

Representation Matters: Black Panther

Black Panther is a science fiction superhero film released in 2018 and currently streams on Disney+. The film is the eighteenth installment of the most successful movie franchise in history, the Marvel Cinematic Universe. In the wake of his father's death, T'Challa, son of King T'Chaka, assumes the mantle of King of Wakanda and Black Panther, the superhero protector of the Wakandan people. To the rest of the world, Wakanda is a poor third world country, but beyond the veil, it is actually the most powerful nation in the world whose developments in science and technology far exceeds the rest of civilization. Wakanda's safety and intentional obscurity comes under threat when a powerful enemy arrives to lay siege to its advanced weapons and resources to wage war on the rest of the world, exposing Wakanda as a target. Proven to be more than just another entry in the Marvel superhero franchise, *Black Panther* is timely and symbolic in boldly addressing aspects of racial and gender identity that are significantly "other than". In other words, the film takes these socially "subordinate" identities and elevates them to a position of being the "dominant" identities.

Those of us who are non-White have considerably more trouble finding representation of ourselves in a society dominated by Hollywood's predominantly White culture. Unlike any other Marvel film, *Black Panther* is the franchise's first solo film to feature a Black superhero as its star, supported by a predominantly Black cast. The film's director, Ryan Coogler, is the first Black director (and the youngest) in the Marvel Cinematic Universe. In this wave of superhero films released by Marvel, *Black Panther* is revolutionary.

So, who is the Black Panther? More than just a heroic figure with increased strength,

speed, stamina, and an impenetrable suit designed to absorb and redistribute kinetic energy, King T'Challa's Black Panther is a revolutionary symbol that uplifts and empowers the Black community. In fact, the original 1966 superhero character was created during the civil rights period, a time where Black people suffered from systemic racism and segregation. The very existence of the Black Panther character challenged negative stereotypes; he was resourceful, educated, strong, and honorable. He was royalty. To many Black men and boys, he was the visual fulfillment of a dream, a figure which led them to echo within themselves, "I can finally see myself." The Black Panther gave us a hero we could believe in. He was the embodiment of Black pride.

However, even more symbolic than the superhero himself is the ironclad force of women surrounding him. Nearly every scene stars a Black woman, an identity normally misrepresented or underrepresented in film. The way the film exalts Black womanhood is praiseworthy. Instead of the usual male-dominated army, the security of Wakanda's rulers is a charge given to the awe-inspiring, resilient army of women known as the Dora Milaje. This special force is led by the fierce Okoye, who fears no one and will defend her homeland without compromise- even when it comes to confronting her own husband's treason. The team of brilliant scientific minds that leads Wakanda's science and technology is overseen by the young Princess Shuri, who also designed Black Panther's vibranium suit.

Black Panther breaks from Hollywood's habit of casting women in smaller, more supportive roles by exalting its female characters to roles where they are the pillars of society. The warrior Nakia, besides playing a typical love interest role, served a purpose far greater- she regularly embarked on dangerous clandestine "War Dog" missions, serving her country in the shadows. In the movie, she was also the catalyst that convinced T'Challa to open up Wakanda's

powerful resources to provide aid and refuge to others in need around the world. The Queen Mother, Ramonda, is a strong influence on her son T'Challa, the king. She helped him regain his dignity in a ritual combat scene with one memorable line that reverberated in the dramatic battle scene, "show him who you are." More so, it was the women who helped to overthrow the villainous but formidable Erik Killmonger and restore King T'Challa to the throne.

The *Black Panther* movie dared to venture where no movie has ever gone, especially among other Black-led films, tackling colorism within the Black Community itself. Colorism is the concept that the lighter the skin, the more favorable the treatment. It is a symptom of racism and is based on White standards of beauty. Likewise, we often see representation from lighter-complexioned Black actors and actresses in films who often are given more starring roles. In contrast, it was inspiring to see so many dark-skinned characters with natural hair lead the way in *Black Panther*, confronting society's idea of acceptable beauty standards head on. According to the film's director, Ryan Coogler, it was significant that this movie tackled another important sub-genre, "superhero films that deal with issues of being of African descent."

One specific way the film dealt with the issue of being of African descent was the idea of "Afrofuturism", a term referring to a movement that explores the realm of science fiction and fantasy and connects it to African history in order to recreate or reimagine African culture. This superhero film presented a reimagination of life in Africa, letting its audience explore the possibilities of "what could have been" if the continent had not been affected by colonization: the development of the continent's rich natural resources, its preservation of traditions, and the elevated idea of Black nations governing themselves. Viewers are also exposed to this anomaly of *what if White people were the cultural "other", the minority?*

Black Panther is not another typical Marvel film. It brings diversity and inclusion to

the tables of Hollywood. It is also culturally significant because it gave those who are not normally exposed to the ways of our culture an inside view into understanding who we are outside of the stereotypical themes of ghettos, gang life, poverty, and roles that we are supposed to fill, such as “the help”. The movie became Marvel’s most successful movie and the highest grossing film in America in 2018, securing the first ever Academy Award for the Marvel Universe. This success sends two significant messages to the Hollywood film industry: that a film about non-White, non-male characters can have mainstream success, and that America is ripe and ready to reimagine the way we see superheroes.

Gender Role Defiance in *Mulan*

Mulan was released in 1998 by Disney. The film is about a young woman, named Mulan, in imperial China, who takes her father’s spot in the military when he is drafted because she fears he cannot defend himself because of his old age. Once she sneaks herself into the academy, she heroically defeats the Huns, led by Shan Yu, and falls in love with a commander, who once believed women could not do the same things as men. At first glance, many would think Disney’s *Mulan* is simply a children’s animation and nothing more; however, it brilliantly defies the common stereotype that women are not heroic because Mulan sacrifices herself for her elderly father, saves Shang during an avalanche, and defeats Shan Yu at the end.

To begin with, Mulan is countlessly told she must do feminine things and play her role in society; however, she wants to stray away from this ideology and continues to break the rules. She is also told that the only way she can honor her family is to become a bride, have children, and be calm and obedient. However, she is desperate

for a different kind of honor. Her opportunity comes when the recruiters arrive and choose her father to join the battle. Frightened, Mulan tells her father he cannot do it and that she will take his place. Unfortunately, her father quickly dismisses her and shuns her in, telling her that she brings shame to his family.

Mulan does not stop there and escapes in the middle of the night, wearing her father's uniform, disguising herself as a man. Mulan could have stayed at home and let her old father battle the Huns, but she chose to sacrifice herself and replace him. She is aware of the consequences that she could be murdered if she is caught, yet she protects her father from the deadly war to come. This shows how Disney introduced the idea that women can be heroic like men, breaking the common stereotype that women are just supporting characters who the lead role falls in love with. Mulan is heroic, if not even more heroic in this instance, since she risks death and undeserved dishonor from her father just to protect him.

While at war, Mulan finds another way to prove how heroic she can be. She is still hiding in her uniform; however, it is nothing different from her everyday clothes. She does not dress like what is expected of her. In the first battle when she encounters the Huns, she fires a rocket towards a mountain of snow. This causes an avalanche, which crushes the Huns and almost everyone, especially Shang, who is nearly crushed and killed until Mulan saves him. Commander Shang could not be frustrated with her because at this point, he believed the Huns were defeated, and she even saved his life. He tells her that he owes her one. Mulan is still in disguise, pretending to be a man, but she is quickly proving how brave a woman can be. Clearly, this demonstrates the boldness of Mulan and breaks away from the idea that women are not heroic in film.

She is courageous without question. She saved Shang, who is not only against women in the forces, but is responsible for killing her if he finds out she is a woman.

As the movie is ending, it is revealed that Shan Yu, the leader of the Huns, is alive and back for vengeance. He does not accept defeat and invades the city to capture the emperor. Whilst this is happening, Mulan is struggling to convince Shang that Shan Yu and the Huns lived. Once the emperor is captured, Shang believes her, and they work their way into the palace to save him. Shan Yu badly hurts Shang, but Mulan lures Shan on the roof to fight him alone. She is brave enough to fight one of the scariest men they know. She is demonstrating her courage without even realizing it. Disney did a great job by making Mulan fight Shan alone. On the roof is when Mulan tells her pet dragon to fire a rocket. This rocket pierces Shan straight into a pile of more rockets, killing him instantly in a burst of fireworks. Mulan once again saves the day.

Her character is so important to cinema, being one of the first animations to dance away from the supporting role women play in films. She defeats the biggest threat of all and proves that women are just as heroic and courageous as men. Her father could not have been more honored than when the Emperor praised her for her bravery. *Mulan* is Disney's foot in the right direction for breaking gender stereotypes. It was released in 1998 and is one of the first female lead roles to be so heroic and brave. Disney films are successful internationally, and in 1998, they made a movie showcasing a woman as the lead who saves the day.

It is a common thing for Disney to portray female roles in distress, such as *Sleeping Beauty*, *Snow White and the Seven Dwarfs*, and *Aladdin*. Both *Sleeping Beauty* and *Snow White and the Seven Dwarfs* have a woman saved from death by a

kiss from a Prince, and in *Aladdin*, the thief, Aladdin, and Genie save Jasmine and her father from Jafar. Unlike these other Disney movies, Mulan sacrifices herself for her father, saves Shang, and defeats the Huns in a time when there were more pronounced gender roles. She took action and defied them. Mulan is a proper example to show children that all people can be courageous. There is nothing holding one back in this world, only their own thoughts.

Misrepresentation of Suicide and Mental Illness in *13 Reasons Why*

There are many misrepresentations of mental illnesses, particularly suicide, in media today. Netflix's drama series *13 Reasons Why*, which aired from March of 2017 until June of 2020, is a show narrated by a teenage girl, named Hannah, a girl who tragically takes her own life. Two weeks after she died, Clay, a boy who was in love with her, mysteriously gets tapes at his front door. On those tapes, Hannah explains the 13 reasons why she committed suicide. Once Clay listens to the tapes, he figures out who hurt Hannah and why she did what she did. The show basically revolves around both Hannah's and Clay's points of view. *13 Reasons Why* has a negative representation of mental illness; it romanticizes suicide and makes the situation very unrealistic. The unrealistic representation of suicide could be very harmful for viewers because some children or young adults won't be able to notice the difference between the plot and reality.

There are multiple instances in which the show *13 Reasons Why* misrepresented suicide and mental illness. Throughout the whole first season of the series, Hannah, the main character who commits suicide, comes back as this ghost illusion. This is a misconception of suicide and mental illness because it is very unrealistic. Once someone commits suicide, they are never

coming back. This is very harmful to viewers because it gives them a sense of hope; when in reality, that person is gone forever. This misrepresents the permanence of suicide.

Throughout the first season, Hannah explains how people hurt her and places the blame on the people who did her wrong. Her death ultimately seems to come from revenge. For example, in season one, episode two, Hannah blames her ex-best friends, Alex and Jessica, for her actions simply because they stopped being friends with her. Suicide stems from an underlying issue, such as depression, so the fact that Hannah kept blaming others for what she did seemed very unrealistic and over the top. In the series it makes it seem like she committed suicide right after she was sexually assaulted, which was very unrealistic as well. Suicide results from an underlying issue, and throughout the whole series, it does not explain that Hannah was suffering from a mental illness.

Another problematic representation in *13 Reasons Why* is that of the school guidance counselor. In the final episode of season one, Hannah decides to go to her school counselor for some much needed help. She tells him that she was sexually assaulted. While she informs him of the horrific experience she went through, the counselor makes inappropriate comments that make it seem like he is very unsympathetic. He doesn't seem to take Hannah's words very seriously, and because of this, Hannah bolts off. After Hannah gets rejected from her school counselor, she commits suicide. This plot choice is very harmful to young viewers because it could stop them from going to their school counselors or their loved ones due to fear of rejection.

Finally, the last form of misrepresentation shown in *13 Reasons Why* was the suicide scene itself. This is also in the final episode of the first season. The scene is very graphic and disturbing. What was so problematic about this scene was the fact that there was no trigger warning prior to it. This could trigger or enable someone who has suicidal thoughts to do it, or

could trigger PTSD in someone who has gone through something similar. The series did get a lot of backlash about this scene because it was very graphic, and the show is known to attract younger audiences. The way the show portrayed the act of suicide seems to glorify it.

13 Reasons Why had many misrepresentations of suicide and mental illness. This series did receive a ton of backlash, understandably so. The show allows audiences to believe that blaming others leads to suicide, which is not accurate at all. The show also allows audiences to believe that suicide comes out of nowhere, which is false as well. The show also suggests that reaching out for help to loved ones or trusted adults is a bad thing, which could be dangerous to someone watching the show who needs to talk to someone about how they are feeling, especially if they are suicidal. As for the second through the fourth seasons of the show, the producers did include trigger warnings and messages before each episode providing websites and numbers the audience can call if they need it. These are major improvements to the first season. Throughout the rest of the series, the show also included more realistic representations of mental illness and suicide. Although they made these positive differences, they lost a majority of their big audience after the first season came out because it was very controversial.

Analysis on *Gentefied*

Growing up as a Mexican girl, I always felt like it was important to see people like me in the media. Unfortunately, whenever I did see Mexican characters, they would either be portrayed as stereotypes or they would just be minor characters. After many years, I've been starting to see more and more Mexican representation. One show that I think did a good job at representing Mexicans people is *Gentefied* on Netflix. It revolves around three cousins in Boyle Heights, California, who are trying to keep their grandfather's taco shop from being gentrified. The three

cousins struggle a lot to make enough money for rent as it keeps being raised by their landlord.

The show's characters are mostly Mexican, and their ethnicity is a big part of their identity.

When I first heard about *Gentefied* about a month or two before it came out on February 21, 2020, I was worried that it would have a lot of stereotypical characters. When I finally decided to give it a try, I was quite surprised by it. Many times in movies or shows, Mexican communities are shown as having cartels, drug dealers, violence, and toxic masculinity. *Gentefied* was able to show loving families without any of the negative stereotypes usually shown.

One example of the show defying stereotypes is when one of the characters, Chris, gets teased by his coworkers for not being "Mexican enough." This makes him feel like he has to prove himself to his coworkers. He has to go through several tests that usually are stereotypes about Mexican people. For example, he has to take shots of tequila, dance to Mexican music, name five Mexican states, and name different telenovelas that have a specific famous actress. He ends up not passing the test and becomes disappointed in himself. Later on in the episode, he learns that he doesn't need to fit a certain criteria to be considered a true Mexican. He's proud of who he is and is able to stand up for himself and his coworkers when they are faced with racism from their boss. This episode made me think of certain times in my life where I was told I wasn't a true Mexican for not liking or doing certain things that are traditionally Mexican. It made me feel embarrassed and ashamed of who I was until I realized that I don't need to prove myself to anyone.

Another aspect that's important when it comes to Mexican representation is the show or movie's creators. Any group of people being shown in the media is best represented by people who have experienced the same life events as their characters. *Gentefied* was created by two people, Marvin Lemus and Linda Yvette Chávez, who are both Mexican/half Mexican. They

identify a lot with their Mexican identity and wanted to create a show that properly represents the community they are a part of. They also knew that they had to respect the people and the communities they were filming in so that they don't just seem like regular Hollywood directors that don't care about the communities they are filming in.

Being half Mexican, Marvin Lemus felt like he had to constantly prove himself to everyone that he was a "real Mexican." This made him feel pressured and like he couldn't fit in with his own community, so he wanted to create a character that he could relate to. Linda Yvette Chávez grew up around Boyle Heights, so she knew the kind of people that lived there, hardworking immigrants and first generation children of those immigrants. She knew that these were the kind of people that had to be in *Gentefied*.

One thing that Lemus and Chávez do a good job at is portraying the relationship many first generation children have with their immigrant parents. For example, a mother, Beatriz, and her daughter, Ana, are often shown arguing and not having a good relationship with each other. Ana is a lesbian, feminist artist who wants to make a living with her art, but doesn't get the support she wants from her mother, who thinks her passion is just a waste of money. Ana gets angry at her mother for making her babysit her younger sister all the time and making her help with the work her mother has to do at home for her job. Beatriz is shown as this cruel mother who doesn't support her daughter until the eight episode, "Women's Work." This episode shows Beatriz and her day to day life. She is under a lot of stress and has to deal with cruel conditions at her factory job as a seamstress. Her boss doesn't allow her to use the bathroom unless it's break time and makes her and everyone else take loads of work home and expects them to do it overnight. Being an undocumented immigrant, Beatriz is put at a disadvantage. She can't stand up for herself or for her coworkers or else run the risk of being fired.

Ana and her mother butt heads a lot, but slowly realize that they love each other. In the last episode, titled “Delfina,” Ana is disappointed that her mother couldn’t attend her first solo art show because she had to work. Her mother does end up showing up, and she and Ana have a moment together while looking at a painting Ana made of her mother. Beatriz is surprised that Ana painted her as if she were mid laugh and says that she expected her to be painted looking angry. She then says, “I can hardly believe all of this is for you.” Ana replies by saying, “Es para ti también Amá. Todo es gracias a ti. So this is our show. Our success. Together.” This scene accurately represents the relationship many first generation children have with their immigrant parents. Although many times they don’t get along and expect a lot from each other, they know that they’ll always appreciate what they have.

Being able to identify so much with characters in a show is so important to me. I was able to see myself in many characters. Mexican people should always have this kind of representation in the media because it shows that they aren’t just seen as negative stereotypes. Children should be able to grow up identifying with the people they see on their shows or movies. Being able to feel like they belong is why representation of Mexican people is important. Hopefully in the future, Mexican people will no longer have to deal with lack of representation in the media.

Social Identities in *Dear White People*

In a 2017 Netflix original show, three different aspects of identity are portrayed through several characters. *Dear White People* addresses the struggle of mainly race, but intersectionality is a framework for understanding a person’s identities based on race, gender, and sexual orientation, according to this show. The show focuses on race and the differences of the Black and White community at Winchester University. It shows how different aspects of identities are represented in college students, by showing the daily struggles that the characters face. With race

being a main focus of society today, *Dear White People* is a perfect representation of how people of color are treated in a predominantly White community. The show focuses on the life of Samantha White, who is a bi-racial radio host who attends Winchester University. She guides us through her life and the struggles she faces, as she leads a Black committee on campus and meets many different people. Also, the other characters on the show portray how their race, gender, and sexual orientation affect their daily lives.

On *Dear White People*, there is a lot of tension between the White students and the Black students, but for a while they had found a way to get along until a 'black face party' was held at the star football player's frat house. The Black students showed up to the party and got many compliments on their costumes even though they were there to bust the party and not enjoy it. Soon after the Black students got there, a cop car pulled up and shut down the party because he got a complaint that there was a racist party occurring. The party was immediately shut down, and the Black students were very offended. After that very party, Samantha White started going off on her radio station. She addresses issues of how taking away or trying to dress like Black people is not okay. With the campus being extremely diverse, there was so much hate towards the White students on campus. Samantha White likes to have her opinion be heard, so she brings history into it and addresses past issues that have occurred on campus and in the United States. However, many people did not want to hear her opinion because she is not fully Black; she is half-White and half-Black. She receives hate from Whites for betraying part of her identity. Furthermore, Samantha White is a perfect representation of a bi-racial identity. Even though she might not be fully Black, she protected her Black side and did not let anyone tear her down because of her race. Another example of her biracial conflict is when she lied to her friends about her love interest, Gabe, who is a White student. She also lied about her father because she was

too embarrassed to tell her friends that her father is White. Even though she has a lot of love for him, she only shows it in private. Samantha clearly struggles with her biracial identity.

Lionel is a Black male, who is at first confused about his sexual orientation. Lionel is so insecure about himself that he is afraid to explore his options. His mentor is gay and is into Lionel, but Lionel doesn't realize this because he sees his mentor as an older figure. He tries to figure himself out by going to a party and deciding that he will hook up with a male and then a female. His plan fails miserably when he ends up in someone's dorm about to hook up with a male and female at the same time. He was uncomfortable and got out of there as soon as he could. In season two of *Dear White People*, there is an episode called 'Lionel' which clarifies his sexual orientation. In the episode, he gets kissed by his mentor and is clearly attracted to a boy from one of his classes. Lionel's experiences on the show are accurate because being a part of the LGBTQ community is now more acceptable than it was in the past, but that community is still highly discriminated against. Many people of that community keep their interests to themselves because they are afraid of being judged.

The third aspect of identity that is addressed in the show is gender. Coco is a gullible, Black female who wants to be on top. Coco doesn't want to let her gender affect her, so she runs for president of the only Black housing building on campus. She wants to run the Armstrong-Parker House, which is the house that was built long ago for the Black slaves who were smart enough to go to school. Coco worked hard to get into this school, but when she attempted to be the president of the house, she was turned down. She was told that the house had to be run by a male, and that it was too much work for a woman. Looking at this very moment in the show, it was hard to watch because Coco worked so hard to get to this point, to only be turned down because of her gender. Women are still getting treated unfairly, and even though there have

been many improvements, history is still repeating itself. Women are still told that they are not strong enough, smart enough, or good enough to accomplish their dreams and to do what they want to do.

Overall, *Dear White People* shows accurate representation of race, gender, and sexual orientation. These are only three of the characters who portray these aspects, but throughout all three seasons, there are multiple characters who portray various aspects of social identity. Throughout the show, I could relate or know of people who could relate to how the characters were feeling when they were discriminated against, put down, and fought against. . *Dear White People* is a glimpse into reality, put into a comedy-drama to entertain an audience and simplify everything going on right now. The show sends a clear message that people being put down because of their identity is not acceptable, and it never will be.

Not All Asians are the Same

Many people seem to have the image that Asians are the same, but in reality, we are different. There are Asians raised in Asia, Asians raised in America, working-class Asians, upper-class Asians, and more. The film *Crazy Rich Asians* dives into that misconception by having an all Asian cast. Released in 2018, director Jon M. Chu creates a drama, romance, and comedy movie displaying themes of race, ethnicity, and class. The film follows Rachel, an Asian-American, who visits Singapore with her boyfriend, Nick, for a wedding. Little did Rachel know that her boyfriend is a member of one of the most prominent families in Asia. A commoner among the elite, Rachel becomes a target for single women eyeing her boyfriend as well as his judgmental mother, Eleanor, who wants nothing more than to break them up. *Crazy Rich Asians* addresses particulars of class and ethnicity, and in doing so has made great progress

in giving a greater understanding of the misconceptions and stereotypes people have about those who are of a different ethnicity and class.

The foundation that Asian parents and elders lay down is a huge factor in the shaping of identity in Asian children. In the film *Crazy Rich Asians*, Rachel is invited to her boyfriend's family party and meets his mother. Nick's mother says, "pursuing one's passion, how American. Your mother is so open-minded, not like here where parents are obsessed with shaping the life of their children," implying that even though both Rachel and Nick's mothers are Asian, the differences in the cultures they grew up in shaped the way they view life. Asian-American working-class parents encourage their children to pursue their passions and dreams while the Asian-raised upper-class families plan out their children's careers.

In addition, a couple days after the meeting of Nick's mother, Rachel and Nick come back to Eleanor's house to make dumplings. During this scene, Eleanor states, "I did not come from the right family nor the right connections, and Omma thought I would not be the adequate wife for her son," illustrating that the upper-class Asians do not value love in marriage. Connections and what family one is from are the most important aspect of marriage to the upper-class, in order to preserve the family image and status. While in the Asian-American working-class, family status and connections are far from important when it comes to marriage. Marrying someone for love is most important. Overall, the foundations of what one's family lays out for their children are what shapes who they are, including values in choosing one's career path and in marriage.

Furthermore, the mannerisms and mindset that the Asian culture or American culture teach has a great influence on the identities of upper class and working-class people. In the film when Nick brings Rachel to meet his mother, Rachel brings Eleanor into an embrace while Eleanor makes a surprised and uncomfortable expression. This indicates that the working-class

are more open and relaxed while the upper class are more conservative and reserved. Moreover, in the same scene of Rachel meeting Eleanor, Eleanor asks Rachel about her parents' careers, and Rachel responds that her mother dreamed and worked hard to become a realtor in New York. Eleanor responds that Nick is just in New York to pass time before taking over the family business. This illustrates that the working-class are always striving for more, and in order to achieve one's dream, he/she needs to work hard as shown through the hard work Rachel's mom had to go through to be a realtor while the upper-class have everything and don't have a proper dream to work hard for. Overall, the mindset and mannerisms that one's class presents to future generations impacts one's identity by the way one thinks and acts.

In addition, gender expectations also impact identity. The expectations that a man has in the Asian upper class and a woman's expectations in the American middle class are very different. During the scene where Nick and his friend fled a bachelor party to go to a private island, they talk to each other about their futures. Nick's friend states, "ever since primary school you were always going to be the next chairman of the young corporation, your family's shining heir; you really think your family is going to accept anything less than that?" This implies that men coming from prestigious families have the pressure and expectation to take over the family business and nothing else. Not just in Asia, but around the world, men born into the upper-class are pressured by their parents and their family to carry on the family legacy while men not born into the upper class can follow their dreams and take up any career that they want, without the pressure of taking on their family's legacy.

On the other hand, the expectations that women have in the Asian upper class and in the American working class are very different. In the scene where Rachel and Nick's family were making dumplings together, Eleanor states, "but all of this doesn't happen overnight. It's because

we know to put family first instead of chasing one's passion." This illustrates the differences between the expectations of women in the upper class and American working class. Asian upper-class women are expected to give up on their passions and dreams to raise a family while the American working class women do not have the expectation and pressure of giving up their dreams and passions for family. Overall, the pressures and expectations that family and other people from the same class or ethnicity have on one can significantly impact one's identity.

Overall, the misconceptions and stereotypes that Asians are put into create a negative image of the Asian community. Not all Asians are the same. Even though all the characters are Asian in the movie *Crazy Rich Asians*, each has different values, mindsets, and expectations due to their upbringing. The film seamlessly illustrates intersectionality. Race is affected by class, gender, and nationality. The portrayal of Rachel, who is Asian but grew up in America, and Nick and Eleanor, who are born and raised in a prominent family in Asia, indicates the differences in how one's class, gender, and ethnicity shape their identities, all while making the audience laugh.