



**PORTRAYALS OF RACHEL CHU'S FEMINISM IN THE  
MOVIE "CRAZY RICH ASIANS" DIRECTED BY JON M. CHU**

**THESIS**

**THERESSA PRAMOEDYA ATMAJA**

**20210600031**

**ENGLISH STUDIES  
FACULTY OF SOCIAL SCIENCES AND HUMANITIES  
UNIVERSITAS BUDDHI DHARMA  
TANGERANG  
2025**



**PORTRAYALS OF RACHEL CHU'S FEMINISM IN THE  
MOVIE "CRAZY RICH ASIANS" DIRECTED BY JON M. CHU**

**THESIS**

**Presented as a partial fulfilment of the requirement for the Bachelor Degree**

**THERESSA PRAMOEDYA ATMAJA**

**20210600031**

**ENGLISH STUDIES  
FACULTY OF SOCIAL SCIENCES AND HUMANITIES  
UNIVERSITAS BUDDHI DHARMA  
TANGERANG  
2025**



## FINAL PROJECT APPROVAL

Name : Theresa Pramoedya Atmaja  
Student Number : 20210600031  
Faculty : Faculty of Social Sciences and Humanities  
Study Program : English Department  
Final Project Title : Portrayals of Rachel Chu's Feminism in the Movie "Crazy Rich Asians" Directed by Jon M. Chu

The Final Project Proposal has been approved to examine as a partial fulfilment requirement for the Undergraduate Program.

Tangerang, 14<sup>th</sup> July 2025

Approved by,  
Supervisor

Acknowledge by,  
Head of Department

**Adrallisman, S.S., M. Hum.**  
NIDN: 0427117501

**Riris Mutiara P. S., S.Pd., M.Hum.**  
NIDN: 0427068703



## RECOMMENDATION FOR ELIGIBILITY OF FINAL PROJECT EXAMINATION

The Undersigned,

Name : Adrallisman, S.S., M.Hum.

Position : Supervisor

Certify

Name : Theresa Pramoedya Atmaja

Student Number : 20210600031

Faculty : Social Sciences and Humanities

Study Program : English Literature

Title of Final Project : Portrayals of Rachel Chu's Feminism in the Movie  
"Crazy Rich Asians" Directed by Jon M. Chu

It has been eligible to take the final project examination.

Tangerang, July 14<sup>th</sup>, 2025

Approved by,  
Supervisor

Acknowledge by,  
Head of Department

**Adrallisman, S.S., M. Hum.**  
NIDN: 0427117501

**Riris Mutiara P. S., S.Pd., M.Hum.**  
NIDN: 0427068703



## THE BOARD OF EXAMINERS

Name : Theresa Pramoedya Atmaja  
Student Number : 20210600031  
Faculty : Faculty of Social Sciences and Humanities  
Study Program : English Department  
Final Project Title : Portrayals of Rachel Chu's Feminism in the Movie "Crazy Rich Asians" Directed by Jon M. Chu

The Final Project has been examined by the board of examiners on August 5<sup>th</sup>, 2025

Name of Examiners:

1. Chair : Hot Saut Halomoan, S. Pd., M.Hum  
NIDN: 0320046101

2. Examiner I : Dr. Sonya Ayu Kumala, S.Hum., M.Hum.  
NIDN: 0418128601

3. Examiner II : Fx. Rahyono, S.S., M.Hum.  
NIDN: 8918350022

Acknowledged by,  
Dean

  
Dr. Sonya Ayu Kumala, S.Hum., M.Hum  
NIDN: 0418128601

FAKULTAS  
SOSIAL DAN HUMANIORA

## STATEMENT OF AUTHENTICITY

I honestly declare this final project is my own writing. This is true and correct that I do not take any scholar ideas or work from other dishonestly. All the cited works are quote in accordance with ethical code academic writing.

Tangerang, July 14<sup>th</sup>, 2025



Theressa Pramoedya Atmaja

20210600031



## ACKNOWLEDGEMENT

First and foremost, the writer expresses gratitude to Tiratana; Buddha, Dhamma & Sangha for granting her the strength and good health needed to complete this thesis.

The writer holds deep gratitude for the opportunities, support, and small comforts that have helped the writer throughout the process of writing this thesis. This journey has been challenging yet meaningful, and it would not have been possible without the presence and encouragement of many kind and generous individuals. With sincere appreciation, the writer would like to take this moment to acknowledge and thank to:

1. Dr. Limajatini, S.E., M.M., B.K.P., Rector of Buddhi Dharma University, for granting the opportunity to conduct this research.
2. Dr. Sonya Ayu Kumala, S.Hum., M.Hum. as Dean of Social and Humanities Faculty who provided expertise and support in order to finish this research.
3. Riris Mutiara Paulina Simamora, S.Pd., M.Hum. as Head of English Department who always kindly provided knowledge and information regarding college.
4. Adrallisman, S.S., M.Hum., the supervisor of this research, for his continuous support and patience throughout the slow progress. This thesis would not have been completed without his guidance and persistent involvement at every stage of the process.
5. Dr. Irpan Ali Rahman, S.S., M.Pd., who has served as academic adviser since the second semester, is sincerely acknowledged for his guidance and support throughout the academic journey
6. All lecturers are sincerely appreciated for their valuable guidance and the excellent knowledge imparted throughout the past four years.
7. All staff members of the Faculty of Social Sciences and Humanities, Buddhi Dharma University, are gratefully acknowledged for their assistance and support throughout the course of the study.

8. The writer's family, for their unwavering emotional support, which made the completion of this thesis possible, is deeply appreciated.
9. The writer's friends; Karina, Fabianus, Lysandra, Winda, Aprilia and many others who cannot be mentioned one by one, as well as the writer's classmates from both morning and evening classes, are sincerely appreciated for their kindness, support, and encouragement throughout this journey.
10. The writer's second family, Cide Kode Benteng genuinely appreciated for their constant support, even when it came wrapped in sarcasm.
11. For the one who stayed through all the chaos—not just helping with the thesis, but also keeping the writer sane every single day. While this thesis caused damage that felt impossible to fix, comfort came through kind words, late-night pep talks, and random snacks. From reminding to eat, to listening to the same rant for the fiftieth time, the support was always there, even when the writer's brain had nothing left. Saying thank you will never be enough. This was survival, together. We did it.
12. The writer's relatives and workmates who have supported during her study.
13. To Kopi Kenangan and McDonald's, for always being the comfiest spots for the writer to think, write, cry a little, and keep going; one coffee and fries at a time.
14. To Taylor Swift, Laufey, Feast, and Hindia, whose songs carried the writer through with every lyric and melody.
15. The writer, herself, for not giving up, choosing to keep going even when her brain said “no” but her heart said “let's finish this.”

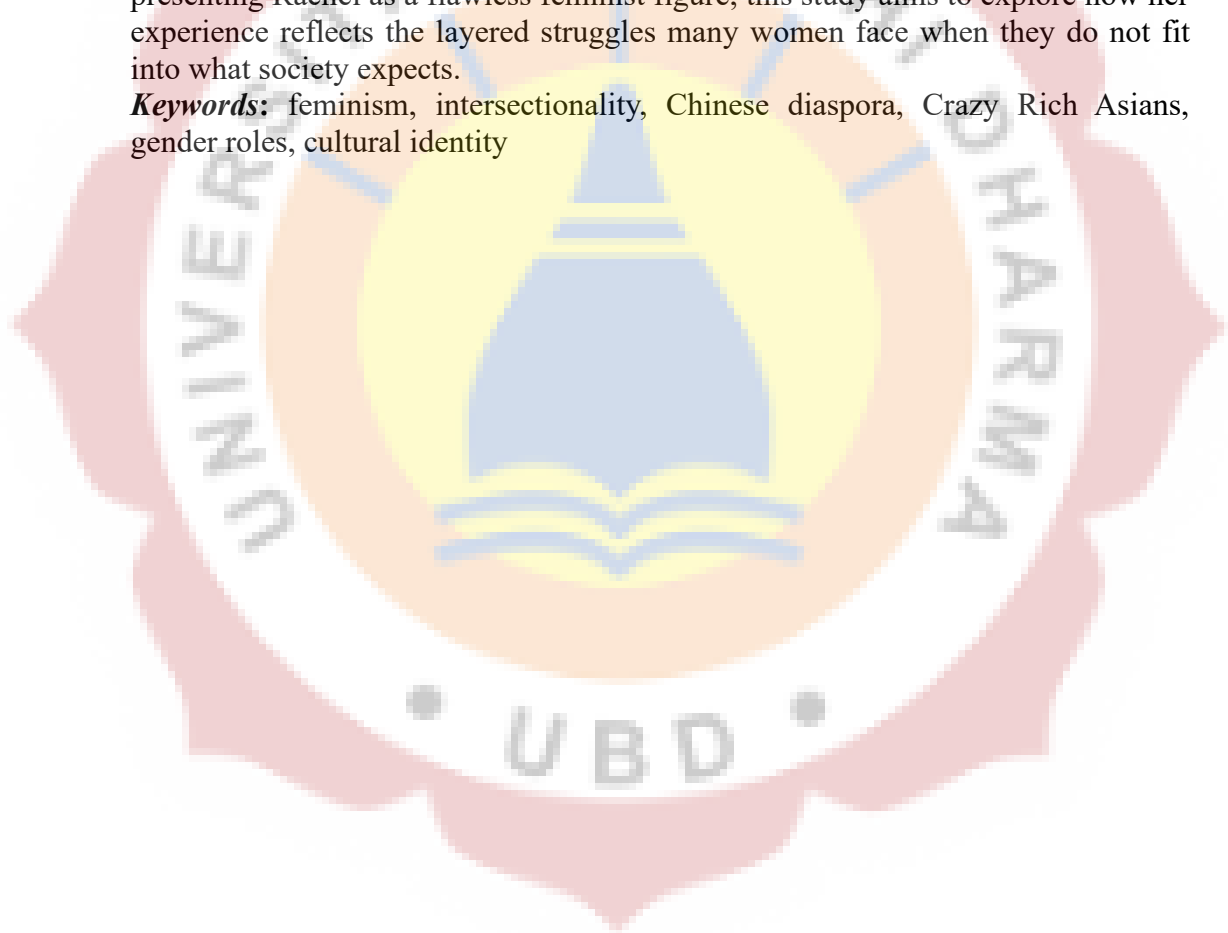
Tangerang, July 14<sup>th</sup>, 2025

Theressa Pramoedya Atmaja  
20210600031

## ABSTRACT

This thesis explores how feminist issues are portrayed through the character of Rachel Chu in the film *Crazy Rich Asians* directed by Jon M. Chu. It uses Kimberlé Crenshaw's theory of intersectional feminism as the main approach and applies a descriptive qualitative method to understand how gender, class, and cultural identity shape Rachel's experience throughout the story. As a Chinese American woman, Rachel is part of the Chinese diaspora, which places her in a space where she is both connected to and distant from the traditions of Singapore's upper-class society. Although she is intelligent, accomplished, and independent, Rachel is still judged based on her background instead of her qualities. This study analyzes twenty selected scenes and dialogues from the film and its official script, focusing on moments that reflect how Rachel deals with expectations tied to culture, gender roles, and social class. These scenes show how her identity is constantly being tested and how she responds with quiet strength and emotional insight. Rather than presenting Rachel as a flawless feminist figure, this study aims to explore how her experience reflects the layered struggles many women face when they do not fit into what society expects.

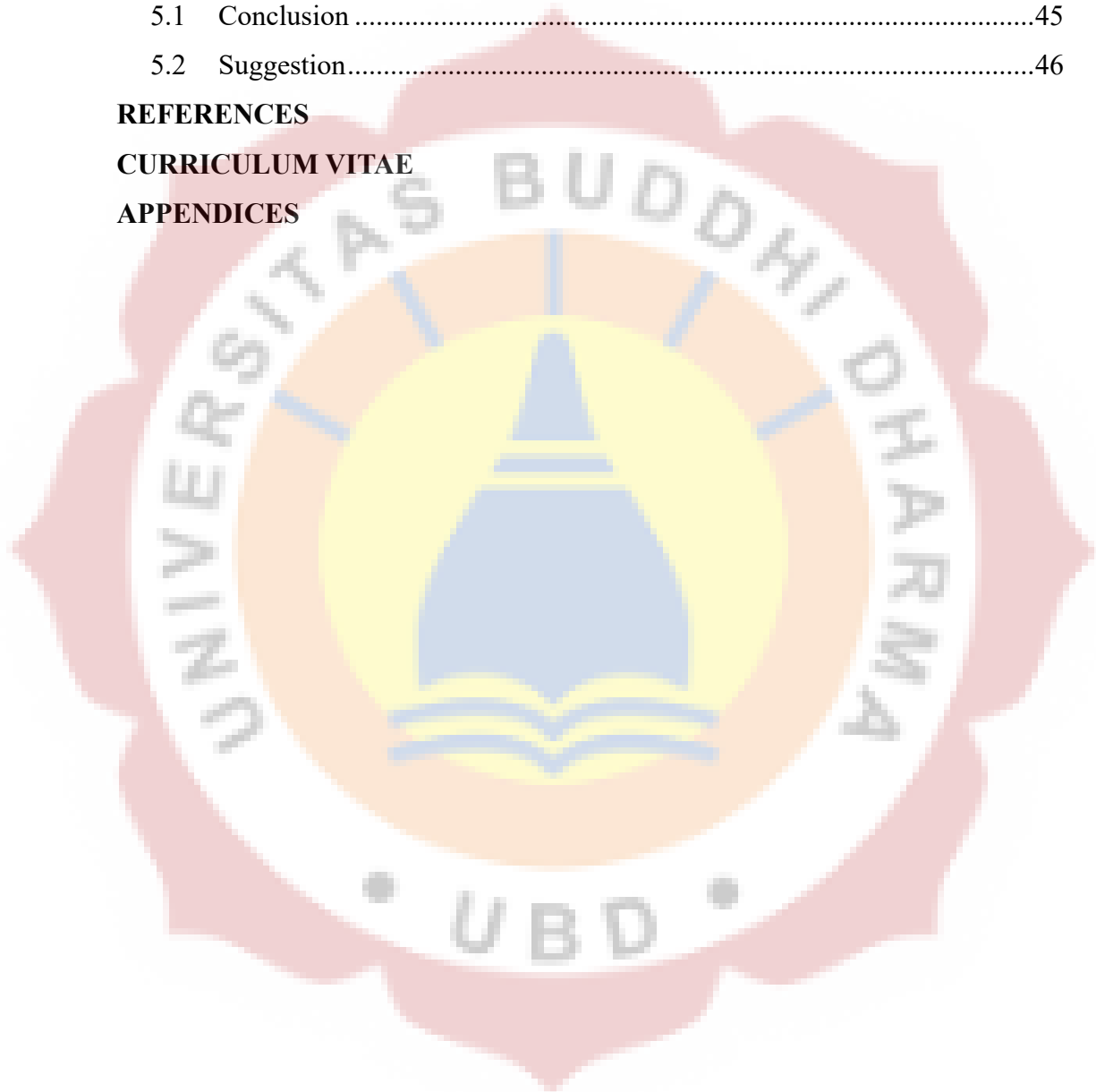
**Keywords:** feminism, intersectionality, Chinese diaspora, Crazy Rich Asians, gender roles, cultural identity



## TABLE OF CONTENTS

<b>COVER</b> .....	<b>i</b>
<b>FINAL PROJECT APPROVAL</b> .....	<b>ii</b>
<b>RECOMMENDATION FOR THE ELIGIBILITY</b> .....	<b>iii</b>
<b>THE BOARD OF EXAMINES</b> .....	<b>iv</b>
<b>STATEMENT OF AUTHENTICITY</b> .....	<b>v</b>
<b>ACKNOWLEDGMENTS</b> .....	<b>vi</b>
<b>ABSTRACT</b> .....	<b>viii</b>
<b>TABLE OF CONTENTS</b> .....	<b>ix</b>
<b>LIST OF FIGURES</b> .....	<b>xi</b>
<b>CHAPTER I INTRODUCTION</b> .....	<b>1</b>
1.1 Background of the Study .....	1
1.2 Statement of the Problem .....	3
1.3 Research Question .....	4
1.4 Goal and Function .....	4
1.5 Scope and Limitation .....	4
1.6 Conceptual Framework .....	5
<b>CHAPTER II THEORITICAL BACKGROUND</b> .....	<b>7</b>
2.1 Review of Previous Study .....	7
2.2 Racial Classification in Singapore .....	9
2.3 Chinese-Singaporean Family Class Categories .....	12
2.4 Major Feminist Theories .....	16
2.4.1 Liberal Feminism .....	16
2.4.2 Radical Feminism .....	17
2.4.3 Socialist Feminism .....	18
2.4.4 Intersectional Feminism .....	18
2.4.5 Cultural Feminism .....	20
2.5 The Main Contents in Intersectional Feminism .....	21
<b>CHAPTER III RESEARCH METHODOLOGY</b> .....	<b>24</b>
3.1 Research Approach .....	24
3.2 Data Types .....	24

3.3	Techniques of Data Collection Methods .....	25
3.4	Techniques of Data Analysis .....	26
<b>CHAPTER IV DATA ANALYSIS.....</b>		<b>27</b>
4.1	Characterization of Rachel Chu’s issue in Feminism .....	28
<b>CHAPTER V CONCLUSION AND SUGGESTION .....</b>		<b>45</b>
5.1	Conclusion .....	45
5.2	Suggestion.....	46
<b>REFERENCES</b>		
<b>CURRICULUM VITAE</b>		
<b>APPENDICES</b>		



## LIST OF FIGURES

Figure 1.1 Conceptual Framework..... 6



# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Literature plays a pivotal role in shaping human understanding and societal development. It goes beyond artistic expression, serving as a tool to interpret political, structural, and cultural contexts. Rooted in personal or collective narratives, literature conveys moral values and social commentary. As a discipline, it combines linguistic literacy with contextual knowledge to explore both past and present realities. According to Keefe and Copeland (Keefe and Copeland, 92), the term “literacy” was first used to define it as “specific ways of thinking about and performing reading and writing in order to comprehend or express ideas or thoughts in writing within a particular context of use.” This suggests that literary works involve not just reading and writing skills, but also cognitive and contextual understanding. Literature further critical engagement, reflection on norms, and intellectual discourse. Literacy, therefore, is an active process shaped by its context. Literary works are not limited to factual content but include imagination, experience, and narrative insight.

Literature is one media that allows people to express ideas through various forms of art. Something written can eventually turn into a meaningful movie or another artistic creation that brings value to many aspects of life. One of the most popular literary forms we see in daily life is the movie. Movies often take inspiration from real-life experiences or historical events. movie is considered one of the most powerful types of literary art that can deliver deep messages to its audience. According to Stam, a movie is not only a visual representation but also a cultural product that carries language, symbols, and narrative structures. Inside a movie, we can find characters, plots, settings, and themes that reflect real-world conditions (Stam, 5). These elements help explain complex problems and sometimes offer solutions. Plot twists are often used to maintain excitement and deliver unexpected lessons. Each part of a movie is made with purpose to mirror society, evoke emotion, and inspire people to better understand and appreciate life.

A movie can be defined as a form of visual storytelling that conveys messages, evokes emotions, and presents ideas through a combination of narrative, imagery, and sound. According to Christopher Nolan, "a movie can change the world," (Nolan, 12) highlighting cinema's profound ability to influence thought and perception beyond basic entertainment. This perspective positions movie as a media that not only reflects reality but also serves as a dynamic platform for developing knowledge, spreading information, and exploring human experiences in ways that differ from traditional literature. Through its capacity to dramatize complex issues, visualize abstract concepts, and reach diverse audiences, a movie becomes a multidimensional educational tool. It encourages critical thinking, empathy, and awareness, in that way playing a vital role in personal and societal development. In this regard, movie stands alongside literature as an alternative narrative form capable of shaping understanding and inspiring change.

Building on the idea that literature is more than a creative form, Kimberle Crenshaw emphasizes its function as a space to voice marginalized perspectives. Literature has the power to reveal how identity is shaped by overlapping structures such as race, gender, and class. These stories, whether fictional or personal, can expose injustices that are often overlooked in dominant cultural or legal narratives. Through intersectionality, texts give depth to complex identities and amplify voices that have long been silenced. Literature becomes both a form of artistic expression and a way to challenge the systems that maintain inequality. It allows social issues to be understood from within the lives of those most affected.

Feminism is a critical framework that addresses systems of inequality affecting women across many areas of life. (bell hooks, 26) defines feminism as a movement to end sexism, sexist exploitation, and oppression. This understanding moves beyond the idea that gender alone determines women's experiences. For instance, women from minority backgrounds may be judged based on both cultural bias and economic position, not just gender. These layered challenges appear in many modern stories, where female characters confront social expectations tied to tradition, family, and legitimacy. Feminism, especially when viewed through intersectionality, helps uncover and question these overlapping forms of inequality.

This research starts from a simple truth: women are not only judged because they are women, but also because of things they were born into, like their family background, how much money they have, what language they speak, or how they present themselves in society. A woman can be smart, independent, and successful, but all of that can still be overlooked if she does not fit certain social expectations. These kinds of judgments are not only about gender. They come from a mix of different factors like class, race, and culture. That is why intersectional feminism matters. It helps us see that inequality is rarely caused by one single thing. People experience discrimination in different ways depending on their identity, and those experiences are often layered and complicated. In cultures where status, tradition, and family image are taken seriously, these factors shape how women are treated. By using intersectional feminism, this research wants to explore those realities and understand that real equality begins with seeing the full story behind someone's experience.

The writer is interested in analyzing the movie *Crazy Rich Asians* because it explores feminist issues through culture, family, and social class. The story follows Rachel Chu, a woman who faces pressure not only because of her gender, but also because her background is seen as unworthy by traditional elites. Despite her success and independence, her working-class roots and American identity cause others to look down on her. This shows how women are often judged based on class and culture rather than individual merit. For this reason, the writer sees the movie as a strong example for feminist analysis in a modern, multicultural context.

## **1.2 Statement of the Problem**

Although literature and movie have long served as platforms for discussing social issues, the connection between gender, class, and cultural identity in modern cinema is still not explored deeply enough. The movie *Crazy Rich Asians* offers a chance to examine feminist topics through the character of Rachel Chu, who faces pressure from both society and family because of her working-class status and her American upbringing. These challenges underscore the ways in which women are often evaluated based on cultural expectations rather than individual merit.

The writer seeks to examine *Crazy Rich Asians* through a feminist theoretical framework, with a particular focus on how the movie portrays gender inequality within the contexts of class and cultural identity. This study aims to explore how the movie critiques societal norms and highlights the complex layers of oppression faced by women, thus contributing to a deeper understanding of feminist issues in a multicultural context.

### **1.3 Research Question**

Based on my statements of the problem about the movie, the question for the research is:

How does the feminist issues of Rachel Chu presented in *Crazy Rich Asians* movie based on intersectional analysis?

### **1.4 Goal and Function**

The goal of this research is to analyze how feminist issues experienced by Rachel Chu are presented in the movie *Crazy Rich Asians* using intersectional feminism. This research aims to explore how her identity as a woman intersects with class, race, and cultural expectations, and how those intersections influence the way she is treated and perceived throughout the story.

The function of this research is to explore the forms of gender-based discrimination that exist within Asian family and cultural settings, as seen through the character of Rachel Chu in the movie *Crazy Rich Asians*. By focusing on Rachel's feminist responses and actions, this study aims to show how femininity can still be expressed and defended within restrictive cultural environments. This research also hopes to deepen the understanding of Chinese cultural values, especially those reflected in Singaporean society. In addition, it offers support and recognition for individuals who may share similar experiences with the challenges presented in this story.

### **1.5 Scope and Limitation**

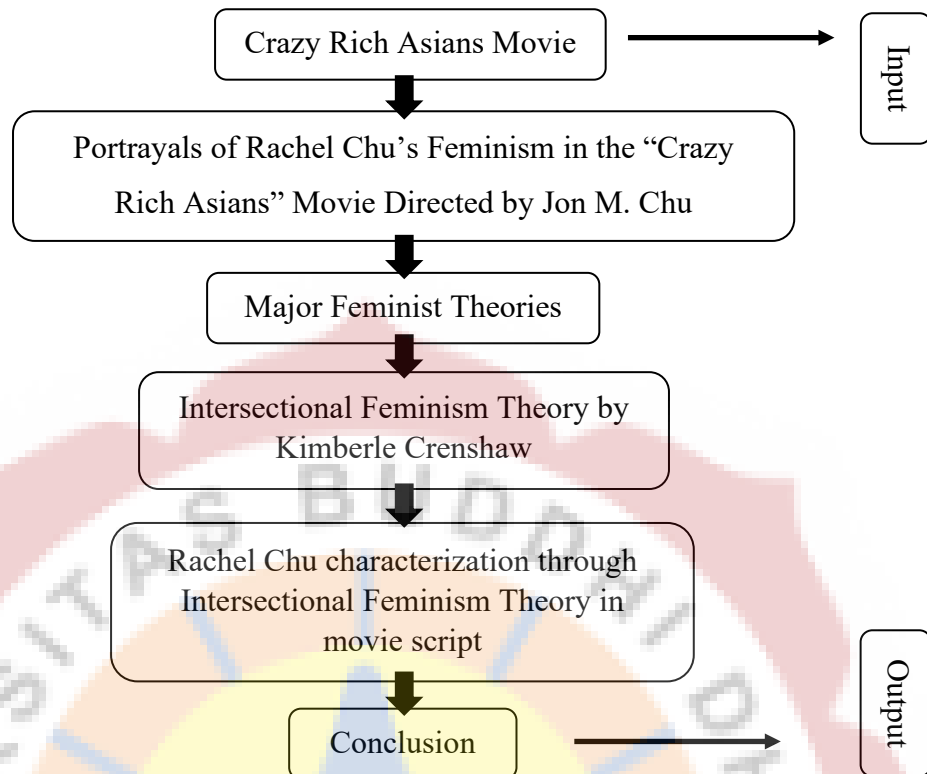
The scope of this research encompasses various aspects that may be analyzed, depending on the writer's focus. To obtain the intended findings, this study

specifically concentrates on analyzing the traits and characteristics of the main character, Rachel Chu as portrayed in the movie “*Crazy Rich Asians*”.

This research is limited in scope to an analysis of a main character, Rachel Chu, with a focus on her experiences related to feminist portrayal of discrimination within Asian cultural and family relationship contexts. The study specifically examines how these experiences are depicted in the movie “*Crazy Rich Asians*”, without extending the analysis to other characters or narrative elements. To frame this analysis, Kimberlé Crenshaw’s intersectional feminist theory is employed to explore the intersections of femininity, class inequality, and identity as they manifest in Rachel Chu’s character and experiences.

### **1.6 Conceptual Framework**

The content of this research begins with the title, “Portrayals of Rachel Chu’s Feminism in the Movie *Crazy Rich Asians*, Directed by Jon M. Chu.” The study employs feminist theory to examine the feminist themes embodied by the main character, Rachel Chu, as depicted in the movie. It particularly focuses on her struggle against discrimination related to social status and wealth inequality within Chinese families in Southeast Asia, with a specific emphasis on Singapore. This research utilizes qualitative methods for data analysis. Additionally, the writer has developed a conceptual framework to address the research questions outlined below.



**Figure 1.1 Conceptual Framework**

The conceptual framework above can be explained as follows:

1. The conceptual framework shows that the writer uses the movie *Crazy Rich Asians* as the primary data input for the research.
2. The writer decided to conduct research under the title "Portrayals of Rachel Chu's Feminism in the *Crazy Rich Asians* Movie Directed by Jon M. Chu."
3. The writer uses Intersectional Feminism Theory by Kimberlé Crenshaw as the main theoretical foundation to analyze feminist aspects.
4. The analysis emphasizes the intersection of class, gender, and cultural identity in the context of Asian familial and societal structures.
5. The focus is placed on the characterization of Rachel Chu as a feminist figure, highlighting her resistance against discrimination and inequality through the lens of intersectionality in various scenes of the movie.
6. The findings of this research are concluded by identifying how feminist values are reflected in Rachel Chu's actions and how these contribute to a broader understanding of gender roles and social class in contemporary Asian contexts.

## CHAPTER II

### THEORITICAL BACKGROUND

#### 2.1 Review of Previous Study

In relation to this research, the writer has reviewed several previous studies that address similar areas of analysis, particularly those focusing on the representation of main characters within literary or cinematic works. Many of these studies have utilized approaches such as personality trait analysis and feminist theoretical perspectives to explore character development and narrative function. The literature reviewed in this study serves as a theoretical foundation and provides important context for the current research. By engaging with previous studies, the writer aims to show both the relevance and originality of this analysis, as well as its contribution to the broader academic discussion. This is especially seen in the focus on intersectional feminism and the portrayal of Rachel Chu in the movie *Crazy Rich Asians*, which has not been widely examined from this perspective.

The study titled "*The Representation of Liberal Feminism in Crazy Rich Asians*" by Suwastini et al., Udayana University, 2020. It focuses on how Rachel Chu's character demonstrates liberal feminist values throughout the movie. The writers analyzed Rachel's independence, decision-making, and resistance to patriarchal authority, identifying her as a figure who challenges traditional expectations. This research supports feminist analysis by showing Rachel as a woman who defends her personal worth against oppressive norms. However, the study limits its discussion to liberal feminism and does not consider other intersecting factors such as race or class. While it contributes useful insight into Rachel's empowerment, it does not include Crenshaw's intersectional theory, which could deepen the discussion. This study helps me understand how feminism is already present in Rachel's portrayal, but my research aims to go further by highlighting the multiple layers of discrimination she faces as both a woman and an outsider in a rich Asian family.

The second study "Feminism in *Crazy Rich Asians* Movie" written by Riski Fadhillah Putri, Universitas Pakuan, 2021. In this research, the writer focuses on Rachel's conflict with her boyfriend's family, especially how Rachel is treated

unfairly due to her social class and American-Chinese background. The study uses a general feminist perspective to explore Rachel's struggle for acceptance and her strength in defending herself. Although the study successfully identifies themes of gender inequality, it does not focus on a specific feminist theory such as intersectionality. This research supports the current study's understanding of the cultural pressures Rachel faces. However, the writer's research will focus more deeply on analyzing how Rachel's gender and identity intersect using Crenshaw's intersectional feminist theory.

The third study is "An Intersectional Feminist Approach as a Nonideal Theory" written by Robin Runia Zheng in 2022. This theoretical study introduces the concept of intersectionality, which argues that people experience oppression through overlapping identities such as race, gender, and class. Although the study does not analyze any specific character or movie, it provides strong foundational knowledge for using intersectional feminism as an academic lens. The theory explains how discrimination cannot be understood through a single category but must be seen through their connections. This concept helps the writer analyze Rachel Chu's experiences in a more detailed and layered way. Therefore, this study is used as the theoretical basis for the current research on Rachel's characterization.

The last study is "Crazy Rich Asians: Neoliberal Feminism and the Spectacle of Wealth" from *Bright Lights Movie Journal* published in 2023. This study criticizes the movie for promoting empowerment through wealth, beauty, and elite acceptance, rather than through real structural change. The writer explains that Rachel's success in the movie appears tied to her ability to adapt to capitalist ideals. This study is useful for showing the limits of feminist representation in a glamorous setting like *Crazy Rich Asians*. Although the article does not use intersectional feminism, it raises critical questions about how empowerment is defined in the movie. The current study uses this source to provide contrast and focuses instead on how intersectionality can give a deeper meaning to Rachel's character and choices.

Based on the previous studies reviewed, the writer found both similarities and differences. The similarities among the studies lie in their qualitative approach to analyzing the character of Rachel Chu and the exploration of feminist themes

within *Crazy Rich Asians*. All studies focus on Rachel's representation and struggle in relation to gender issues. However, differences are apparent in the scope and theoretical frameworks applied. Two studies directly analyze the *Crazy Rich Asians* movie using broad or liberal feminist perspectives, while one study presents a theoretical discussion on intersectional feminism without focusing on a specific character or movie. These distinctions highlight the varied ways feminist issues are approached in the literature.

After identifying these similarities and differences, the writer compares them with the current study. The similarity remains in the focus on Rachel Chu's feminist portrayal, but the current research stands out through its use of Kimberlé Crenshaw's intersectional feminist theory. Unlike the previous studies that tend to focus on singular feminist perspectives, this study analyzes how Rachel's gender, social class, and cultural identity intersect to shape her experiences and challenges. This detailed application of intersectionality provides a more comprehensive and nuanced understanding of Rachel's character, offering deeper insights into the multiple layers of discrimination she faces within the context of Asian family and social structures.

## **2.2 Racial Classification in Singapore**

Singapore is known for its multicultural society, and this is clearly reflected in how the government officially categorizes race. While most people are grouped under the main racial categories, there are actually over 90 other recognized classifications in the country's registry. This shows that Singapore is home to many smaller ethnic communities that are also acknowledged on a national level. Rather than simplifying racial identity, the system allows for a more detailed and inclusive representation of the population (Wong, 2019).

Among all these groups, one clearly stands out as the majority, making up most of the population. The rest of the population is divided among several other major and minor groups, with some being very small in number. Despite the difference in size, these smaller communities still have a presence in society and are part of Singapore's identity as a diverse nation. The recognition of so many

groups suggests that the country places importance not only on the larger communities but also on ensuring that minority voices are not overlooked.

In Singapore, the way race is recorded isn't completely rigid. Most of the time, a person's race follows that of their father, but there's some flexibility, especially for people from mixed backgrounds. For example, if a child has parents from two different ethnic groups, they can be registered under either parent's race, depending on what the family thinks best represents the child. The government allows this as long as it fits with commonly accepted ideas about ethnicity. This shows that while race is officially documented, the system also takes into account personal identity and family background. Commonly recognized race categories include:

### **1. Chinese Race**

In Singapore, racial identity is less about biology and more about what the state chooses to recognize. The Chinese community, while officially dominant, includes hybrid identities like the Peranakans who don't always fit neatly into state categories. According to sociologists Zariné L. Rocha and Brenda S. A. Yeoh, the Peranakan experience shows how "the state's CMIO (Chinese, Malay, Indian, Others) framework subsumes cultural hybridity into broad racial categories, often silencing mixed or fluid identities" (Rocha and Yeoh, 579). One Peranakan interviewee shared, "We are grouped as Chinese on paper, but our customs, food, and language are not like theirs. We're Peranakan first". This reflects a quiet resistance to the state's narrow racial lens. Scholars like Michael Omi, whose theory of racial formation influences Rocha and Yeoh's analysis, argue that race is a socially constructed process tied to power and classification. In Singapore, this construction flattens layered cultural realities in favor of bureaucratic clarity, often leaving individuals to reconcile the gap between their official label and lived heritage.

Even within the broader Chinese majority, cultural differences are often glossed over for the sake of national unity. The Singaporean government promotes Mandarin as the standard Chinese language, a

move that favors some digroups while marginalizing others. One citizen recalled, “When the government said Mandarin is our mother tongue, I felt like they were telling me to forget my grandmother” (“Chinese in Singapore”). This speaks to a generational disconnection rooted in state language policy. Anthropologist Kwok Kian-Woon has pointed out that state-driven cultural narratives in Singapore often “flatten the pluralities within each racial group, especially among the Chinese” (qtd. in Rocha and Yeoh, 571). This tension between imposed identity and personal memory shows that race in Singapore is not just about ethnicity, but about which histories are allowed to remain visible. The Chinese identity here, often treated as a monolith, actually carries deep layers of internal diversity that deserve to be recognized in more than name alone.

## **2. Malay Race**

Although Malays are recognized as Singapore’s indigenous people under the Constitution, they remain underrepresented in high-level political, civil, and military roles. Historically favored under British colonial rule for their perceived loyalty, Malays once dominated public sector positions, but post-independence shifts saw these opportunities move toward the Chinese majority (Minority Rights Group, pars. 7–8). By the 1980s, only 1.5 percent of university graduates were Malay, and their earnings remained about 70 percent of those of Chinese Singaporeans. Lily Zubaidah Rahim argues that the state’s emphasis on meritocracy “masks the structural disadvantages” Malays continue to face (Rahim, 15). Issues of cultural and religious expression have also raised tensions, as shown by the 2002 tudung ban in schools, where Malay Muslim girls were prohibited from wearing headscarves while Sikh boys were permitted turbans (Minority Rights Group, par. 23). Terence Chong terms this approach “managed multiculturalism,” where diversity is acknowledged but tightly regulated (Chong, 42). Language policies further reflect this imbalance; while Mandarin receives strong state support, Malay is often sidelined, and job markets tend to favor Mandarin speakers (Minority Rights Group, par. 27). Still, the Malay

community remains resilient—anchored by strong Islamic values, communal support, and a cultural identity described as a “vital force” in Singapore’s social fabric.

### 3. Indian Race

The Indian community, nearly ten percent of Singapore’s population, has balanced deep cultural roots with national belonging (Bajeli-Datt, 7). From early migration under British rule to modern success in fields like finance, law, and technology, Indians have remained visible and respected contributors to Singapore’s growth. Rajesh Rai notes the community’s complexity, shaped by diverse languages and migration waves, yet united in its political and social presence (Rai, qtd. in Bajeli-Datt, 18). Cultural centers like Little India reflect this identity, offering both heritage and daily life through food, temples, and sari shops. The Indian Heritage Centre and bilingual policies also help preserve ethnic pride and transmit cultural knowledge to younger generations. As Sanglee, a local Indian, shared, *“I was born here... I still buy a smaller flat here. This is where I will live”* (Urairat, 17). This connection to place highlights how Indians see Singapore not as a second home but as the home. Tamil’s official language status further supports this continuity, reinforcing identity and belonging across generations (Bajeli-Datt, 21).

#### 2.3 Chinese-Singaporean Family Class Categories

Social and family structures in Chinese-Singaporean communities are strongly shaped by historical, economic, and cultural influences that define hierarchy and relationships. Class differences are not only determined by wealth, but also by social standing, family reputation, and traditional values like filial piety and lineage. These cultural frameworks affect how individuals relate to one another within their families and social circles, influencing roles, expectations, and life opportunities over time. Gaining a clear understanding of these class structures is important for exploring how identity and social mobility function within Chinese-Singaporean society.

In this context, Confucian values play an important role in upholding family honor and maintaining social hierarchy. Strong emphasis is placed on filial responsibility, respect for elders, and protecting the family's reputation, which often guides social behavior and influences marriage choices (Tan, 2016). These cultural norms help sustain class divisions, as family background becomes not just an economic factor, but also a reflection of social identity and cultural status.

This section examines how class differences within Chinese-Singaporean families carry unique social meanings and shape personal experiences alongside gender and cultural identity. The most commonly recognized family class categories include:

### **1. Upper-Class / Elite Families**

The portrayal of Chinese upper-class families in *Crazy Rich Asians* mirrors real-life layers of inherited wealth, colonial legacy, and quiet social divisions within Singaporean society. The Young family, for example, represents generations of privilege built on land, shipping, and banking empires that trace back to the Qing dynasty and were later strengthened by British colonial trade networks (Nasution, 76). Kevin Kwan's novel highlights how this wealth is protected not only through business but also through tight control over relationships and social circles. Eleanor Young's distrust of Rachel Chu is not rooted in personal dislike alone, but in a belief that someone from a modest background is not suited to enter their elite world (Kwan, 102). Scholar Seng Guo-Quan explains that many early Chinese merchants in Singapore quietly accumulated significant fortunes and established social structures that still influence ideas of class and privilege today (Bee, 15). These expectations continue to affect decisions about education and marriage, where elite families often prefer institutions and partners that match their status (Kwan, 71). Characters like Astrid and Nick show how this world, while glamorous, can also create emotional strain and conflict. Beneath the surface of luxury, there is often a deep concern with preserving family image, revealing the pressure and fragility that can come with old money in contemporary Singapore.

## 2. Middle-Class Families

Singapore's middle class, once seen as the backbone of its stable and prosperous society, is increasingly under pressure as economic and social changes alter the expectations of comfort and security. Hamish MacDonald notes that while Singapore has never had widespread poverty, shifts brought on by globalization and an aging population are making it harder for many to keep up. He shares the story of Tan Ching Hoo, a former waiter who now collects cardboard for just 65 cents per kilogram to survive, revealing how even those with work histories are struggling to maintain basic living standards (MacDonald, 3). Seah Chiang Nee observes that the tightly regulated systems that once supported steady jobs, pay raises, and predictable housing values have started to erode. He writes that what used to be "an unwritten right of being born Singaporean" has faded, leaving many middle-class families uncertain about their futures (Seah, 48). This uncertainty is not only financial but emotional, as individuals find themselves unprepared for scams, job loss, or a lack of state support. Steve Hou's recent reflections, noting that late at night it is not uncommon to see people working delivery jobs or resting in fast food outlets, subtle signs of strain even among those assumed to be economically stable (Hou, 1). These perspectives suggest that while Singapore's middle class may still enjoy material benefits, its long-standing sense of security is increasingly fragile.

## 3. Working-Class Families

Chinese working-class families in early Singapore, particularly those descended from coolies, were foundational to the city's development, yet their contributions have often been overshadowed by elite narratives. These labourers, many of whom arrived during the 19th and early 20th centuries, endured harsh physical conditions and economic exploitation, working in sectors such as shipping, mining, and construction (Warren xii; Dobbs, 64–66). Often arriving through networks managed by clan associations and secret societies, coolies were supported by kongsis that

offered social and economic assistance in the face of institutional neglect (Yen, 46–47). Over time, these families laid down roots in Singapore, with some transitioning into other forms of employment or petty trade, although many remained trapped in poverty (Yen, 8–9). The shift in national development post-independence and the rise of technology gradually phased out this form of labour, but the legacy of these communities remains embedded in the city's social fabric. The Chinese Heritage Centre recognizes the Peranakan community, many of whom emerged from this working-class base, as vital middlemen who helped navigate colonial society through multilingualism and bicultural fluency. Their stories offer a counterbalance to glamorized portrayals of Chinese wealth and serve as a reminder that Singapore's success was built not only by tycoons but also by sweat-soaked workers carrying gunny sacks by the riverbanks.

Looking at the lives of Chinese families across different social classes in Singapore shows that success, struggle, and identity come in many forms. For the elite, life may appear effortless from the outside, but behind the wealth is often pressure to uphold family expectations and social image. The middle class, once considered the stable core of the nation, is now feeling the weight of rising costs, job uncertainty, and emotional strain that comes with trying to hold everything together. Meanwhile, working-class families, especially those descended from coolies, may not always be visible in the spotlight, but their labor shaped the country's foundations in powerful ways. These stories, when seen together, remind us that every layer of society holds its own kind of strength, vulnerability, and quiet resilience. Understanding these lives helps us move beyond stereotypes and see Singapore as a place built not just by ambition, but by generations of people trying to find their way through change.

## **2.4 Major Feminist Theories**

Feminist theory is a broad and growing field that looks critically at patriarchy and the systems that create inequality for women in different societies. Instead of following one fixed perspective, feminism includes a variety of approaches shaped by different historical, political, and social contexts. Each perspective helps explain specific aspects of gender-based oppression and offers ways to work toward greater equality. As Tong in his research explains, feminist theories are best seen as a group of overlapping frameworks, each highlighting different parts of women's experiences and their fight for justice (Tong, 74).

Some of the most well-known branches of feminist theory include liberal feminism, radical feminism, socialist feminism, cultural feminism, and intersectional feminism. Each of these perspectives offers a different way to understand gender inequality. Liberal feminism focuses on equal rights and access to opportunities, while radical feminism examines how patriarchy is deeply built into social structures. Socialist feminism connects gender issues to class and economic systems, and cultural feminism highlights the value of women's traits and experiences. Intersectional feminism, first introduced by Kimberlé Crenshaw in 1989, explores how race, class, gender, and other identities overlap and influence one another. These theories do not stand alone but work together to create a more complete picture of feminist thought.

To explore the complexity of gender issues in literary and cinematic works like the *Crazy Rich Asians* movie, it is important to begin with a strong theoretical framework. This chapter provides a brief overview of key feminist theories to support the analysis in the following sections. Although each perspective offers valuable insight, this study focuses more closely on intersectional feminism because of its usefulness in examining characters who experience multiple layers of discrimination. In this case, Rachel Chu is a strong example for analyzing how gender, class, and cultural background come together to shape a woman's social experience.

### **2.4.1 Liberal Feminism**

Liberal feminism is a kind of feminism that believes women should have the same rights, opportunities, and freedoms as men, and that those changes

can be made by improving the systems we already have. Instead of trying to completely break down society and rebuild it, liberal feminists focus on fixing the unfair parts, like laws or social rules, so women can fully take part in things like education, work, and politics. Camille Cottais explains that this idea came from the Enlightenment, when people began to believe in equality and individual freedom. She says liberal feminism is based on the belief that women are just as capable as men, and that the problem is not who women are, but how society blocks them from doing the same things men can do (Cottais, 3). It is about giving women the tools and space to decide what they want, whether that's working, studying, or staying home, as long as it's their choice. Lia Paramita Sari and her co-authors talk about how this shows up in the novel *Jane Eyre*, where the main character quietly stands up for herself, chooses education, and refuses to give up her dignity just to be accepted. Her actions reflect the heart of liberal feminism wanting to be treated with respect and to make your own decisions, even if the system was not made for you (Sari et al., 1115). Even though it is sometimes seen as not bold enough, liberal feminism still matters. It gives voice to women who want change while still living within the world as it is.

#### **2.4.2 Radical Feminism**

Radical feminism is a kind of feminism that focuses on the deeper roots of why women are still treated unequally. Instead of just changing laws or getting more rights through the system, radical feminists believe the system itself is part of the problem. Breanne Fahs says that radical feminism is about understanding where oppression really comes from and refusing to accept surface-level solutions that do not change anything long term (Fahs, 30). It became even more relevant when things like abortion rights were taken away, showing that progress is not permanent and that basic rights can still be taken back. Another big focus for radical feminists is reproduction. In the past, many believed that if women could escape the pressure of having children, they could have more freedom. But Susannah Mandel explains that even with new technology, women's bodies are still mostly controlled by male doctors and scientists (Mandel, 33). Some radical feminists like

Shulamith Firestone supported this technology because they thought it could help women avoid being trapped by motherhood. Others, especially radical-cultural feminists, believed that giving birth was a powerful part of being a woman and that technology just gave men more control. Both sides are trying to figure out what true freedom looks like for women. Even if they do not always agree, radical feminism encourages people to question things more deeply and imagine new ways to change society for the better.

### **2.4.3 Socialist Feminism**

Socialist feminism is a kind of feminism that sees gender inequality as something deeply connected to class and the way the economy is set up. It argues that women are not only treated unfairly because of patriarchy, but also because capitalism depends on their unpaid or low-paid labor, especially in the home. Kes Sparhawk Amesley, in her public post on Quora, explains that from the beginning, capitalism has relied on women doing things like cooking, cleaning, and caregiving without being paid, while men get seen as the real workers just because they earn money outside the home. Raquel Sancho Piñeiro also discusses this in her academic paper *Feminismo Socialista*, saying that this system benefits the ruling class by keeping women's labor invisible, even though it is essential for society to function (Sancho Piñeiro, 6). Socialist feminists believe that if we want real equality, we have to look beyond just jobs and salaries. We have to rethink how all types of labor are valued, especially the kind women have always done in private spaces. This perspective helps us see that gender equality cannot fully happen unless we also challenge the economic systems that continue to take advantage of women's work without recognizing it.

### **2.4.4 Intersectional Feminism**

Intersectional feminism is a theoretical framework that recognizes how different forms of social oppression such as gender, race, class, sexuality, and disability interact and overlap, creating unique experiences of discrimination. The term was introduced by Kimberlé Crenshaw in 1989 to respond to the gaps in traditional feminist and anti-racist theories, which often failed to consider how people can be affected by multiple systems of

marginalization at the same time. Rather than viewing gender inequality as a single issue, intersectional feminism stresses that women's lived experiences are shaped by several social categories working together, not separately.

Intersectional feminism is the idea that gender inequality cannot be fully understood without looking at how it connects with other forms of oppression, like racism, classism, ableism, or homophobia. It is not just about being a woman or being treated unfairly because of gender. It is about how different parts of someone's identity combine and affect their experience. For example, a white woman and a Black woman might both face sexism, but the Black woman might also deal with racism at the same time, which makes her experience more complex. This is what Kimberlé Crenshaw was trying to explain when she first used the term "intersectionality" in 1989. She noticed that Black women were often left out of both feminist and anti-racist conversations because people wanted to talk about either race or gender, but not both at once. In her work "Mapping the Margins," she showed how this kind of thinking erased real people who lived at the intersection of multiple identities (Crenshaw, 1244).

Nowadays, intersectional feminism is used as a framework to understand how systems of power and discrimination overlap. It helps us see that people are not defined by just one label, and that oppression looks different depending on who you are and where you come from. The International Women's Development Agency explains that intersectionality is important because it reminds us that solutions need to be flexible and inclusive. What works for one woman might not work for another, especially if that woman is disabled, queer, or from a minority background (IWDA). Intersectional feminism asks us to slow down and look closer. It teaches us to listen to stories that are often ignored and to question systems that were never made to protect everyone equally. It is not about dividing people or ranking pain, but about recognizing complexity and making sure that no one is left behind in the fight for equality. Whether we are talking

about education, safety, healthcare, or leadership, intersectionality helps us build a feminism that sees people fully and honestly.

#### **2.4.5 Cultural Feminism**

Cultural feminism is a branch of feminism that began forming in the 1970s, though its roots can be traced back to earlier women thinkers like Margaret Fuller and Jane Addams. It grew out of radical feminism but took a different direction by focusing on the value of traits often linked to women, such as nurturing, empathy, and care. Instead of rejecting gender differences, cultural feminists embrace them and argue that women's unique contributions should be celebrated, not erased. Jasmeen Kaur explains that cultural feminism aims to revalue what has traditionally been considered feminine and push back against how society often devalues women's roles, especially in caregiving and emotional labor (Kaur, 3). Mary Daly also saw this shift in energy as powerful, suggesting that women's ethic of care could offer a healthier, more peaceful alternative to masculine aggression in leadership and culture (Daly, 55). Cultural feminism supports the creation of women-centered spaces, better representation in culture and politics, and policies that reflect women's real experiences. Even though it has been critiqued for idealizing femininity or overlooking differences like race and class, it still helps us rethink what power and progress can look like when we start with care, connection, and mutual respect.

Feminist theories all aim to achieve gender equality, but they focus on different areas. Liberal feminism works within the system, pushing for equal rights and opportunities through law and education. Radical feminism believes deeper change is needed because patriarchy shapes society at its core. Socialist feminism adds an economic view, arguing that capitalism and patriarchy work together to exploit women, especially through unpaid labor. Cultural feminism values traits often linked to women, like care and empathy, and believes these should be celebrated rather than dismissed. Lastly, intersectional feminism highlights how different identities—like race, class, and sexuality—combine to shape unique experiences of oppression. Together, these theories show that feminism is not one-

size-fits-all, but a collection of voices and strategies that help us understand and challenge inequality from many angles.

## **2.5 The Main Contents in Intersectional Feminism**

Before analyzing how feminist issues appear in the movie *Crazy Rich Asians*, the writer finds it important to first explain what intersectional feminism actually focuses on. This theory does not look at gender alone, but sees it as something that connects with other parts of a person's identity, like race, class, and culture. These different aspects often come together in ways that create unique challenges for some people. Intersectional feminism helps us understand that someone's experience cannot be judged from just one angle. The way someone is treated can be influenced by more than one factor at the same time. In this research, the writer uses this theory to look deeper into how these layered identities shape what a woman goes through. The following points are the key elements of intersectional feminism that will later be used to help analyze what happens in the movie.

### **1. Race and Cultural Identity**

Kimberlé Crenshaw explains that when someone is treated unfairly, the reason behind it is not always just about one part of their identity. Race and gender, for example, can mix together and create a different kind of experience that cannot be separated. In her explanation of intersectionality, she says it helps us see how systems of power can overlap, making the discrimination even harder to recognize or fight (Crenshaw, 1242). This is especially true for people whose background does not match what society considers as the standard or the "right kind." Someone might not be judged only because they are a woman, but also because of their cultural background or the way they were raised. Crenshaw uses intersectionality as a way to understand how all of these things are connected, and how people are often excluded or treated unfairly not for just one reason, but for many at once. In this research, this idea helps explain how cultural identity and race play a big role in shaping how someone is seen or accepted in a certain social group.

## **2. Gender Roles and Expectations**

Crenshaw explains that women do not all experience sexism in the same way, because the expectations placed on them can be shaped by other parts of their identity, like race or class. Gender roles are not just about being a woman, but about how women are supposed to behave based on their background and the society they live in. For example, some women are expected to be polite, soft-spoken, or obedient, and when they do not meet those standards, they are judged more harshly. Crenshaw points out that systems of power decide which kinds of femininity are acceptable and which are not, depending on who holds privilege in that space (Crenshaw, 1244). This shows that gender roles are not neutral or universal. Instead, they often come with hidden rules that affect how women are treated, especially when they do not come from dominant social groups. In this research, this idea helps explain how certain expectations shape the way Rachel is seen, even when she is doing everything “right” as a woman.

## **3. Social Class and Status**

Crenshaw emphasizes that the impact of social inequality cannot be fully understood without considering class as a key factor that intersects with gender and race. A woman’s experience is shaped not just by gender, but also by how much money she has, what kind of family she comes from, and how society sees her social position. Some women might have access to resources or safety nets that others do not, and this affects how their problems are viewed and whether they are taken seriously. Crenshaw points out that when systems ignore class differences, they often erase the struggles of women who are not part of the middle or upper class (Crenshaw, 1245). This is important because it shows that inequality is not just about gender or race alone, but also about how wealth and privilege protect certain people while pushing others aside. In this research, this idea helps explain why a woman like Rachel, even though successful, is still underestimated simply because she does not come from a rich or well-known family.

#### **4. Family and Cultural Pressure**

In intersectional feminism, Crenshaw highlights that systems of oppression often appear within institutions people consider normal or even sacred, like family or culture. For many women, especially in communities where family honor and tradition are prioritized, expectations are not only about gender, but also about fulfilling roles shaped by cultural values (Crenshaw, 1248). These pressures often limit women's freedom to make personal choices, especially when those choices go against what is considered proper or respectful in their community. Crenshaw's concept helps explain how culture can sometimes become a controlling force, especially when mixed with gender and class. In situations like this, women may be expected to stay silent, follow family wishes, or sacrifice their independence in order to maintain peace or reputation. This research uses that understanding to explore how women are often forced to choose between their own desires and the expectations placed on them by family and tradition.

#### **5. Identity and Belonging**

Crenshaw argues that when different parts of a person's identity intersect, it can create a sense of being caught in between social spaces that do not fully accept or represent them. This feeling often shows up in how women navigate belonging, especially when their background, culture, or values do not align with dominant expectations (Crenshaw, 1251). Someone might look like they should fit in, but still feel out of place because of how others treat them or how they see themselves. Intersectional feminism helps explain why this happens, showing that belonging is not just about identity on paper, but about how people experience social acceptance in real life. For women who come from mixed backgrounds or who are seen as outsiders, this tension becomes a big part of their personal struggle. In this research, that perspective helps explain how a woman's sense of identity can be shaped not only by her gender, but also by the constant negotiation of where she does or does not belong.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter explains how the research was done to explore feminist themes in *Crazy Rich Asians* (2018). It includes the research approach, the type of data used, the sources of the data, and how the data was collected and analyzed. Since this study focuses on understanding the film and its characters, especially Rachel Chu, a qualitative method is used to look deeper into certain scenes and dialogues. Intersectional feminism is used as the main theory to help understand how Rachel's identity as a woman, as Asian-American, and as someone dealing with class differences is shown in the film. By organizing the data into themes, this chapter sets the groundwork for the analysis in the next chapter.

#### **3.1 Research Approach**

This study uses a qualitative research approach to explore and interpret the representation of feminist themes in the film *Crazy Rich Asians*, directed by Jon M. Chu. A qualitative method is suitable for this research because it allows for an in-depth analysis of non-numerical data, helping to uncover deeper meanings and contextual interpretations (Creswell, 14). The main source of data is the film itself, which is examined through a critical content analysis. This process includes reviewing the storyline, character interactions, and dialogue to identify how feminist ideas are portrayed, with a particular focus on the character Rachel Chu. The analysis is informed by feminist theoretical perspectives, which help interpret the ways gender roles and feminist values are presented throughout the narrative. Through this method, the study aims to offer a deeper understanding of how feminist messages are expressed visually and through character development in a modern cinematic context.

#### **3.2 Data Types**

The data type used in this research is secondary data, as the analysis is based on the film *Crazy Rich Asians* (2018), directed by Jon M. Chu. This film presents themes related to gender, class, and cultural identity within the context of a wealthy Asian

society. Using the lens of intersectional feminism, the writer analyzes how Rachel Chu's experiences are influenced by overlapping social factors such as gender, race, and class. As an Asian-American woman, Rachel navigates between Western ideals and traditional Asian values, illustrating the complexities of feminist identity in a multicultural and hierarchical environment. This study aims to examine how Rachel asserts her power, independence, and resistance while confronting both privilege and discrimination.

Through the application of intersectional feminist theory, this research investigates how the film represents Rachel's struggles and agency in relation to larger systems of inequality tied to gender, ethnicity, and class. *Crazy Rich Asians* offers a multi-layered depiction of feminism by portraying how Rachel's experiences are shaped not only by sexism but also by her racial and socioeconomic background. This approach enables a deeper understanding of her character and the challenges she faces. By conducting this analysis, the writer seeks to contribute to a more nuanced interpretation of feminist representation in contemporary cinema, emphasizing the importance of recognizing multiple social identities when analyzing feminist themes.

### **3.3 Data Sources**

This research analyzes the 2018 film *Crazy Rich Asians*, directed by Jon M. Chu and adapted from Kevin Kwan's 2013 novel of the same name. As a romantic comedy-drama produced by Warner Bros. Pictures, the film runs for approximately 120 minutes and centers on Rachel Chu, a Chinese-American economics professor living in New York. The story begins when Rachel travels to Singapore with her boyfriend, Nick Young, to attend a wedding. Upon arriving, she learns that Nick's family is one of the wealthiest and most influential in Asia. As the plot unfolds, Rachel is faced with a series of cultural, social, and familial challenges that raise questions about her identity, acceptance, and sense of belonging.

For the purpose of data collection, the researcher selected 20 key dialogues and scenes from the film that reflect the intersections of race, gender, class, and culture. These examples are analyzed using Kimberlé Crenshaw's theory of intersectionality, which focuses on how overlapping social identities influence both

privilege and marginalization. The data are grouped into three categories: racial and cultural identity, which includes eight dialogues and visual cues; gender roles and family expectations, represented by six examples that reflect both patriarchal and matriarchal dynamics; and class distinctions and social hierarchy, demonstrated through six scenes involving economic status and its connection to identity. These categories help provide a clear structure for examining how intersectionality shapes Rachel Chu's experiences throughout the film.

### **3.4 Techniques of Data Collection Method**

In conducting this research, the writer follows a series of structured steps to ensure a comprehensive analysis. First, *Crazy Rich Asians* is chosen as the object of study. The writer watches the film and carefully reviews the script multiple times to gain a deep understanding of its content and themes. From there, twenty key dialogues are selected based on their relevance to Kimberlé Crenshaw's theory of intersectionality. To support the analysis, the writer also conducts a literature review that includes scholarly books, articles, and previous research related to intersectional feminism. The selected data are drawn from scenes and dialogues that highlight the intersection of social identities such as race, gender, class, and culture. These data are then categorized based on specific themes, including education, politeness, independence, respect for tradition, and emotional intelligence. Once categorized, the writer analyzes the data using intersectional feminist theory to interpret how these identities shape the experiences of the main character. The analysis is presented in detail through a discussion of findings in the data analysis section. Finally, the study is concluded by summarizing Rachel Chu's representation as a woman with multiple, intersecting identities and reflecting on the broader social and cultural messages conveyed in the film.