributions to the readers and future researchers.

Semarang, 20th May 2026



Nasywa Aqila Nasution

TABLE OF CONTENTS

PRONOUNCEMENT	i
MOTTO AND DEDICATION.....	ii
APPROVAL	iii
VALIDATION.....	iv
ACKNOWLEDGMENT	v
TABLE OF CONTENTS	viii
LIST OF PICTURE	xi
ABSTRACT.....	xii
CHAPTER I	1
INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Research Questions.....	3
1.3 Objectives of Study.....	4
1.4 Scope of the Study.....	4
1.5 Previous Studies	5
1.6 Research Method	9
1.6.1 Data and Sources of Data.....	9
1.6.2 Method of Data Collection.....	10
1.6.3 Method of Approach.....	10
1.7 Organization of Writing.....	11
CHAPTER II.....	13
INTRINSIC THEORETICAL FRAMEWORK	13
2.1 Intrinsic Aspects	13
2.1.1 Narrative Elements	13
2.1.1.1 Character	14
2.1.1.2 Theme.....	14
2.1.1.3 Plot	15
2.1.1.4 Setting	15
2.1.1.4.1 Setting of Time.....	15

2.1.1.4.2 Setting of Place.....	15
2.1.1.4.3 Setting of Social Background.....	16
2.1.1.5 Conflict.....	16
2.2 Cinematography elements	16
2.2.1 Camera Distance	17
2.2.1.1 Extreme Close - UP	17
2.2.1.2 Close UP.....	17
2.2.1.3 Medium Close-UP.....	18
2.2.1.4 Medium Shot.....	19
2.2.1.5 Medium Long Shot	19
2.2.1.6 Long Shot	20
2.2.1.7 Extreme Long shot.....	20
2.2.2 Sound.....	21
CHAPTER III	22
EXTRINSIC THEORETICAL FRAMEWORK.....	22
3.1 Extrinsic Aspects	22
3.1.1 Marxist Criticism (Louis Althusser).....	22
3.1.1.1 Repressive State Apparatuses (RSAs).....	23
3.1.1.2 Ideological State Apparatuses (ISAs)	23
3.1.2 Economic Conditions in the United States (1918-1933).....	24
3.1.3 Class Tension between Lower Class and Upper Class in the United States (1918-1933).....	25
3.1.4 Socio-Cultural Conditions: Racism in the United States (1918-1933).....	26
CHAPTER IV	27
DISCUSSION	27
4.1 Narrative Elements	27
4.1.1 Character.....	27
4.1.1.1 Harold Thaddeus Woodman	27
4.1.1.2 Burtram Berendsen (Burt)	28
4.1.1.3 Valerie Voze	29
4.1.2 Theme	30

4.1.3 Plot	31
4.1.4 Setting	32
4.1.4.1 Setting of Time	32
4.1.4.2 Setting of Place	33
4.1.4.2.1 New York	33
4.1.4.3 Setting of Social Background	37
4.1.5 Conflict	38
4.1.5.1 Internal Conflict	38
4.1.5.2 External Conflict	41
4.2 Extrinsic Elements	43
4.2.1 Class and Racial struggle in <i>Amsterdam</i> (2022)	43
4.2.1.1 Harold's Experience	44
4.2.1.2 Burt's Experience	46
4.2.1.3 Valerie's Experience	49
4.2.3 The Protagonists' Resistance to Class and Racial Struggle	51
4.2.3.1 Friendship as a Form of Resistance	52
4.2.3.1.1 Friendship as a Form of Ideological Protection	52
4.2.3.1.2 <i>Amsterdam</i> as a Space Outside State Ideological Control	53
4.2.3.1.3 Forms of Friendship as Resistance: Art as Documentation and Resistance	54
4.2.3.2 Friendship as Collective Solidarity against to Racial struggle	55
CHAPTER V	58
CONCLUSION	58
REFERENCES	60

LIST OF PICTURE

Picture 2. 1 Extreme Close Up.....	17
Picture 2. 2 Close Up.....	18
Picture 2. 3 Medium Close Up.....	18
Picture 2. 4 Medium Shot	19
Picture 2. 5 Medium Long Shot.....	20
Picture 2. 6 Long Shot.....	20
Picture 2.7 Extreme Longshot.....	21
Picture 4. 1 Harold before being lawyer.....	27
Picture 4. 2 Harold as lawyer.....	27
Picture 4. 3 Burt during war and Picture.....	28
Picture 4. 4 Burt after war	28
Picture 4. 5 and Picture 4. 6 Valerie Voze.....	29
Picture 4. 7 Post – war era and Picture 4. 8 New York in 1933	32
Picture 4. 9 Park Avenue and Picture 4. 10 Waldorf Astoria.....	34
Picture 4. 11 Attorney Law Office.....	35
Picture 4. 12 European Battlefields.....	35
Picture 4. 13 Amsterdam.....	36
Picture 4. 14 Valerie’s apartment in Amsterdam.....	36
Picture 4. 15 Valerie asks Burt to stay in Amsterdam.....	38
Picture 4. 16 Burt's decision to return to New York to meet his wife, Beatrice	38
Picture 4. 17 and Picture 4. 18 Attempted Assassination as Repressive Power	42
Picture 4. 19 Harold Harold and Burt designated as suspects by the police	44
Picture 4. 20 Detective Hilz restraining Harold as a suspect.....	44
Picture 4. 21 and Picture 4. 22 Burt is expelled by his father-in-law.....	48
Picture 4. 23 The friendship of Harold, Burt and Valerie in Amsterdam.....	52
Picture 4. 24 They dance in Amsterdam	52
Picture 4. 25 and Picture 4. 26 they dance and sing the song “Nonsense”.....	53
Picture 4. 27 Harold and Valerie Leave the US Picture	56
Picture 4. 28 Burt Stays and their friendship Continues.....	56