

ELEANOR YOUNG'S OPPRESSION TOWARDS RACHEL CHU IN *CRAZY RICH ASIANS* (2018)

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Abstrak

Film *Crazy Rich Asians* yang disutradarai oleh Jon M. Chu bercerita tentang sepasang kekasih, Rachel dan Nick, yang memiliki identitas sosial dan kelas sosial yang sangat berbeda. Perbedaan ini membawa tantangan yang harus dihadapi oleh kedua pasangan tersebut karena banyak sekali orang yang tidak setuju dengan hubungan mereka termasuk Ibu Nick, Eleanor Young. Berhubungan dengan perbedaan identitas sosial dan kelas sosial yang dapat menimbulkan aksi penindasan, penelitian ini berusaha untuk mengungkap bentuk-bentuk penindasan yang digambarkan dalam film *Crazy Rich Asians* (2018) melalui teori penindasan Iris Young. Penelitian ini mengidentifikasi tiga bentuk penindasan yang spesifik dalam film tersebut: imperialisme budaya, ketidakberdayaan, dan marginalisasi. Penelitian ini menyimpulkan bahwa penggambaran penindasan dalam film ini sejalan dengan teori Iris Young tentang lima wajah penindasan.

Kata Kunci: Penindasan, Imperialisme Budaya, Ketidakberdayaan, Marginalisasi.

Abstract

Crazy Rich Asians, directed by Jon M. Chu, tells the story of a couple, Rachel and Nick, who have very different social identities and social classes. This difference brought challenges that the couple had to face as many people disapproved of their relationship including Nick's mother, Eleanor Young. Deals with social identity and social class differences, which may cause oppression, this research seeks to uncover the types of oppression depicted in *Crazy Rich Asians* (2018) through Iris Young's oppression theory. This study identifies three specific forms of oppression in the film: cultural imperialism, powerlessness, and marginalization. It concludes that the portrayal of oppression in the film aligns with Iris Young's theory of the five faces of oppression.

Keywords: Oppression, Cultural Imperialism, Powerlessness, Marginalization.

INTRODUCTION

"Crazy Rich Asians," directed by Jon M. Chu and released in 2018, quickly became one of the most renowned and culturally significant films of recent years. This vibrant romantic comedy, adapted from Kevin Kwan's 2013 bestselling novel of the same name, captivated audiences worldwide with its bold storytelling, humor, and stunning visuals. Kwan, whose literary work has had a lasting impact on both the publishing and entertainment industries, was recognized in The Hollywood Reporter's prestigious 2014 list of Hollywood's Most Powerful Authors. His influence continued to grow, earning him an induction into the Asian Hall of Fame in 2018, and he was also named one of Time magazine's 100 most influential people of the year. "Crazy Rich Asians" stands out as one of Kwan's most notable works, delving into complex themes of social identity, family dynamics, and class distinctions within the context

of both modern-day Singapore and the broader global stage. The story's depiction of the extravagant lifestyles of the super-wealthy offers a sharp critique of societal expectations, materialism, and the intricate nature of cultural assimilation. At the same time, the film subtly weaves in a post-colonial perspective, highlighting the intersections of tradition, modernity, and the legacies of colonial influence in shaping the identities of the characters. With its diverse, all-Asian cast and unapologetic exploration of Asian culture, *Crazy Rich Asians* was not only a commercial success but also a groundbreaking moment in Hollywood history, reaffirming the importance of representation and storytelling that centers on underrepresented voices.

The film centers around Rachel Chu, a brilliant and confident woman who is portrayed as the main character with a middle-class Asian-American upbringing. Raised in the United States by a single mother, Rachel has always lived a relatively humble life, unaware of the immense

wealth that exists in certain corners of the world. Her entry into the storyline is the catalyst for exploring dynamics of romance, social identity, and class. Rachel's life takes a dramatic turn when she begins a relationship with Nick Young, an engaging and charming man who, at first, seems like a typical New York professor. The two meet and develop their romantic bond while working as faculty members at New York University, both initially unaware of the vast cultural and social divides that lie ahead. However, when Nick invites Rachel to accompany him on a trip to Singapore for his best friend's lavish wedding, things quickly shift from a typical relationship into one steeped in cultural shock and personal transformation.

As Rachel and Nick arrive in Singapore, Rachel's understanding of Nick's life—and her own place within it—changes drastically. She is thrown into a world far beyond her expectations when she discovers that Nick comes from one of Asia's most wealthy and influential families. His family is part of an elite class, rich in both material wealth and cultural power, and their status is so extraordinary that it takes Rachel by complete surprise. What seemed like an ordinary romance suddenly becomes fraught with challenges, as Rachel grapples with her own identity and her fears of being judged or rejected by Nick's privileged circle.

Rachel's humble upbringing and middle-class values contrast sharply with the world of luxury, old-money traditions, and social status that she now finds herself surrounded by. As the plot unfolds, Rachel's insecurity about her social status intensifies, and she worries whether she will be able to live up to the expectations of Nick's family and friends, who are quick to scrutinize her every move. This revelation of Nick's wealth acts as a mirror to Rachel's own social standing, sparking a deeper exploration of class distinctions, family expectations, and the pressures of fitting in. The tension between Rachel's personal sense of self-worth and her desire to be accepted in Nick's world becomes one of the core emotional threads of the film, driving much of the narrative and highlighting the complexities of social integration and cultural assimilation within relationships.

Rachel's apprehensions are quickly validated when she meets Eleanor Young, Nick's formidable mother, who openly expresses her dislike for Rachel from their first encounter. The tension between them intensifies, particularly due to the stark differences in social class, background, and identity. A significant factor in Eleanor's disapproval of Rachel is her Occidentalist viewpoint—the negative perception of Western culture from an Eastern perspective (Jouhki & Pennanen, 2016). This view, rooted in historical and cultural differences, is reflected in Eleanor's belief that Rachel, as a Westernized Asian-American, is unfit to marry into the traditional, old-money

Young family. Eleanor sees Rachel's independence, education, and Western values as a threat to the family's legacy and cultural ideals. Thus, their conflict is not just about personal dislike but also about deeper cultural and generational divides, highlighting the clash between traditional Eastern values and Western individualism.

Occidentalism emerges in contrast to Orientalism, a theory explored by Said (1978), which examines how the Western world historically perceived, studied, and represented Eastern or "Oriental" cultures, societies, and peoples. While Orientalism focuses on the impact of Western knowledge on Eastern politics and culture, occidentalism involves the creation of negative and stereotypical views about the West within Eastern culture, literature, or discourse. This perspective significantly influences Eleanor's disapproval of her son's relationship with Rachel.

Rachel's identity as an Asian American becomes a central reason why Eleanor rejects her son's relationship with her. Eleanor contends that Rachel's American upbringing makes her too different and incompatible with Nick. Eleanor fears that Rachel may not be capable of establishing a lasting relationship with Nick due to stereotypes suggesting Americans cannot sustain strong family ties. As previously mentioned, occidentalism plays a crucial role in Eleanor's opposition to Rachel and Nick's relationship. This perspective motivates Eleanor to try separating Nick from Rachel. Initially, Eleanor attempts to persuade Nick that he could find a more suitable partner than Rachel, but Nick remains steadfast in his commitment. Despite Eleanor's persistent efforts to sway him, Nick remains resolute. This frustrates Eleanor, leading her to believe that if she cannot convince her son to leave Rachel, she must compel Rachel to leave him. This notion drives her to oppress Rachel, conveying that she is inadequate for Nick and should depart for Nick's well-being.

Oppression involves the direct correlation between inequality and the misuse of power by individuals from higher social strata or majority groups (illustrated here by Eleanor Young) towards those from lower social strata or minority groups (represented here by Rachel Chu) within a specific societal context (Musolf, 2017). Iris Young, an American feminist and political philosopher, characterized oppression as the dehumanizing treatment of individuals through the deprivation of their language, education, and opportunities.

Several researchers have conducted studies on the topic of oppression. Kristami et al. (2022) conducted study using Iris Young's five faces of oppression on *Sold* novel by Patricia McCormick. This research illustrates the various forms of oppression experienced by a female character named Lakshmi. The findings indicate that

Lakshmi faces five types of oppression from both individuals and groups. Through this analysis, the researcher concludes that oppression against women can be perpetrated by both men and women. Therefore, the study suggests that oppression towards women stems not solely from gender-based superiority of men over women, but rather from dynamics of power, domination, and social class.

Second, Muhlisin et al. (2024) conducted study about gender-based oppression in Margaret Atwood's *The Handmaid's Tale*. This study seeks to explore gender-based oppression against women and its effects on their social and mental health within the novel *The Handmaid's Tale*. Employing a qualitative descriptive approach and close reading of literary motifs, the research reveals that women encounter multiple forms of oppression such as sexual harassment, enforcement of gender roles, objectification, and extensive control by men. The consequences of these oppressions lead to trauma, psychological distress, and social suffering among women.

Several researcher have already conducted studies about oppression on several different study subjects. This condition indicates that the study about oppression is such an interesting topic to talk about. Even though there are numerous studies exist on related topics, there has been no specific research on oppression topics in *Crazy Rich Asians*. *Crazy Rich Asians* distinctly portrays the oppression done by Eleanor Young towards Rachel Chu. Therefore, exploring the dynamics of oppression done by Eleanor Young towards Rachel Chu in this context proves to be an intriguing area for study.

Crazy Rich Asians has captured the interest of researchers across various disciplines due to its widespread acclaim. Among the areas of focus is the portrayal of Rachel Chu in the film. Previous studies have delved into different aspects of this literary work. For example, Wiraldy and Ginting (2021) conducted a study centered on depicting Rachel Chu as a thoughtful and adaptable individual navigating a culture entrenched in traditional norms. Their research took a pragmatic approach to analyze social interactions among characters, examining speech acts related to politeness (Yule, 1996) and adherence to conversational maxims (Grice, 1975), as well as instances where these norms were challenged. The study findings indicate that Rachel employs politeness strategies and violates conversational maxims sparingly, adjusting her language depending on whether she interacts with familiar acquaintances or newly met individuals.

Wardhana et al. (2023) conducted a qualitative study focused on the linguistic characteristics of female characters in Jon M. Chu's *Crazy Rich Asians*. They utilized Lakoff's (2004) theory of language and women's

linguistic behavior to identify how women's language traits are portrayed in the film. Using content analysis, the study examined data and presented descriptive results. It concluded that *Crazy Rich Asians* accurately depicts a variety of language features typically associated with women, such as precise grammar, polite forms, emphasis, vague adjectives, rising intonation, cautious language, intensifiers, specific color terms, and tag questions.

The film addresses issues of social identity and differences in social class, which indirectly relate to the dynamics of oppression. While previous studies on *Crazy Rich Asians* cover various topics, none have specifically examined the themes of oppression depicted in the film. Therefore, this study aims to explore this theme within *Crazy Rich Asians*. The researcher analyzes instances of oppression in the film, particularly focusing on Eleanor Young's oppression towards Rachel Chu due to her disapproval of Rachel's relationship with Nick. This study seeks to uncover the forms of oppression inflicted by Eleanor Young upon Rachel Chu, as portrayed in *Crazy Rich Asians*. Through a detailed examination of the movie, the researcher endeavors to identify and analyze the specific instances of oppression carried out by Eleanor Young towards Rachel Chu.

Iris Young (2004), an American feminist and political theorist, characterized oppression as the dehumanizing treatment of individuals through the deprivation of their language, opportunities, and education. She identified five faces of oppression: violence, exploitation, marginalization, powerlessness, and cultural imperialism. Applying Young's theoretical framework, the researcher aims to analyze the ways in which Eleanor Young oppresses Rachel Chu in *Crazy Rich Asians*, examining these different forms of oppression portrayed in the movie.

The five faces of oppression by Iris Young (2004) first encompasses exploitation, which is the practice of using someone's labor or work for profit without fair compensation, a tool of oppression often associated with capitalism. Capitalist economic theory promotes freedom in exchanging goods and services, but historically, it has led to the emergence of distinct social classes: the wealthy and the poor. Karl Marx, a socialist thinker, argued that capitalism perpetuates inequality by creating "haves" (the wealthy) and "have-nots" (the poor). In this system, the "haves" exploit the labor of the "have-nots" to maintain their wealth and power, exacerbating class differences over time (Young, 2004).

An example of exploitation occurs when wealthy individuals offer jobs to those in poverty. Knowing the desperation of the poor for income to survive, the wealthy often pay them minimal wages despite the demanding nature of the work. This exploitation allows the wealthy to

accumulate more wealth while perpetuating the impoverishment of the poor, thereby widening the gap between social classes.

The second form of oppression is marginalization, which involves the process of pushing a group of people to the lower rungs of society or completely excluding them from social interactions. Unlike exploitation, where individuals are used for labor despite unfair compensation, marginalization entails society's decision to disregard or reject these individuals entirely. Racism often underpins marginalization, resulting in severe social exclusion where affected individuals face significant challenges in accessing essential resources and opportunities, potentially leading to extreme material deprivation and even genocide (Young, 2004).

Racism exemplifies marginalization, where individuals are excluded from society and encounter profound difficulties across various aspects of life, notably in job opportunities. Those subjected to racism struggle to secure employment as they are systematically marginalized by the majority within society.

The third form of oppression is powerlessness. Marx's socialism is closely connected to the concept of powerlessness, which posits that some individuals possess power while others do not. Those who are powerless are subjected to the authority of the ruling class and are typically in a position where they must follow orders rather than issue them. Key injustices associated with powerlessness include the inability to fulfill one's potential, lack of decision-making autonomy, and susceptibility to disrespectful treatment due to their lower social status (Young, 2004).

An illustration of powerlessness can be observed in the employer-employee relationship. The employer, holding the power, has the ability to issue directives and make decisions. Conversely, the employee lacks this authority and is therefore compelled to comply with all directives issued by the employer.

The fourth form of oppression named as cultural imperialism. Cultural imperialism refers to the process where the culture of the dominant class is established as the standard. The interpretations and communication patterns of individuals within a society are shaped by the dominant groups. As a result, the perspectives of these groups become widely accepted and are seen as representative of the society's experiences, values, goals, and achievements. Those oppressed by cultural imperialism often experience stereotypes and a sense of invisibility. Stereotypes restrict individuals' identities by dictating what they can and cannot be, reducing them to a marginalized "Other" without unique identities (Young, 2004).

Cultural imperialism occurs when the majority group imposes its culture on the minority within a society. This dominance stems from the majority's influence as the ruling class. Individuals who deviate from or oppose the cultural norms dictated by the ruling class are viewed as different and may face marginalization.

The last form of oppression by Iris Young is Violence. Among all types of oppression, violence is perhaps the most overt and conspicuous. Certain individuals within groups are consistently vigilant against arbitrary and unprovoked assaults on their persons or property. These acts aim to harm, humiliate, or even annihilate the victim, sometimes without any discernible motive (Young, 2004). Acts of violence, being the most blatant form of oppression, are readily identifiable. Bullying serves as an example of violence and oppression in action.

METHOD

This study relies on data sourced primarily from the film *Crazy Rich Asians*, directed by John M. Chu in 2018, which is based on Kevin Kwan's 2013 novel of the same name. The data analyzed in this study consist of dialogues and scenes extracted from *Crazy Rich Asians*.

The data collection method employed in this study involves gathering information from the dialogues, setting descriptions, and plot details found in *Crazy Rich Asians* through close examination. Specifically, the research focuses on analyzing Eleanor Young and Rachel Chu as the primary subjects of interest.

The data analysis steps for this study is initially, the researcher obtained the *Crazy Rich Asians* film from the internet. Subsequently, the researcher conducted a detailed viewing of the film. During this process, the researcher specifically concentrated on analyzing the dialogues between Eleanor Young and Rachel Chu, the setting descriptions, the plot, and the various scenes depicted in the *Crazy Rich Asians* film. Next, the researcher organized the collected data using Microsoft Word and categorized it according to Iris Young's five faces of oppression (2004). Following this classification, the researcher proceeded to analyze the types of oppression portrayed by Eleanor Young in the film. Lastly, conclusions were drawn based on the findings.

RESULT AND DISCUSSION

1. Eleanor Young's Oppression

As previously mentioned, oppression typically occurs when individuals from higher social strata or majority groups exert dominance over those from lower social strata or minority groups within a specific environment (Musolf, 2017). In the film, Eleanor Young, characterized by her social status and class, exercises

power to oppress Rachel Chu, who lacks influence in Singapore. Iris Young identifies five types of oppression: violence, exploitation, marginalization, powerlessness, and cultural imperialism. This study aims to analyze and categorize the forms of oppression Eleanor Young imposes on Rachel Chu in accordance with Iris Young's theory of five faces of oppression.

1.1 Cultural Imperialism

After analyzing and categorizing the data, the researcher identified various forms of oppression depicted in the film. One prominent form is cultural imperialism, particularly evident due to the film's exploration of social identity and cultural issues. Cultural imperialism involves imposing the norms of the dominant culture onto others, suppressing the perspectives of marginalized groups. This form of oppression is used by the dominant group to enforce their traditions, norms, and lifestyle onto perceived inferior groups. For further elaboration, refer to data number 1 below:

Data 1: (00:40:14 → 00:40:23)

Rachel : "Well, she knows that I'm passionate about what I do, and she's always wanted that for me."

Eleanor : "Pursuing one's passion. How American."



Figure 1 Eleanor doesn't keep her focus to Rachel when they having a talk

Based on the data presented, it is evident that Eleanor Young is passing judgment on Rachel Chu. When Eleanor Young remarks, "How American," it reflects cultural imperialism, where the culture of the dominant class is considered the standard. In Asian culture, pursuing passion may not be as emphasized compared to American culture, which is likely why Eleanor makes that comment. In doing so, Eleanor underscores Rachel's perceived difference from their cultural norms, suggesting Rachel identifies more with American culture than Asian. Eleanor's nonchalant gestures, such as not making eye contact and smirking, indicate her lack of interest in and disdain for Rachel.

Another example of cultural imperialism is illustrated in the data point number 2 below:

Data 2: (00:40:24 → 00:40:31)

Eleanor: "Well, your mother is very open-minded, not like here, where parents are obsessed with shaping the life of their children."



Figure 2 Eleanor highlights that Rachel is different

In this scene, Eleanor appears to commend Rachel's mother for her open-mindedness in allowing Rachel to pursue her dreams. However, Eleanor's underlying intention is to criticize Rachel's mother for not conforming to the traditional Asian parenting style, where mothers typically shape and control their children's lives. This action reflects an attempt to impose the cultural norms of the ruling class as the standard, which condemns behaviors that diverge from those norms as incorrect and inappropriate. In Eleanor's perspective, Rachel's mother is not viewed favorably because she gave Rachel the freedom to pursue her own dreams rather than strictly molding Rachel's future.

Cultural imperialism is a prevalent form of oppression depicted throughout this film, as discussed in the background of this study where Rachel Chu's identity holds significant relevance.

Another instance of Eleanor Young's oppression through cultural imperialism is detailed in Data 3 below:

Data 3: (01:10:04 → 01:10:19)

Rachel: "Oh, I didn't know you were a lawyer."

Eleanor: "I wasn't. I withdrew from university when we got married. I chose to help my husband run a business and to raise a family. For me, it was a privilege. But for you, you may think it's old-fashioned."



Figure 3 Eleanor making assumption about Rachel

When Eleanor got married, she decided to leave university and assist her husband in managing a business while raising a family. She considers this choice the best path for herself as a married woman, finding fulfillment and seeing it as a blessing to be a homemaker and caretaker for her family. However, from Rachel's perspective as an American woman, Eleanor's decision may appear quite traditional. Eleanor's remarks also highlight Rachel's perceived differences from them, suggesting Rachel wouldn't make the same sacrifices Eleanor did by giving up her own dreams for family.

Eleanor's statement, "But for you, you may think it's old fashioned," indicates she is making assumptions about Rachel's beliefs. It also suggests they come from different times and backgrounds. Eleanor sees Rachel differently due to their distinct backgrounds and the influence of occidental perspectives. Eleanor's judgment towards Rachel Chu is further supported by the stereotype of American women being more modern than Asian women.

Furthermore, the conversation reveals Eleanor's attempt to underscore Rachel's perceived inadequacies as potential wife material compared to herself, who prioritized family over personal ambitions. Eleanor also expresses concern that Rachel may not conform to traditional roles as a wife and mother in the future.

Eleanor keeps oppress Rachel using the cultural imperialism types of oppression. This thing proved by data number 4 below:

Data 4: (01:10:28 → 01:10:33)

Eleanor: "It's because we know to put family first, instead of chasing one's passion."



Figure 4 Eleanor satirizes Rachel who chase her passion

The sense of family warmth and closeness that Rachel perceives here is not incidental; it stems from Eleanor's decision to sacrifice her own aspirations by leaving college when she got married. This choice allowed Eleanor to prioritize raising and caring for her family. Eleanor believes that a woman's foremost duty is to prioritize family over personal ambitions, a viewpoint contrasting with Rachel's determination to pursue her dreams passionately.

Eleanor worries that Rachel's ambitious and independent nature may not align well with Nick's future. She fears that Rachel's focus on her own aspirations could potentially jeopardize her commitment to family life. Additionally, Eleanor's perspective is influenced by the American stereotype of prioritizing personal happiness over familial obligations, which colors her perception of Rachel. As discussed earlier, Eleanor Young's attitude towards Rachel Chu is significantly shaped by occidental viewpoints.

Another example of cultural imperialism by Eleanor is her straightforward explanation to Rachel regarding her objections to Rachel's relationship with Nick and her initial disapproval of Rachel when Rachel arrived in Singapore, as depicted in data point 5 below:

Data 5: (01:43:25 → 01:43:43)

Rachel: "I know Nick told you the truth about my mom. But you didn't like me the second I got here. Why is that?"

Eleanor: "There's a Hokkien phrase. Ka gi lan. It means 'our own kind of people.' And you're not our own kind."

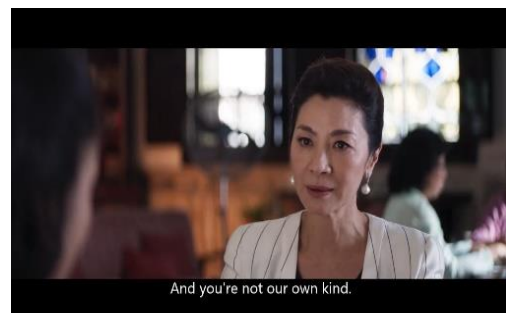


Figure 5 Eleanor explaining why she doesn't like Rachel the second she got in Singapore

Eleanor makes efforts to convey to Rachel that she is different and not suitable for Nick and his future. From the data presented, it is clear that Eleanor perceives Rachel as not belonging to their social circle, despite Rachel's Asian heritage. Because Rachel was born and raised in America, she behaves more like an American rather than conforming to traditional Asian customs. This type of marginalization is categorized as cultural imperialism, where Eleanor sees Rachel as "yellow on the outside and white on the inside," akin to a banana.

This viewpoint leads Eleanor to see Rachel as an outsider, as illustrated in Data 6 below:

Data 6: (01:43:44 → 01:43:56)

Rachel: "Cause I'm not rich? Cause I didn't go to a British boarding school or I wasn't into a wealthy family?"

Eleanor: "You're a foreigner. American. And all Americans think about is their own happiness."



Figure 6 Eleanor shows her occidentalist perspective

Eleanor viewed Rachel as an outsider, prompting her to use her occidental perspective to assess Rachel. When she remarked, *"All Americans think is their own happiness,"* Eleanor was referencing the stereotype of Americans as self-centered individuals who prioritize their own desires. This stereotype forms the primary basis for Eleanor's judgment of Rachel Chu. This scene illustrates that differences in social and economic status are not the primary reasons Eleanor opposes Rachel's relationship with her son Nick; rather, it is her occidental perspective. Another example of cultural imperialism stemming from occidental perspectives is evident in data point 7 below:

Data 7: (01:44:02 → 01:44:06)

Eleanor: *"We understand how to build things that last. Something you know nothing about."*



Figure 7 Eleanor judge Rachel based on American's stereotype

Due to the American stereotype, Eleanor once more evaluates Rachel, labeling her as a foreigner who lacks the ability to create lasting things, unlike Asian people who supposedly possess this skill. Eleanor's distinction between *"We"* and *"you,"* positioning herself and Rachel at opposite ends of the spectrum, underscores her belief in their differences. These assessments lead Eleanor to the conclusion that Rachel is not the right person for Nick.

1.2 Powerlessness

This film portrays various forms of cultural imperialism, yet it also addresses another type of oppression: powerlessness. Powerlessness is

characterized by a disparity where some individuals possess power while others do not. The ruling class, those with power, typically dominate and control those who lack power, including the authority to make societal decisions.

The form of powerlessness types of oppression as can be seen in data number 8 below:

Data 8: (01:44:10 → 01:44:14)

Rachel: *"You don't know me."*

Eleanor: *"I know you're not what Nick needs."*



Figure 8 Eleanor concludes that Rachel is not what Nick need based on her assumptions

Eleanor Young, who holds authority, asserts to Rachel, who is seen as lacking power, *"I know you're not what Nick needs."* Eleanor confidently decides and vocalizes her belief that Rachel is not suitable for Nick because she recognizes her own power to make such judgments. Through her use of power and the dynamics of oppression, Eleanor aims to ensure that Rachel receives clear signals of her disapproval, indicating that Rachel will never meet her expectations, as demonstrated in data point number 9 below.

Data 9: (01:13:09 → 01:13:11)

Eleanor Young: *"You'll never be enough."*



Figure 9 Eleanor makes Rachel step downward to shows her that their position is not equal

Eleanor's statement to Rachel, while subtly positioning her lower down a stair, signifies her desire for Rachel to step back and remove herself from her son's life. Through this action, Eleanor intends to assert her dominance and remind Rachel of their unequal positions.

She emphasizes her higher societal status and power, aiming to underscore the disparity between them and ensure Rachel understands her subordinate role compared to Nick and his family.

When Eleanor declares, *"You will never be enough,"* she diminishes Rachel's worth and capabilities. Eleanor's words convey her belief that Rachel will never meet the standards she has set for Nick's partner. By uttering this, Eleanor seeks to undermine Rachel's confidence and resilience, hoping Rachel will capitulate and leave on her own accord.

The data point number 10 below illustrates another kind of oppression that is portrayed in this movie:

Data 10 : (01:32:36 → 01:32:39)

Eleanor: *"I hired a private investigator to look into her past –"*

Nick : *"Mum, you didn't –"*

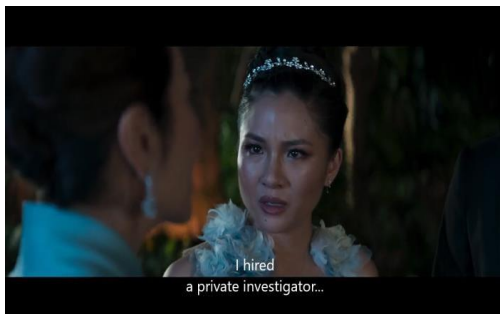


Figure 10 Eleanor confronts Rachel in front of Nick and Ah Ma

Eleanor Young has a lot of resources at her disposal to support her desire to oppress Rachel by demonstrating that Rachel's troubled family makes her an unsuitable woman for Nick. Eleanor's lack of respect for Rachel is demonstrated by her hiring a private investigator to investigate into her background. Nick's statement, "Mum, you didn't," further suggests that he is aware of how improper and disrespectful his mother's treatment of Rachel was.

Furthermore, the following illustrates yet another instance of oppression based on powerlessness:

Data 11: (01:32:54 → 1:32:56)

Nick : *"You had no right."*

Eleanor: *"We had every right."*

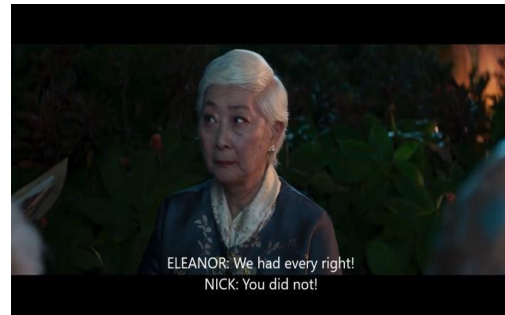


Figure 11 Eleanor shows her power

Eleanor Young has greater access than Rachel Chu because she is the one with more authority. Eleanor Young uses her authority to investigate Rachel's past in order to oppress her and force her to leave Nick. Knowing that she is powerful and can do anything she wants, including investigating Rachel's past without getting her consent, Eleanor asserts, "We have every right."

Data 12: (01:33:07 → 1:33:10)

Eleanor: *"We cannot be linked to this sort of family."*



Figure 12 Eleanor explain how bad Rachel's background is to Nick in front of Rachel

The traits of the ruling class, or those in positions of authority who have the power to make decisions even over others, are demonstrated by this data. This behavior exemplifies a form of tyranny known as helplessness, in which those in positions of authority persecute those who lack the authority to obey them. Eleanor demonstrates her ability to make judgments as a powerful individual by saying, "We cannot be linked."

Additionally, Eleanor's use of the phrase "This sort of family," which seems to emphasize how awful Rachel's family background is and how inferior their family is to Young's family, also portrays impolite behavior. In terms of oppressing Rachel, Eleanor's conduct of telling Nick how unworthy Rachel is in front of Rachel might also be regarded as impolite behavior.

1.3 Marginalization

In addition to issues of power and status, this film addresses minority and majority dynamics, depicting marginalization as another form of oppression.

Marginalization involves the process of relegating a group to the social periphery or excluding them from society altogether. Minorities from different racial backgrounds often experience this type of oppression. The film clearly illustrates marginalization, as detailed in data number 13 below:

Data 13: (01:23:20 → 01:23:23)

Eleanor Young: "I'm sorry our row is full."



Figure 13 Eleanor does a marginalization

Eleanor's actions clearly show her reluctance to include Rachel in her social circle. When Eleanor says, "our row is full," she is indicating that she does not want Rachel to join her and her friends. This behavior exemplifies marginalization, as Eleanor deliberately excludes Rachel from social interaction and ensures that she and those around her do not engage with Rachel. By making this statement at Araminta's wedding, Eleanor intends to make Rachel feel isolated and unwelcome in their social circle.



Figure 14 Eleanor left Rachel directly after saying that their row is full

Eleanor's immediate leave after speaking to Rachel further emphasizes her indifference towards Rachel's feelings. By walking away without offering any words of reassurance or empathy, Eleanor sends a clear message that she has no intention of acknowledging or validating Rachel's emotional state. This cold dismissal becomes a recurring theme throughout the film, as Eleanor continues to mistreat Rachel in subtle and overt ways. Her actions are calculated and pointed, demonstrating her firm belief that Rachel is not worthy of entering the elite world to

which Eleanor and her family belong. Eleanor's behavior, devoid of any compassion or understanding, is designed to make Rachel feel uncomfortable, alienated, and out of place.

Rather than making an effort to get to know Rachel or understand her, Eleanor repeatedly emphasizes the vast differences in their backgrounds and social standing. She uses her power, both as Nick's mother and as a woman of high social status, to remind Rachel of her perceived inferiority. Through this continuous mistreatment, Eleanor aims to communicate that Rachel, with her middle-class upbringing and Westernized identity, is fundamentally incompatible with their affluent, traditional society. This relentless exclusion not only reflects Eleanor's personal disdain but also highlights the broader societal pressures that Rachel faces in trying to fit into a world that sees her as an outsider.

CONCLUSION

Based on the findings and discussions outlined previously, this study concludes that the representation of various forms of oppression in *Crazy Rich Asians* (2018) corresponds with Iris Young's theory of five faces of oppression. Young identifies five types of oppression: violence, exploitation, marginalization, powerlessness, and cultural imperialism. In this analysis, the researcher identifies and discusses three specific types of oppression portrayed in *Crazy Rich Asians*: cultural imperialism, powerlessness, and marginalization. The film addresses cultural imperialism extensively due to its focus on cultural themes and issues. Rachel Chu, as a minority, experiences marginalization within the dominant societal group. Additionally, the power dynamics between Eleanor Young and Rachel Chu highlight the theme of powerlessness, illustrating how power disparities manifest within the film's narrative.

SUGGESTION

This study examines Eleanor Young's oppression towards Rachel Chu through the lenses of Iris Young's five faces of oppression. However, its scope is constrained by specific limitations. Future research could delve deeper into the occidentalism perspective within the film, as this study only briefly incorporates it to explain Eleanor Young's aversion towards Rachel. Furthermore, exploring themes such as the relational struggles between Rachel and Nick could enrich understanding of their experiences in the film.

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