

The Construction of Power Relations in *Last Night in Soho*

Nia Nafisah¹ and Siti Fajriyah Nida Aulia²

^{1,2}Universitas Pendidikan Indonesia

*Corresponding Author: n_nafisah@upi.edu

Abstract

One of a film's characteristics is raising awareness about a particular social phenomenon. In *Last Night in Soho*, Director Edgar Wright (2021) constructed a phenomenon of power relations from the perspective of an aspiring singer in the 1960s. The present study aims to reveal how power relations among the main characters in *Last Night in Soho* are constructed. Employing a qualitative approach with textual analysis and film theory from Bordwell and Thompson (2012) and within the theoretical framework of Foucault's (1975/2019) power relations and Noggle's (1996) manipulation, the study found that the power relations between the main characters, Sandie and Jack, who are involved in a romantic relationship, are manifested through several power instruments, namely: manipulation, domination, and resistance. These power relations affect the physical and psychological aspects of the subject of power, even having a traumatic effect. Thus, the study reinforces Foucault's premise that power is everywhere and circulated in any discourse, including romantic discourse. Furthermore, the study highlights the vulnerability of aspiring artists and shows how 'authoritative' individuals in the entertainment industry can manipulate artists' dreams and ambitions. By manipulating a romantic relationship, they exploit the artists' naïve determination and coerce them to engage in lowly activities under the guise of career advancement.

Article History

Received: 9 March 2025

Accepted: 3 October 2025

Published: 3 October 2025

Keywords

construction; film; manipulation; power relations; subject of power

How to cite:

Nafisah, N., & Aulia, S. F. N. (2025). The Construction of Power Relations in *Last Night in Soho*. *Humanus: Jurnal Ilmu-Ilmu Humaniora*, 24(2), 182-200. DOI: 10.24036/humanus.v24i2.133258

Introduction

Generally, power is understood as the ability or the right to control people or things. However, Foucault (1975/2019a) believes that power is not an entity, but a concept related to how elements interact. This belief becomes the basis of his theory on power relations. According to Foucault (1976/2019b), power relations are one set of actions that influence or affect another set of actions. They are present in every community and are a crucial part of human society. They significantly impact how politics, economics, social structures, and interpersonal relationships function in our society. Furthermore, power relations are a disciplinary force or tool, which is not utilized in the form of prohibition through the law, but a normalization through the norm. As cited from

Sørensen (2014), this tool helps people aim for an ideal life and gives rewards to those who follow the rules, but it also punishes those who do not.

Much research has been conducted addressing power relations in many areas, such as economics, social sciences, culture, including literature and film. For example, the analysis of power relations in film can be seen in the research by Wardhana (2015), where he used power relations theory to explain the power relations in the abusive boss and employee's dynamic in *Horrible Bosses* (2011). Another study by Kutlu (2021) analyzed the power relations present in Yorgos Lanthimos' films using the Foucauldian analysis and concepts such as docile bodies, discipline, control, bio-power, and sovereign power. In addition, Tian (2018) analyzed the power dynamics, mechanisms of control, and the portrayal of fear manipulation in George Orwell's *1984* and Peter Weir's *The Truman Show* through Foucault's concepts of surveillance, discipline, and power.

Nevertheless, little has been said about power relations in romantic relationships, while romance is a very close relationship human beings can have. As in other relationships, romantic relationships may involve power dynamics. When one party exercises his power more dominantly, it can result in exploitation, be it physical or emotional exploitation. One such power relation occurs between a manager and an artist in the music industry, which is portrayed in a film titled *Last Night in Soho*, a psychological thriller directed by Edgar Wright (2021).

Last Night in Soho (2021) tells a story about Eloise, an aspiring fashion designer, who mysteriously finds herself transported back to the 1960s. During her time there, she crosses paths with Sandie, an aspiring singer, who becomes entangled in the dark side of the entertainment industry. Initially, Jack, the manager at Café de Paris, offers to help Sandie achieve her dreams; however, his intentions ultimately prove deceptive as he unveils himself as a pimp, leading Sandie to engage in sex work eventually (IMDB, 2021). The film narrative is considered a fresh take on the horror genre, and it has received critical acclaim for its cinematic elements from reputable reviews (Brooks, 2021; Robbie, 2021; Lodge, 2021 to name a few).

Research on *Last Night in Soho* focuses either on film narrative mechanics (for example, Shelton, 2024) or Freudian reading (Astari, 2022), but little addresses the issue of power relations. This study attempts to fill the research gap that power dynamics can play a role in a romantic relationship, and it aims to answer the question: how are power relations constructed in *Last Night in Soho*? Employing textual analysis and formal system analysis from Bordwell and Thompson (2012) within the framework of Foucault's theory of power, it argues that power relations manifest in every area of society through various means of exercise.

Literature Review

This section discusses the theoretical framework used in this research and relevant previous studies.

Foucault's theory of power

Traditionally, power is often seen as hierarchical and centralized, originating from formal or established positions. People have power because they have formal positions, such as parents, teachers, CEOs, or kings. However, Foucault (1976/2019b) views that power exists in relations, and it operates in norms, institutions, discourse, and social practices. Power is not owned by any individual or specific group; instead, it is something that everyone can exercise, as power is present everywhere. This postulate implies at least two consequences. First, power, then, is dynamic and constantly evolving, subject to

negotiation, resistance, and contestation. Foucault adds that power and knowledge are inseparable. Power forms knowledge, and in turn, knowledge is used to exercise power. By examining the mechanisms and strategies of power and their practices in society, we can explain how one practice becomes a norm accepted by a society in a particular time and place. Second, since power is not owned but is exercised by anyone, power is productive. Power not only represses, but it also creates new knowledge, discourses, and identities. Foucault (1975/2019a) asserts that power relations influence and regulate the behaviors, actions, and thoughts of individuals and groups through discipline, surveillance, and normalization. According to Sørensen (2014), the disciplinary mechanism shapes behaviors by encouraging adherence to the norms and discouraging non-compliance. Nevertheless, Foucault warns that “where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power,” (1976/2019b, p. 95). In other words, power within Foucault’s theory offers a dynamic perspective of interactions and relations that occur in society.

Much research in literary studies has employed Foucault’s theory of power relations for decades. Recent studies on novels use Foucault’s theory to examine the novel’s power structures and power dynamics. While Rahmasari and Nurhayati (2019) explored power dynamics between a son and a father in *Family Matters*, addressing an issue of interfaith marriage, Savitri (2016) focused on power relations between the main character of *The Dancer* and the society she lives in. On the other hand, by incorporating Foucault’s ideas, Farshid and Sokhanvar (2010) revealed how Tony Morrison’s novels challenge conventional narrative and disrupt power structures. Foucault’s theory is also used in many film analyses (Kutlu, 2021; Tian, 2018; Wardhana, 2015). The Foucauldian readings could explain the power interplay in the analyzed films. These studies have found forms and strategies as ways to manifest power relations in each of the literary works they selected. Moreover, concepts in Foucauldian analysis, like disciplinary power, sovereign power, docile bodies, etc., help in the dissection of the characters’ dynamics, which contribute to the foundation of power relations between the characters. Even though the studies emphasize the power dynamics among characters’ interactions in the narrative, little attention is paid to the power relations within a romantic relationship, such as in *Last Night in Soho*.

Manipulation

A concept that is closely related to power is manipulation. The term “manipulation” refers to a method of interfering with or influencing someone’s free will (Wood et.al., 2014). According to Noggle (1996), the term “manipulation” implies that the individual being targeted is treated as an object or as a machine, while the manipulator exerts control by strategically manipulating their psychological levers. Noggle (1996) proposes three primary levers -belief, desire, and emotion – as the key mechanisms of manipulation. Manipulation of belief involves misleading or distorting information to cause someone to believe something that is not true. Meanwhile, manipulation of desire targets someone’s wants, preferences, or motivation. Manipulators influence one’s desire by flattering or inciting fear to cultivate a preference that probably contradicts her or his belief. For example, a campaign of sending trouble-maker students to military barracks targets people’s desire for disciplined, abiding students, without thoroughly addressing the evaluation of the education policy. Finally, manipulation of emotion is shaping one’s behavior by deliberately provoking or exploiting emotional responses. For instance, a manipulator provokes anger in someone, even though the appropriate response should

be disappointment or regret. Noggle (2022) also asserts that manipulation is an ethical question as it raises issues of moral correctness. Therefore, manipulation should be assessed for its benefits or harms. By employing Noggle's concept of manipulation, the current study analyzes the characters' control and agency within the film's narrative.

Studies on manipulation in literature often focus on stylistics or the readers' responses. For example, Babintseva et al. (2023) identified and examined linguistic means of manipulation that result in empathy, create positive imagery, and stimulate emotional-associative reactions. Furthermore, Ovshieva (2022) explored pragmatics and manipulative techniques in English literary discourse and found that manipulation through emotional vulnerability occurs much more frequently in fictional dialogues than other forms of manipulation. On the other hand, Kumizčová et al. (2017) manipulated a literary text to investigate readers' empathy in reading a text. Although these studies use the term "manipulation," the studies do not refer to any theory of manipulation.

The present study addresses the gap in the previous studies mentioned in this section. Although *Last Night in Soho* can be categorized as a thriller-horror genre, it revolves around a toxic romance between Jack and Sandie. This offers a novelty as the notion of power construction between lovers is rarely investigated. Much discussion on romantic relationships frequently centers on gender studies or feminism, while it is worth noting how the toxic relationship reveals power dynamics. Moreover, as Noggle (1996) argues, manipulation is often taken for granted without examining the psychological layers, which this study finds crucial in power relations.

Methods

This research used a descriptive qualitative method to analyze the construction of power relations in *Last in Night Soho*. According to Creswell (2014), the goal of the descriptive research method is to obtain information about the current situation, specifically in this research, the chain of events in the film that portrays the construction of power relations between characters. The research was conducted by collecting, categorizing, and interpreting textual evidence about power relations, which are used to identify the causality of power relations between the main characters of the film.

The data were collected from *Last Night in Soho* by director Edgar Wright (2021). Furthermore, this research used formal system analysis from Bordwell and Thompson's (2012) film theory. A formal system analysis requires researchers to analyze both the narrative and style of the film. As a result, the researchers took a five-step research procedure. First, the researchers watched the film several times to understand the story and its theme. After that, they segmented the film into 58 scenes. At the same time, they conducted an intensive close reading of the film's narrative and dialogue (Wright & Wilson-Cairns, n.d.) to see how the power relations between the characters are formed through narrative aspects. Afterwards, the researchers focused on identifying the on-screen elements to see the portrayal of power relations, specifically through its *mise-en-scène*. Then, the researchers connected the findings (narrative and style of film) to the theory of power relations to find the causality behind the phenomenon of power relations depicted in the film. Below is a sample of data analysis made by the researchers:

Table 1*Sample data*

The above sample describes the scene “Sandie performing as back-up dancer in Rialto.

No.	Scenes	Time	Narrative	Style	Remarks
1	Sandie performing as back-up dancer in Rialto.	0:45:36 – 0:47:31	Eloise is among the audience at the Rialto. As the curtains draw back, a burlesque performer, not Sandie, appears on stage, partially undressed, and with marionette strings attached to her arms, disappearing into the rafters. Eloise scans the area in search of Sandie and finally spots her amidst the dancers flanking the main performer. They also wear marionette strings and have even less clothing. The risqué moves of Sandie and the other dancers incite cheers from the all-male audience. Feeling uncomfortable, Eloise decides to leave and heads towards the exit. On her way out, she sees Jack and Cubby drinking together at the bar.	Character: Eloise, Jack, and Sandie. Sound: - Rhythmic clapping. - <i>Puppet on a String</i> by Sandie Shaw. Setting (time and space): Nighttime. Rialto. Costume and Makeup: - Eloise: Sleepwear. - Jack: Suit and tie. Slicked back hairstyle. - Sandie: Pink bodysuit with puffy and lacey sleeves and winding key – like the ones in wind-up toy – in the back. Doll-like makeup and pigtail hair with ribbon.	- This scene depicts how Jack's manipulation managed to ensnare Sandie into the dark side of the entertainment industry where she is used as an object to feed male lust. This can be seen from the clothes she and the other dancers and singer wear, and from the sensual choreography she has to do. The song <i>Puppet on a String</i> sung in this scene can also be seen as a symbolization of how Sandie and the other performers are treated like puppets.

Property:
Marionette
strings and
chairs.

This scene tells the story about Eloise first time watching Sandie perform at The Rialto. However, to her surprise, Sandie is not performing as the main act, but as one of the back-up dancers. To disappoint her even more, Sandie is among the dancers who all wear scanty clothing and perform provocative moves, which clearly intended to satisfy the male audiences' lust. Feeling uncomfortable with what she sees, Eloise decides to leave and heads towards the exit. On her way out, she sees Jack and Cubby drinking together at the bar.

Foucault's theory of power relations was used as the study's theoretical framework to dissect how power is constructed in the film. Moreover, the findings were elaborated and interpreted to comprehend the concept of power relations in the context of romance and to explore the various meanings that are conveyed in the film.

Results

This part reveals how the construction of power relations in *Last Night in Soho* evolves through manipulation, domination, and resistance. These power instruments cause certain causality, especially to the subject of power. These findings and discussions are elaborated further in the subsequent sections. In addition, it is important to note that the visual evidence of power relations is elaborated without images due to copyright issues.

Power Relations through Manipulation

The foundation of Sandie and Jack's power relations originates from Sandie's dream to become a main act at Café de Paris. This dream leads her to encounter Jack, who, ironically, exploits and manipulates her by capitalizing on her dream. According to Noggle (1996), manipulation occurs when the manipulator exerts control over targeted individuals by strategically manipulating their psychological levers. In *Last Night in Soho*, Jack utilizes manipulation to entice Sandie and cultivates her trust and affection to solidify his position in their power relations. The accumulation of Sandie's trust and affection provides Jack with an advantage to exert his power over Sandie.

Jack's manipulation is first captured when Sandie and Jack meet for the first time. In the early parts of the film, Jack employs some preparative tactics to carry out his manipulative scheme on Sandie. This stems from the beginning of their ill-fated relationship in Scene 14 as shown in the dialogue below.

Jack: "And you are?"

Sandie: "**The next Cilla Black.**"

Jack: "Are you now? Well, you know **she started as a coat check girl. You willing to work your way up?**"

Sandie: "**Of course.**"

(Wright, 2021: 0:26:45 - 0:27:45)

This brief conversation shows that Sandie wears her dreams on her sleeve and is willing to start from scratch. It can be seen from how she confidently introduces herself as the

next Cilla Black – an English hit-songs singer in the 60s – showcasing her unwavering determination.

On the other hand, Jack's seemingly innocuous question about whether Sandie is willing to start from the bottom like Cilla Black carries a deeper underlying meaning in Sandie's life. It marks the inception of an emotional manipulation trap Jack cunningly devises to exploit Sandie's dream and ensnare her. Although this scene does not overtly display any manipulative behavior, it holds significant importance in the construction of Sandie and Jack's power relations, since it serves as the starting point for Jack's evil scheme concerning Sandie. Jack's question, "Are you willing to work your way up?" is a bait to elicit a "yes" response from Sandie, as he is fully aware of her blazing vigor. Jack utilizes Sandie's affirmative response as a justification for his unjust actions toward her in subsequent scenes.

Another of Jack's manipulative tactics is evident in the dancing scene. Jack tries to "save" Sandie when she is coerced to dance with an unfamiliar man on the dance floor. Jack initiates a conversation with the man but resorts to physical violence by punching him when the man begins to insult Sandie. As such, Jack successfully baits and obtains Sandie's favors. Sandie does not realize that Jack carries out his manipulative scheme, employing tactics such as lavish praise, offering hope, and even portraying himself as her "knight in shining armor." This scene exemplifies Jack's pretense of being Sandie's savior, which proves to be highly hypocritical later.

However, Eloise witnesses Jack having a conversation with the same man at the pub bar where Sandie performs. This situation is deemed ironic as Jack initially gives the impression that he strongly disapproves of the man's disrespectful behavior towards Sandie, but later, seen in a very friendly situation with the same man, contradicts his previous stance.

Thus, it can be interpreted that Jack's protective demeanor is likely to be just a persona he puts up in front of Sandie to gain her fondness. Furthermore, Jack and Sandie share a passionate kiss after they escape following Jack's altercation with the man. This occurrence proves how Jack's act of saving Sandie indeed contributes to winning her affection. The contrast between Jack's manipulative act and his genuine intention can be seen in scene 15 and scene 26.

Below is the dialogue between Jack and a random man on the dance floor after the man forced Sandie to dance with him (scene 15). Jack's manipulation is shown through his contradictory behavior. Below is the dialogue when Jack presents himself as a gentleman:

Jack: "**This man bothering you?**"

Man in the dance floor: "I was only asking our friend Sandie for a dance."

Jack: "Her card is full right now."

Man in the dance floor: "Alright old chap. Don't hog her all night."

Jack: "**You're the hog, old chap.**"

Man in the dance floor: "Now don't be a cunt about it. You can keep your little whore."

Jack: "**What did you call the lady?**"

(Wright, 2021: 0:27:45 – 0:30:26)

From the dialogue, Jack stands up for Sandie and protects her from the men who are disrespectful to her. However, in the follow-up scene (scene 26), he openly exhibits his indifference toward Pointer's offer to Sandie:

Pointer: "Maybe we could go for some drinks, Sandie. Just us."

Sandie: "**I'm with Jack.**"

Pointer: "**Jack doesn't mind, do you?**"

Jack: "**Not one bit.**"

(Wright, 2021: 0:48:18 – 0:49:37)

Jack's reaction indicates his perspective on his romantic relationship with Sandie, which differs from Sandie's expectations. As seen in the dialogue from scene 26, Sandie believes she is "with Jack", but Jack's reply to Pointer's question contradicts her assumption. Moreover, Jack's approval of Pointer's offer to Sandie demonstrates how he is no longer concealing his intentions towards her and is gradually unveiling his true position in their relationship, which is not that of a lover or manager but of a pimp.

Another manipulation is seen in scene 16 -driving Sandie's home. Continuing from the previous scenes that demonstrate Jack's preparative actions to execute his manipulation, this scene and the next scenes reveal Jack's direct emotional manipulation to solidify his hold in the power relations as seen in the dialogue below.

Jack: "Being here, with all these lights shining on you. It's the closest most people ever get to being on stage, to their dreams."

Sandie: "**Not me.**"

Jack: "**Not you. I can see, you want it.**"

Sandie: "**More than anything.**"

Jack: "**This is just a taste of things to come, Sandie.**"

(Wright, 2021: 0:30:26 – 0:32:39)

Jack reassures Sandie that her dream will come true by making it sound so close while at the same time preparing her that it is "just a taste of things to come." In addition, Cilla Black's song "Anyone Who Had a Heart" is played in the background. The song is about a girl's hopeless love for a man, suggesting Sandie's trust in Jack, as well as emphasizing the mood and the theme of sacrificing anything for someone or a dream. Yet, this scene indicates Jack's manipulation and foreshadows Jack's betrayal.

According to Noggle (1996), manipulation of belief involves deception or lie that leverages an individual's belief. This manipulation is categorized into direct deception and indirect deception. For Noggle, direct deception involves making a statement that the manipulator does not sincerely hold as true, with the intention of convincing someone else that the statement is factual.

By applying Noggle's theory, Jack's lines can be considered a manipulation of belief because they are essentially direct deception; they lack sincerity and are intended to foster greater ambition in Sandie, which enables Jack to utilize her aspirations to fulfill his monetary objectives. Additionally, through his deception, Jack intends Sandie to feel grateful for his support.

Furthermore, Jack uses a strategy to evoke a sense of gratitude from Sandie as seen in scene 20 -Sandie's audition for "Rialto":

Sandie: "I can't wait to get back on there."

Jack: "It's no Café de Paris."

Sandie: "**It's perfect, Jack. Thank you.**"

Jack: "**Like I said, least I can do.**"

Sandie: "**This is much better than being a coat-check girl. And we all have to start somewhere.**"

Jack: “**Anything else you need?**”

Sandie: “A manager. Know anyone?”

Jack: “I think I can manage you.”

(Wright, 2021: 0:39:32 – 0:40:26)

In the dialogue above, Jack presents himself as a perfect gentleman who is helpful and respectful. Sandie is carried away, and so she is very enthusiastic and excited to be performing at the Rialto, a seemingly prestigious club, and expresses her gratitude towards Jack. At this point, Sandie's trust in Jack has soared as she observes herself rapidly advancing towards her dream, all because of Jack. With the sensation of landing the opportunity she longed for, Sandie immediately seeks out a manager to assist her singing career. To further solidify her trust in him, Jack extends his offer to become her manager.

It is plausible to argue that Jack's actions in getting Sandie an audition at a club constitute emotional manipulation. Jack intentionally arranges events to elicit a range of positive emotions in Sandie, such as happiness, excitement, and gratitude. He deviously molds Sandie's perception solely around the manufactured "reality" he presents, deflecting her attention from the actual truth he has schemed behind her back, which is to make her a sex worker. If Sandie knew Jack's true intention, she would not be happy and grateful; she should feel horror and anger. This aligns with Noggle's (1996) example of manipulation using the lever of emotions, which can be achieved by deliberately attempting to stimulate inappropriate emotions in someone else. In other words, Jack incites Sandie's positive emotions when Sandie should feel otherwise.

In addition, scene 20 shows the rapid progress of Sandie and Jack's romantic relationship. In the scene, Sandie and Jack are seen kissing outside the *Rialto* after Jack offers himself to be Sandie's manager. In this sequence, the kiss feels emotional as it happens due to Sandie's excitement and thankfulness for passing the audition and for Jack's offer to be her manager. Following that, the two can be seen making out in Sandie's bedroom. However, in this sequence, the kiss feels intimate and full of trust as it occurs in a private setting, differently from the previous kiss, which occurs in a public setting. The position of Sandie and Jack also needs to be highlighted. When they kiss in front of the Rialto, their position is equal – both standing side by side – implying how they are holding equal position in their relationship. Meanwhile, when they kiss in Sandie's bedroom, Sandie is positioned under Jack, indicating that he is holding the upper hand while Sandie is deemed vulnerable.

The progress of their romantic relationship is significant to highlight because Jack uses their romantic relationship as one of his manipulative tools over Sandie. This becomes evident through the recurring pattern in the progress of their romantic relationship. The start of their romantic relationship takes root with a kiss after Jack helps Sandie from a man on the dance floor. Their relationship deepens as they share another kiss and engage in sexual intercourse after Jack helps to create an opportunity for Sandie to audition at the *Rialto*. This indicates that the more Jack helps Sandie, the more their romantic relationship advances. Hence, it can be said that Jack deliberately helps Sandie to propel their romantic relationship, to utilize it as a manipulative tool.

The last scene depicting Jack's manipulation is scene 27 with the following line:
Jack: "Sandie! Don't be a damn fool. Sandie! This is the way it works. I'd do what your manager tells you. You don't want me to be unhappy, do you? **Remember you were the one who wanted this! More than anything you said.** You know this is all an act. You know where this is heading, Sandie. **You owe me.** Where you gonna run to? Home?"
(Wright, 2021: 0:49:37 – 0:50:25)

The lines reveal that Jack uses manipulation of emotions. He employs this method to gaslight Sandie, leading her to believe that his words and instructions are the correct and sole path she must follow to fulfill her dream of becoming a singer. In addition, he purposely says "Remember you were the one who wanted this! More than anything you said" and "You owe me" to guilt trip Sandie for not complying with his instructions.

Power Relations through Domination

In the early stages of the movie, Jack utilizes manipulation to attract Sandie and foster her trust and fondness, thereby establishing his authority in their power relations as elaborated in the prior subsection. Following his manipulation, Jack proceeds to exert power over Sandie through domination, after successfully solidifying his position in their power relations. As seen in the previous subsection, to sway Sandie's conscious thought and convictions, Jack predominantly conducts emotional manipulation through verbal actions. Different from his method of manipulating Sandie, he uses both verbal and physical actions when asserting dominance over Sandie. Jack's domination of power can be seen in four scenes: scene 25, scene 26, scene 27, and scene 33.

Scenes 25-27 encapsulate the circumstances that unfold after Sandie's provocative performance as a backup dancer at the *Rialto*. In scene 25, Jack is depicted pounding the door and telling Sandie to leave her green room and fulfill her job:

Jack: "**Where's my Sandie?** Night's not over yet. **Come on, open up!**"
(Wright, 2021: 0:47:31 – 0:48:18)

Jack's verbal domination can be seen from his way of calling Sandie "my Sandie," implying a possessive ownership over her. This way, Jack indirectly tells Sandie that she should obey him, given her status as his possession — whether as his talent, lover, or mere property. Additionally, aside from his word choices, another thing that needs to be highlighted from Jack's line is how he phrases his words. Jack phrases his words in a rude and demanding tone, intensifying the impression of dominance. This effect of dominance is amplified by his managerial authority, contrasting with Sandie's subordinate status. Beyond the lines, Jack's dominance can be felt from the sound of forceful pounding of the door, which creates a feeling of pressure and rush for Sandie.

Moreover, rather than showing empathy or understanding, Jack physically restrains Sandie when she attempts to leave. She feels uncomfortable because Jack makes her meet Pointer in the VIP booth without her consent. After restraining her, he tells Sandie to please men like Pointer if she wants to advance her career. Jack says this in a stern voice while looking piercingly into Sandie's eyes, showing his control and dominance to make her obey him.

On the other hand, in scene 27, Jack's dominance is evident as he chases Eloise/Sandie, preventing her attempt to flee the pub after refusing his instruction to entertain Pointer. Furthermore, his resounding shouts in the scene exemplify the intense pressure bearing down on Sandie, which deeply affects her mental state.

Lastly, Jack's verbal domination is also evident in scene 33. This crucial scene unveils Jack's true motive behind approaching Sandie. In all the previous scenes, Jack has not completely shown his true profession as a pimp. This can be seen from the way he uses an excuse when introducing Sandie to punters. He would cover his true motive with the excuse that it would help Sandie advance her career. Nevertheless, his true motive is unmistakably exposed in this scene. This can be seen from the way he blatantly treats Sandie like a whore and tells her to dance on the dance floor for the punters, as shown in the dialogue below.

Jack: "C'mon, they're waiting for you. **You know how to dance. You know why you're here. Get on with it.**"

(Wright, 2021: 0:57:49 – 1:00:46)

The lines above show how Jack's roles as Sandie's manager and lover have morphed into something entirely different: that of a pimp. By saying "You know how to dance... Get on with it" implies that he completely disregarded Sandie's dream to become a singer in a respectable place like Café de Paris. Instead, he completely throws her into the dark side of the entertainment industry and turns her into a sex worker.

Power Relations through Resistance

Not only does *Last Night in Soho* (2021) show Jack's power exercises, but the film also reveals the effects of power exercise on the subject of power, which is Sandie. Foucault (1976/2019b) regards power as "relations of power" that arise within complex outcomes and impacts and not as a fixed, singular, and consistent entity. Foucault contends that "where there is power, there is resistance." This notion aligns with Sandie and Jack's case, as Jack's power is not absolute. In their power relations, Sandie also exercises her power over Jack, despite being subjected to Jack's power countless times. This proves that Sandie is capable of doing counterpower or resistance. Sandie's resistance appears in two forms: verbally and physically. It can be seen in two scenes, which are scene 26 and scene 50.

The first appearance of Sandie's resistance is shown in scene 26. This scene captures the moment where Jack tries to assert dominance and manipulate Sandie simultaneously. Sandie's resistance emerges when Jack, as her manager, brings her into the VIP booth to meet Pointer and other men against her will. Additionally, Jack shows indifference and a lack of objection towards Pointer's behavior to Sandie, which indicates his priority of maintaining his connections with the rich businessmen and the club owner over Sandie's comfort and well-being. All of these cause Sandie's counterpower to emerge, which is evident in her defiance of Jack's instruction to entertain Pointer. Sandie's defiance is shown in the following dialogue.

Sandie: "Jack, **I don't want to do this.**"

Jack: "You told me you were serious about being a performer, so if you want to keep doing it, then these are the kind of men that you need to keep happy. The men you really need to perform for."

Sandie: "**No, Jack.**"

Jack: "Everybody else is doing it, what makes you so special? We all have to start somewhere."

(Wright, 2021: 0:48:18 – 0:49:37)

Sandie's defiance becomes evident through her direct rejection of cooperation with Jack, both in her spoken words by saying, "Jack, I don't want to do this" although Jack tries to convince her that "Everybody else is doing it." She further rejects Jack by her attempt to depart from the VIP booth and the *Rialto* entirely.

Another evidence of Sandie's resistance is shown in the scene near the end of the film. This scene holds paramount significance as it marks the conclusive and ultimate moment of power relations between Sandie and Jack, encapsulating the sequence that concludes their power relations. This is proven from what Ms. Collins says to Ellie:

Ms. Collins: "You could say Sandie died up there. She died in that room. A hundred times. And then one night, the man who put me here, the man who put me to work, the man who stole my dream, I put a knife in him. A hundred times. **It felt right, Ellie.** So many of those bastards who came ringing my bell, came creeping up my stairs. **They sent me to my hell, so I sent them to theirs.**"

Ms. Collins, who is Eloise's landlord, turns out to be old Sandie. She reveals the shocking truth of Sandie as seen from her lines above. The dialogue represents the pinnacle of Sandie's resistance as she makes a definitive decision to kill both Jack and all the punters she has served. By saying, "... It felt right, Ellie. .. They sent me to my hell, so I sent them to theirs," Sandie finally defies all the men's control over her.

Furthermore, she adds:

...

Ms. Collins/Sandie: "**I wasn't going to be used anymore. Wasn't going to let this city break me.**"

(Wright, 2021: 1:36:46 – 1:40:16)

From this line, the way Ms. Collins and Sandie say it at the same time indicates that she is determined to move on. However, at the same time, it shows how the trauma that Sandie felt when she was young did not vanish even after she killed Jack and the punters. She still has trauma even when she gets older and is recognized with a different name. The change in her name does not change the fact that Ms. Collins is still the same person as Sandie, a person who carries profound and heavy scars throughout her life.

Furthermore, the fact that Sandie killed Jack is crucial for highlighting the power dynamics in Sandie and Jack's relationship. In regards to violence, Foucault once states that "a relationship of violence acts upon a body or upon things; it forces, it bends, it breaks on the wheel, it destroys, or it closes the door on all possibilities. Its opposite pole can only be passivity, and if it comes up against any resistance, it has no other option but to try to minimize it." (Foucault, 1982, p. 789). In the case of Sandie's resistance, this statement is indeed true as her decision to kill Jack is based on the wish for freedom, which – in her desperate state – can only be achieved through creating passivity in Jack's end. The passivity that Sandie chooses is realized through Jack's death.

Nevertheless, Foucault warns of violence in power relations. He continues his argument regarding violence and power in the following statement: "On the other hand, a power relationship can only be articulated on the basis of two elements which are each indispensable if it is really to be a power relationship: that "the other" (the one over whom power is exercised) be thoroughly recognized and maintained to the very end as a person who acts; and that, faced with a relationship of power, a whole field of responses, reactions, results, and possible inventions may open up." (Foucault, 1982, p. 789). This statement argues that the moment violence is employed, it ceases to be a power relation, as power fundamentally relies on individuals choosing to alter their conduct voluntarily

and freely, even in situations of extreme pressure and intimidation. However, the researcher argues that violence can also be part of power relations under certain circumstances.

In the instance of Sandie's case, she uses violence as her way to resist Jack's dominance, which proves that violence can be the result of power relations from the perspective of the subject of power. As a subject of power, Sandie is capable of giving reactions towards Jack's power exertion, albeit verbally. This indicates she is not completely ensnared by Jack's power. Moreover, as physical abuse continues, she can also react to it by countering violence with violence. In addition, Sandie is constantly faced with Jack's manipulation and domination, which lead to physical trauma she has to endure as a sex worker. This also causes her psyche to birth a full-blown resistance, which ignites sudden violence.

Aside from the dialogue, the visual aspect of scene 50 also supports the portrayal of power exercise. To reinforce the depiction of Jack's power exertion over Sandie in the scene, a low angle shot is used to augment Jack as the dominant end of the power relations; to make Jack appear bigger, stronger, more powerful, and intimidating. This is confirmed by Van Rompay (2008, cited in Maathuis, 2010), that when gazing upwards at an object (e.g., low angle shot), individuals' perceptions of the object can take two potential directions: either viewing the object as impressive and formidable, or perceiving it as dominating and ominous, thereby leading to sensations of being threatened or exposed.

Additionally, the use of a high angle shot in the scene to portray Sandie to emphasizes her vulnerability and diminished stature. As Maathuis (2010) states that "characteristics attributed to an object when looking down on it, from a high camera angle, could be considered opposites to the characteristics attributed to an object when looking up to it from a low camera angle." (Maathuis, 2010, p. 5) This implies that a low angle shot gives the impression of strong, powerful, and intimidating; while a high angle shot gives the impression of weak, vulnerable, and harmless.

Besides the camera angle, red lighting implies danger, threat, power exertion, or anger. According to Berens (2014), red is used for anger and rage, and induces arousal, which may lead to aggression, anger, and stimulation. In *Last Night in Soho*, the red lighting also holds a significant meaning since it always appears in dangerous or terrifying scenes.

The findings provided above reveal that the power relations between Sandie and Jack in the film *Last Night in Soho* are constructed through several instruments, namely manipulation, domination, and resistance. These reasonings align with Foucault's statement about power relations, which says that power relations can only be comprehensively understood through two equally essential elements. Firstly, there is the recognition and preservation of the subject of power as an individual capable of action, over whom power is exercised. Secondly, in the presence of power relations, a wide spectrum of responses, reactions, outcomes, and potential innovations can emerge (Foucault, 1975/2019a).

Consequently, the power relations between Sandie and Jack result in a few implications (spectrum of response) to the subject of power as elaborated below.

The Effects of Power Relations

The implication of power relations can be seen in the physical and psychological effects on Sandie as one of the subjects of power. These effects can be seen in 6 scenes, namely: scene 24, scene 25, scene 27, scene 28, scene 33, and scene 34.

Scene 24 illustrates how Jack's manipulation has made Sandie become a backup dancer at the *Rialto*.

Figure 1

Jack's deal with the punters



In this figure, Jack makes deals for Sandie's dances instead of making a deal for Sandie's singing performance. This shift has transformed her into something she had never aspired to be: a respected singer. Furthermore, she is compelled to execute suggestive choreography while adorned in an equally suggestive outfit. Sandie's appearance – resembling that of a doll – along with the accompanying background music *Puppet on a String* by Sandie Shaw, symbolizes Sandie's present circumstances. These elements collectively convey the portrayal of Sandie, who is “controlled” like a puppet by Jack.

Another effect of power relations is presented in scene 25. In this scene, Sandie's expression is full of sorrow and distress.

Figure 2

Sandie is looking at herself in the mirror



In this scene, Sandie ultimately hits a mirror due to a sudden burst of intense emotions. Within the mirror's reflection, a headshot of young Sandie is visible. This may symbolize her anger and regret towards her younger self, who overflowed with ambition and dreamed of becoming a singer. Contrastingly, her current self has fallen short of realizing that ambition and instead finds herself working as a dancer in a pub dominated by male gazes. Sandie's gradually declining mental health showcases that power relations can have a bad influence on one's mental health.

Another proof of Sandie's declining mental state can be seen in scene 33. The scene captures Sandie's well-being over the days in the club.

Figure 3

Two sides of Sandie's face



Figure 3 shows two sides of Sandie's face. Visually, the use of blurry and trippy distortion effects every time Sandie's melancholic dances become more chaotic and out of control uncovers how Sandie gradually loses control of herself. Another visual aspect that needs to be highlighted is the shots. The shoulder-level and eye-level close-up shots show the changes in Sandie's mental state as they focus on the shift of her facial expression. The scene reveals how, despite her smiles, her inner self in the reflection is crumbling down.

In terms of sound, Sandie's lines in that sequence make it clearer how she is mentally losing herself more and more the longer she stays in her and Jack's relationship. This is shown by how she responds with different nicknames (Alexandra, Alexy, Andie, and Lexy) every time the punters ask Sandie about her name, which highlights her weariness and cynicism with the harsh reality of her life. The constantly changing nicknames also portray how she thinks of her self-worth, which has diminished as seen in the way she uses multiple names to identify herself. In contrast, the recurring identical lines spoken by the punters ("what's your name?") emphasize their disregard for what Sandie is saying. Each response is carefully crafted to woo her and manipulate her into their beds, displaying a lack of genuine interest or value in her words.

The physical effect of power relations on Sandie can be seen in scene 28. The scene depicts how Sandie still ends up having sexual intercourse with Pointer even when she has refused to do so, presumably, to keep her career. This indicates that in power relations, the subject of power may have a voice and be able to show resistance, but often still ends up obeying the power exerciser.

The scene also highlights the dark side of the entertainment industry. Many female aspiring singers are exploited by people with authority, such as their managers, to do various things that can be perceived as morally wrong, to give them space in the industry and/or to advance their careers. This exploitation is presented in another scene where many female dancers are seen in an alarming situations: (1) a sad-looking dancer on the phone saying "it's not what I thought" implying how she did not expect to be a dancer in club; (2) a dancer injecting drugs while an older man sits nearby while taking off his tie; (3) a dancer sitting on an old man's lap with two others watching; (4) a dancer performing a sexual act on an old man; (5) and an unconscious dancer being attended to by another.

Furthermore, scene 33 also shows the physical effects of power relations on Sandie. In this scene, Sandie is shown to be given the option to get out of Jack's snare, as a police officer offers to help her out of the sex industry. However, Sandie chooses to reject the offer as she is already trapped emotionally under Jack's manipulation.

Discussion

The analysis of power relations in *Last Night in Soho* reveals that power is exercised even in a romantic relationship. The romance does not begin with equal affection. While Sandie falls in love genuinely, Jack is first attracted to her physically but lacks emotional depth. Being more well-informed in the entertainment industry, Jack exercises power through manipulation and domination. In line with Noggle's theory of manipulation, Jack strategically uses manipulation of belief, which is not true or ideal. Jack instills a false belief that he is a trustworthy person to open opportunities for Sandie to be a successful singer. Moreover, Jack also manipulates Sandie's emotions into thinking that her love for Jack justifies her sacrifice. Similar to Noggle's theory, the object of manipulation, in this case, Sandie, suppresses her dislike and fear in exchange for Jack's conviction that she should be grateful. Due to the constant manipulation of belief and emotions, Sandie has lost the ability to perceive her value and has come to believe that her current position as a sex worker is what she deserves. In addition to manipulation, Jack exercises his power by domination. Through verbal and physical abuse, Jack controls Sandie's behavior according to his wishes. This phenomenon can be understood as a form of docility, aligning with Foucault's concept. This concept posits that docility emerges when individuals or groups become so accustomed to continuous surveillance that their self-discipline becomes internalized, leaving them incapable of resisting. In Sandie's case, her docility manifests as emotional docility, in which she is aware of her situation but accepts the constructed reality imposed by Jack.

One of the findings also confirms Foucault's axiom, "where there is power, there is resistance." By the end of the film, Sandie finally exercises her power to resist, albeit violently. Despite Foucault's argument that violence puts an end to a power relation, Jack's death does not entirely free Sandie from his influence. The fact that Sandie lives in trauma for so long implies a prolonged effect of a power relation.

Hence, power relations can affect humans' well-being both positively and negatively, depending on how power is distributed and used. According to Munduate and Medina (2017), the emphasis on power's consequences is rooted in the belief that the impact of power relies on one's understanding of their authority and the interdependent connection between individuals who exercise power and individuals who are subjected to that power. Jack has an upper hand since he knows more about the entertainment business than Sandie, which leads Sandie to rely on him. Although Jack depends on Sandie to gain more financial and pleasure benefits, he understands that his knowledge and charms control Sandie to the extent that he almost gets what he wants. On the other hand, Sandie depends on Jack to a degree that she ultimately loses herself. Sandie's mental state aligns with findings of research on the psychological effects of power. Power has a significant impact on an individual's psychological state (Keltner, Gruenfeld & Anderson, 2003; Munduate & Medina, 2017). In Sandie's case, she becomes unstable and cannot channel her emotional pressure. In contrast, Jack's death is the result of his abuse, of a repressive power exercise. In other words, without sufficient control, the interplay of power relations can push one or both parties to the extreme.

This study does not focus on the character's trauma, but the findings on the effects of power relations are similar to those of Astari (2022). In her analysis of the character's psychological trauma in *Last Night in Soho*, Astari (2022) found Sandie's psychological trauma makes her depressed and feel imprisoned. Subsequently, these feelings support her action to kill Jack and the punters, then hide and bury their bodies in her room. In the

present study, Sandie's trauma is the result of being subjected to manipulation and domination for so long that she cannot live as Sandie anymore.

The present research findings also contribute to the studies on the dynamics of power relations in films. Unlike Kutlu (2021), Tian (2018), and Wardhana (2015), which focus on the control of dominant authorities in exercising power through docile bodies and surveillance, this research examines how the authority exercises power through the manipulation of emotions. The text explores the manipulation of emotions as a mechanism of power dynamics. It clarifies why individuals exhibiting empathetic or conciliatory behaviors tend to achieve their objectives more effectively compared to those who adopt a more direct or candid approach. In addition, the findings reveal that even a romantic relationship can position one party as more dominant than the other, which may result in power dynamics.

Furthermore, this research offers insight into film studies as it also considers the style aspects of the film, following Bordwell and Thompson (2012)'s formal system analysis. In the film, power relations through manipulation are mostly portrayed through dialogue and narrative aspects. Meanwhile, power relations through domination and resistance are all portrayed in not just the narrative aspects and dialogue, but also other *mise-en-scène* or style aspects, such as camera angle and camera shot, lighting, and makeup and costume. In terms of sound, the dialogue and the narrative help to provide details and precise nuance to the power relations between Sandie and Jack. On the other hand, the camera angle and shot are used to create specific emotions. For example, low angles are taken to make Jack look dominating and ominous, while some high angles aim to make Sandie look powerless and vulnerable. The lighting is used to signify or symbolize an underlying message; in this film, the red lighting implies danger, threat, power exertion, or anger. Hence, it appears in dangerous or terrifying scenes. The uses of costumes and makeup signify Sandie's physical condition because of the power relations. Her sexy lolita costume during her performance for *Puppet on a String* at the Rialto is an example of how chaotic her condition is.

All in all, this construction of Sandie and Jack's power relations in *Last Night in Soho* (2021) offers insight into the dark side of the entertainment industry. It shows how the dreams and aspirations of aspiring artists can be easily exploited by the authoritative or more knowledgeable people in the industry. By forming deceitful connections to take advantage of these artists' raw and naïve determination, the assumed authorities eventually lead the newcomer artists into doing lowly and dirty things in the name of advancing their careers. In the case of Sandie and Jack's artist-manager as well as lovers' relationships, this connection is built upon manipulation and domination, which results in creating a toxic relationship. Furthermore, the fact that Jack traps Sandie into sex trafficking contributes to the dynamics of power relations, from lovers to that of a sex worker and a pimp, causing violence and trauma mostly for Sandie's sake. This notion may reflect and explain real-world situations of the entertainment industry, in which, for instance, Harvey Weinstein and P. Diddy, exercise their power towards the artists under their company or organizations for their advantage.

Conclusion

The power relations between Sandie and Jack in the film *Last Night in Soho* are constructed through several instruments, including manipulation, domination, and resistance. From the analysis of the narrative and cinematography, manipulation and domination are Jack's instruments to control Sandie for his financial interest and personal pleasure. He utilizes manipulative tactics to gain Sandie's affection and trust. Once he gets

them, Jack exercises his power through verbal and physical domination, which incites Sandie's fear and docility. Nevertheless, as Foucault's credo that power incites resistance, Sandie rises to her defense by physically resisting the exploitation, albeit violently. Additionally, these power relations between Sandie and Jack also cause Sandie's physical and mental effects. Prior to her ultimate resistance, Sandie was physically under Jack's surveillance. Consequently, she develops emotional drain, which drives her to take a strong and drastic act of resistance. Despite this, Sandie is haunted by her trauma for the rest of her life.

The findings of this study imply two outcomes. First, it shows that power manifests through manipulation, dominance, and resistance, with possible traumatic effects for the subject of power who is dominated. Second, this study offers insights into how power relations portray the dark side of the entertainment industry, in which a manipulative character takes advantage of the naïve character.

References

- Astari, R. F. (2022, September 5). *A psychological trauma in the "Last Night in Soho" movie script* [Undergraduate Thesis]. Repository UNSADA. <http://repository.unsada.ac.id/3946/>
- Babintseva, E., Kartseva, E., Mansur, D., & Trifonova, E. (2023). Linguistic means of manipulation in English fiction: B. Shaw's works. *Theory and Practice in Language Studies*, 13(6), 1394-1402. <https://doi.org/10.17507/tpls.1306.07>
- Berens, D. J. (2014). *The role of colour in films: Influencing the audience's mood*.
- Bordwell, D., & Thompson, K. (2012). *Film art: An introduction* (10th ed.). McGraw-Hill.
- Brooks, X. (2021, September 4). Last Night in Soho review – a gaudy romp that stupidly enjoyable. *The Guardian*. <https://www.theguardian.com/film/2021/sep/04/last-night-in-soho-review-a-gaudy-romp-thats-stupidly-enjoyable>
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed-method approaches*. Sage Publications, Inc.
- Foucault, M. (1982). The subject and power. *Chicago Journals*, 8(4), 777–795.
- Foucault, M. (1975/2019a). *Discipline & punish: The birth of the prison*. Penguin Book Ltd. (originally published in 1975)
- Foucault, M. (1976/2019b). *The history of sexuality: The will to knowledge* (Vol. 1). Penguin. (Originally published in 1976)
- IMDb. (2021). *Last Night in Soho (2021) - Plot Summary*. IMDb. <https://www.imdb.com/title/tt9639470/plotsummary>
- Kumizčová, A., Mangen, A., Støle, H., & Begnum, A.C. (2017). Literature and readers' empathy: A qualitative text manipulation study. *Language and Literature*, 26(2), 137-152. DOI: 10.1177/09639470177004729.
- Kutlu, T. (2021). The rule of the weird: power relations in the films of Yorgos Lanthimos. *Studies in European Cinema*. <https://doi.org/10.1080/17411548.2021.1921932>
- Lodge, D. (2021, September 4). 'Last Night in Soho' review: Edgar Wright's retro horror has its heart in the sixties and its head all over the place. *Variety*. <https://variety.com/2021/film/reviews/last-night-in-soho-review-1235056373/>
- Maathuis, I. (2010). *How Camera Angles Influence People's Opinions about Objects*. University of Twente.

- Munduate, L., & Medina, F. J. (2017). How does power affect those who have it and those who don't? Power inside organizations. In *An introduction to work and organizational psychology: An international perspective* (3rd ed.). John Wiley & Sons.
- Noggle, R. (1996). Manipulative actions: A conceptual and moral analysis. In *American Philosophical Quarterly* (Vol. 33, Issue 1).
- Noggle, R. (2022, April 21). *The ethics of manipulation*. Stanford Encyclopedia of Philosophy. <https://plato.stanford.edu/archives/sum2022/entries/ethics-manipulation/>
- Ovshieva, N.L. (2022). On the use of manipulative techniques in English literary discourse. *Vestnik samarkogo universiteta, Istoriia, pedagogika, filologiya = Vestnik of Samara University, History, pedagogic, and philology*, 28(2), 124-134. <https://doi.org/10.18287/2542-0445-2022-28-2-124-134>
- Rahmasari, G., & Nurhayati, I.K. (2019). Strategies in power relations in a fictional work: A Foucauldian analysis. *TEKNOSASTIK*, 17(2), 19-24. <https://doi.org/10.33365/ts.v17i2.301>
- Robbie, C. (2021, September 4). Last Night in Soho, review: a chilling dance through swinging London – under Diana Rigg's eyes. *The Daily Telegraph*. <https://www.telegraph.co.uk/films/0/last-night-soho-review-chilling-dance-swinging-london-diana/>
- Savitri, P. (2016). Power dynamics in Ahmad Tohari's novel *The Dancer*. *Passage*, 4(1), 70-87
- Shelton, J. (2024). The investigative outsider and the use of Nemein as a narrative change driver in cult horror cinema. In Broughton, L. (Ed.), *Reappraising cult horror films: from Carnival of Souls to Last Night in Soho* (pp. 240-256). Bloomsbury.
- Sørensen, M. K. (2014, September). Foucault on power relations. In *Irénées*. Retrieved December 30, 2021, from http://www.irenees.net/bdf_fiche-notions-242_en.html
- Tian, S. (2018). George Orwell's 1984 and Peter Weir's The Truman Show under the perspective of Michel Foucault. *Journal of Artistic Creation & Literary Research*, 6(2), 48-64. <https://www.ucm.es/siim/journal-of-artistic-creation-and-literary-research>
- Wardhana, A. A. (2015). *The Existence of Power Relation Among Characters In "Horrible Bosses" Movie by Seth Gordon* [Undergraduate Thesis, Universitas Brawijaya]. Brawijaya Knowledge Garden. http://repository.ub.ac.id/id/eprint/101894/1/SKRIPSI_ARDHIANSYAH_AGA_WARDHANA_115110101111103.pdf
- Wood, A. W., Barnhill, A., Gorin, M., Baron, M., Blumenthal-Barby, J. S., Mills, C., Long, T. R., Cave, E. M., Cholbi, M., & Manne, K. (2014). *Manipulation* (C. Coons & M. W. Weber, Eds.).
- Wright, E. (Director). (2021). *Last Night in Soho* [Film]. Focus Features.
- Wright, E., & Wilson-Cairns, K. (n.d.). *Last Night in Soho Script*. <https://doi.org/10.20875/makusobed.903546>