

CONSTRUCTING MASCULINITY

MPC MAJOR RESEARCH PAPER

CONSTRUCTING MASCULINITY: AN ANALYSIS OF ASIAN MALE
REPRESENTATION IN AMERICAN FILM

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ABSTRACT

In an age of technology, screens are all around us and hold great power in the shaping of public opinion and thought. The United States of America is the largest film industry in the world in terms of global box office revenue. Statistics show that in 2018, the United States had a gross box office revenue of 11.08 billion US dollars making it the leading film market in the world (Watson, 2019). American cinema has a strong influence on society's notion of identity and what is accepted as the norm. This major research paper (MRP) uses a critical analysis of popular romantic comedies and coming of age films over the past four decades to explore the portrayal of masculinity as represented in Asian male characters within American cinema. Through the analysis of the films *Sixteen Candles* (1984), *Joy Luck Club* (1993), and *Crazy Rich Asians* (2018), I explore the traditional representation of hegemonic masculinity, the common elements of dominant portrayals of Asian men in American cinema, and how these portrayals have changed over time. This study examines the intersections of race, ethnicity, and gender drawing from a theoretical framework based on concepts of power and hegemony which shape mainstream notions of what being a man in society "really" means.

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1. INTRODUCTION

In a technologically driven society, screens are all around us. According to the 2018 Neilson Total Audience Report, adults in America “spend over 11 hours per day listening to, watching, reading or generally interacting with media” (par.2). For many teenagers and children growing up surrounded by screens, what they see on these screens becomes an integral part of how they learn about themselves and the world around them.

Communication studies has long been concerned with the manner in which media shapes our opinions and behaviours. One of the most well-known models of how this process works was developed by psychologist Albert Bandura. As theorized by Bandura, social cognitive theory “showed that by observing the behavior of others and the benefits and losses they incur as a result of such actions, one forms an idea of the advisability of a particular behavior” (Ashuri, Dvir-Gvisman & Halperin, 2018, p.36). We observe the actions of others, take note of the consequences of those actions, and then use that memory as a guide for our own behaviors. Observing the behaviours of others helps us understand our role and position in the world as well as shapes our expectation of others. One facet of identity that is directly impacted through observational learning is gender. Children “rely on the relative prevalence of exemplars and the extent to which given activities covary with gender” (Bussey and Bandura, 1999, p. 698). If a young boy consistently sees only his mother in the kitchen, it becomes easy to relate that task to women. However, if both the father and the mother spend equal time in the kitchen it becomes harder to gender the activity. What we see influences our understanding of what is expected of us and our behaviour.

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This major research paper (MRP), stems from a deep interest in the examination of how the media we consume shapes our understanding of self and judgement of others. I am particularly interested in the representation of masculinity in Asian bodies within American cinema. Margaret Hillenbrand (2008) states that “despite constituting 4.5% of the US Population, Asian Americans are cast in less than 3% of film, television, and commercial parts, and – perhaps more tellingly – in only 1.7% of lead roles” (p.50). As previously established, people learn through what they observe so this MRP hopes to explore how representation, or lack thereof, in American cinema guides our understandings of Asian masculinity. Through a critical analysis of American films with a focus on Asian characters and narratives, we then examine the extent to which the portrayals of Asian male masculinity have changed over time. Going into this study, I acknowledge the term “Asian” is very broad and encompasses many different cultures and social groups from different parts of the world. Rather than focusing on one specific Asian culture, this study has left the door open as we are unsure what cultures may emerge as we dive into the study of selected films. Not only would selecting a specific culture further limit our choices in films to analyze, but I was curious as to what the dominant Asian culture group represented would be when there was no limitation placed upon our search.

The technological world is quickly evolving as is the field of professional communications. This research is important as it helps us explore the ever-changing media landscape and better our understanding of how we as a society interact and are impacted by the media we consume. This study is also timely to the field of

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communications as there are growing concerns with inclusion and diversity in American film as evident through social movements such as #OscarsSoWhite and #GoldOpen.

2. LITERATURE REVIEW

The following review of past literature provides an overview of key concepts relevant to this paper. The purpose of this MRP is to contribute to the existing literature in a growing area of studies, that of masculinity and media. I hope to expand the academic understanding of masculinity in Asian bodies and the power of representation in American media. This MRP will examine the topics of hegemony, masculinity, representation, and construction of identity.

2.1 Hegemony & Power

My analysis of race, ethnicity and gender in film uses a theoretical framework based on the concept of hegemony, which shapes mainstream notions of what being a man in society “really” means.

The concept of hegemony was introduced by Antonio Gramsci in his *Prison Notebooks* where he explored how groups are created and organized in society as a result of dominant groups obtaining and keeping power (Donaldson, 1993). A ruling class is created with the power to set standards and rules and dictate the roles of others. To enforce these norms and expectations, those in the dominant class convince the masses that their way of thinking is the norm and punish others for nonconformity. The dominant group also creates a discourse of power related to gender, which privileges men and the concept of masculinity as the dominant ideal while marginalizing other gender identities. Gramsci’s framework informs much of the work on gender and power from theorists such as Raewyn Connell and Judith Butler.

Raewyn Connell’s (1987) gender order theory explores power dynamics between men and women as enforced by society. The relationship of men and women as described

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by Connell is one of oppression where being male is the “cultural ideal” that is legitimized and enforced as a position of dominance (Donaldson, 1993; Jewkes et al., 2015; Connell, 1987). Gender relations and identities are shaped by hegemonic masculinity, which ensures “the maintenance of practices that institutionalize men’s dominance over women” and is “constructed in relation to women and to subordinate masculinities” (Connell, 1987; Bird, 1996). Not only is there a power difference between men and women, but a divide among men since marginalized ways of performing masculinity are seen as insufficient or opposed to “masculinity as the dominant cultural identity and invisible norm” (Hanke, 1997, p. 183). The concept of hegemonic masculinity has become the image of men in power and the benchmark for which boys are taught how to be “real men” (Kimmel, 1994, p.61).

While my research focuses on the way these gender roles are constructed in popular American film, my framework remains open to the existence of counter-hegemonic constructions of gender that critique and have the potential to dismantle the hegemonic norms and their power.

2.2 Sex & Gender

In the same way that Simone de Beauvoir states that “one is not born, but rather becomes a woman,” boys learn how to perform the role of a man as they age and are not born already having certain values and characteristics instilled in them (as cited in He, 2017, p. 682). de Beauvoir’s notion that “gender is an aspect the identity acquires step by step” informs my analysis of Asian masculine identity in popular American film as the consumption of this media informs the way boys learn to perform masculinity (He, 2017, p. 682). Judith Butler builds on de Beauvoir’s concept of sex/gender distinction by

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troubling the distinction between the two and looking at gender as a performance. To Butler, there is no way of existing that is not social and from the very beginning all bodies are gendered in society, so it is not something the individual is, but rather something the individual does. This doing is an act or performance, a “repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being” (Salih, 2002, p.55). Butler further explores the construction of gender as a system that supports the foundations of patriarchal heterosexist hegemony (He, 2017, p.683). Understood as performance, gender is socially constructed, enacted, and taught within the confines of society’s expectations and standards.

Patricia Sexton describes traits commonly attributed to men such as “courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and considerable amounts of toughness” (Donaldson, 1993, p. 644). These expectations of men become very important as they go on to guide how men understand their gender and how they should perform. As introduced by Michael Kimmel, three key archetypes or models of manhood emerged over time: the genteel patriarch, the heroic artisan, and the marketplace man (Kimmel, 1994, p.60). The genteel patriarch represented power, elegance, and a sense of ownership. The heroic artisan embodied physical brute strength, craftsmanship, and independence. Finally, the most recent model of manhood is the marketplace man who is known for monetary success, power, and status. All models create an image where men are expected to be strong, independent, and in control.

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Social scientists Deborah David and Robert Brannon (1976) attempt to summarize the expectations of masculinity in four points: (1) “no sissy stuff”, (2) “be a big wheel”, (3) “be a sturdy oak”, and (4) “give them hell”. “No sissy stuff” means to avoid anything that may be characterized as feminine and the “big wheel of success” is to be in a position where others look up to you. When told to be a “sturdy oak,” men are being asked to carry themselves with confidence and to be tough. Finally, to “give them hell” means to establish dominance by being daring and aggressive. These expectations for men have taught them that their identity and worth is measured by power, wealth, and success; emotions must always be kept in check, there can be no signs of fear or inadequacy, and men should exude an aura of manliness at all times. Relating back to Butler’s concept of gender performance, society has constructed the expectations for the “ideal man” as one that adheres to all of the expectations of masculinity described above. Though one may not meet all four of David and Brannon’s expectations of masculinity, the more of the criteria you satisfy the “manlier” you are perceived. Contemporary literature may introduce new ideas of how to perform masculinity, but much of the ideas presented by Sexton (1993), Kimmel (1994), and David and Brannon (1976) are still at the core.

Boys that grow up demonstrating the characteristics described by Sexton (1993) or embody the masculine archetypes and characteristics outlined by Kimmel (1994) or David and Brannon (1976), learn those behaviours through the guidance of many institutions and tend to act accordingly. This guidance can come from media and interpersonal networks. In the case of masculine identity, those who grow up watching a certain way of being a man portrayed in media will be pressured to build those aspects

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into their own identity and enact or perform them within their social relationships. This is a continuous cycle as this way of performing gender is both the process by which it is taught and the product of the teachings. Meaning that by trying to fit in and perform masculinity the way you are told you should, you reinforce that performance of gender as the ideal and those that look to you for guidance are then also taught that they must conform (Hanke, 1998).

As stated by Peter Burke's identity control theory, identity is "a continuously operating, self-adjusting, feedback loop: individuals continually adjust behavior to keep their reflected appraisals congruent with their identity standards or references" (Lu and Wong, 2013, p.350). According to Lu and Wong (2013), "American society demands that Asian American men, like men more generally, endorse a hegemonic masculinity" (p.347). However, it can be confusing and stressful for Asian-American men as their identity is being constantly adjusted and questioned as a result of media depictions of who they are versus who they are told they should be. Asian American men fall into a marginalized category of hegemonic masculinity and "given their racial stereotypes, Asian American men's experiences of a racialized self are likely to differ from those of other men and consequently induce stress" (Lu and Wong, 2013, p.345).

There may be a constant need to then assert themselves and perform in a way that lives up to the Western ideal of what masculinity is supposed to look like. However, Iwamoto, Liao, and Liu (2010) state that "conforming to hegemonic masculine norms while overcoming racial stereotypes depresses their self-concepts and mental health" (as cited in Lu and Wong, 2013, 346).

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2.3 Race & Culture

Scholarly accounts of power and gender, the performativity of gender, and how media portrayals of gender influence the construction of identity already has multiple moving parts at play, but another aspect to be considered is race and culture. The stars of Hollywood acting out masculine ideals on screen may be relatable for many, but what about Asian bodies that cannot relate to the whiteness they see on screen? How is the performance of masculinity different for the underrepresented and marginalized? Connell discussed the dynamics of gender relations and how there was a divide even among men. Racialized masculinities are continuously denigrated and ridiculed to prop up white hegemonic masculinity (1987).

Historically, Asian men and women were not very prominent in American films. Though there were depictions of Asian characters during the early twentieth century, these roles were never actually played by Asian actors. Robert Parungao (2005) states that “all major Asian roles were played by white actors/actresses who performed in yellow face – dressing in Asian clothing and makeup so that a white individual could play an Asian role, normally including slanted eyes, slick black hair, and heavy makeup” (p.3). Even in the midst of rising popularity and success, Asian-American actor Bruce Lee was turned down for the lead of a television series title *Kung Fu*, due to his “‘being too Chinese’ despite the fact that he was American born and spoke fluent English. The role was instead given to white actor David Carradine, who used facial prosthetics for yellowface to give himself a more Chinese appearance for the part, while surrounded by a cast of Asian actors in comparatively minor roles” (Isola, 2015, p.3). Even as an American born whose native tongue is English, Lee was seen as a foreigner and

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dismissed, and was deemed inferior to his White competitor. Lee actually helped develop the concept of *Kung Fu*, but his apparent Asianness was something American audiences could not identify with. After losing the starring role to Carradine, “Lee became convinced his Asian features would forever limit his future in Hollywood and he returned to Hong Kong” (Sharkey, 1993, par.10).

The white washing of Asian characters is a common Hollywood practice with examples including Mickey Rooney as I.Y Yunioshi in the 1961 film *Breakfast at Tiffany's*, Scarlett Johansson as Motoko Kusanagi in the 2017 film *Ghost in the Shell*, Luise Rainer as Chinese peasant O-Lan in the 1937 film *The Good Earth* (Fang, 2018), Jim Sturgess as Jeffrey Ma in the 2008 film *21*, and Emma Stone’s portrayal of Allison Ng in the 2015 film *Aloha* (Chow, 2016; Fang, 2018).

In the late nineties came an outpour of films with Asian representation. The likes of Bruce Lee and Jackie Chan took to the screen, but the characters they portrayed were very different than the dominant ideal of the strong, successful man that has an aura of daringness and power. Rather, Asian males often found themselves as the “martial arts masters” and “buddies” or “sidekicks” to the main star. Even when Asian representation in the spotlight with the release of Hollywood’s first the *Joy Luck Club* in 1993, the Asian community felt that there were sacrifices being made to appeal to an American audience (Walzem, 2019, p.3). Often the buddy to the main love interest, Asian men are emasculated and painted in a way that is unattractive. Even when there were typical love scenes, with an Asian man as the main counterpart there was a focus on his flaws and the reaction of his white female conquest was never one of lust or something that suggested this Asian man had any sense of raw masculine sex appeal (Walzem, 2019, p.6). When it

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comes to physical attraction, the common portrayal of Asian male bodies is as weak and skinny with no body hair and small male genitalia. The Asian man's performance of masculinity doesn't satisfy the characteristics outlined by Sexton (1993), Kimmel (1994), David and Brannon (1976). Asian men were not performed as dominant, confident, or strong. This subordinate masculinity was seen as insufficient and punished for not conforming to the ideals set by hegemonic white masculinity.

The one main stereotype about Asians in general that is commonly depicted in film and media is that of the model minority, a culture that is academically and professionally successful. Though these may not seem like undesirable attributes, they are stifling when used to represent the essence of Asian cultures. "The impact of the model minority myth on Asian American men included lower pay compared to their White counterparts and a lack of promotion to managerial positions, what is described as a glass-ceiling effect (Suzuki, 2002 as cited in Shek, 2006, p.382). It could be that the "positive stereotyping of Asian-Americans may be one factor in the paucity of research on that minority – the portrayals do not appear problematic" (Taylor & Stern, 1997, p.48). Asian characters are written off as harmless, passive, and before long it becomes very easy to become invisible and fade into the background. Taylor & Stern (1997) go on to state that when minority groups are consistently put in background roles and are "not depicted as central, the message is that the host culture considers them unimportant – on the fringes of social life" (p.49). If not the nerd or the manager, another common portrayal of Asians in media is that of the foreigner who is unable to successfully assimilate to American culture (Lu and Wong, 2013, p.348). Either way, Asian characters often take on a narrative secondary to the white protagonist.

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Discrimination in media portrayals reflect historical discrimination in other aspects of society including white hostility, race riots, anti-Asian policies, and gendered labour practices. At one point, there was great anxiety around having Asians in the United States. Asian immigrants began arriving in the United States in the mid-1800s where the majority of Chinese, Japanese, Filipino, Korean, and Indian labourers “came for the California Gold Rush, worked on Hawaiian plantations, and worked in the South following the abolition of slavery” (Takaki, 1990 as cited in Shek, 2006, p. 380). Upon arriving in America during the California Gold Rush of 1848, Chinese immigrants fulfilled needs for cheap labour (Tian, 2010). Initially there was an abundance of dangerous, low paid jobs but as the supply of such jobs started to decline Chinese immigrants began to be treated as unwelcome foreigners. Laws were created that enforced new forms of exclusion such as the 1850 Foreign Miners’ License Law and the Chinese Exclusion Act of 1882. Tian (2005) states that “with the economy falling after the end of the Civil War, Americans needed a scapegoat to blame for their economic woes” and Chinese immigrants became that scapegoat (par.6). Legislature was also passed to limit the immigration of Asian women creating very limited opportunities for Asian men and women to start families together (Shek, 2006, p.380). With the inability to marry fellow Asian women, “politicians realized that Asian men might want to intermarry with White women, and therefore anti-miscegenation laws were created to revoke citizenship of any White women who out married” (Chua & Fujino, 1999; Espiritu, 1997; Takaki, 1990 as cited in Shek, 2006, p. 380). The portrayal of Asian men became both one of hypermasculinity and effeminacy. An example of the hypermasculine imagine came following the bombing of Pearl Harbor where “anti-Japanese propaganda

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spread throughout the United States through media, martial law in Hawaii, and the internment of Japanese Americans on the mainland” (Shek, 2006, p.380). This image, known as The Yellow Peril, was “consistent with masculinity’s aggressiveness to the point that it was too aggressive and thus hypermasculine” (Shek, 2006, p.380). Paired with being seen as foreigners, this hypermasculine Yellow Peril image made Asian Americans untrustworthy and brought up questions about their ability to fully assimilate and remain loyal to the United States (Espiritu, 1997 as cited in Shek, 2006, p.380). Asian men were painted as “treacherous, dirty, and criminals” that were viewed as “sex-starved gangs of men lusting over white women, as potential rapists, and as hypersexualized invaders” (Chua, 1999, p.394). Asian men were hypermasculine, but simultaneously also emasculated as they were limited to labour that was considered “women’s work”. Asian-American men were domestic servants, housekeepers, launderers, and restaurant workers (Takaki, 1993; Chau, 1994, pg.394; Lu and Wong, 2013, p.347).

This historical context is important to note as it provides a better understanding as to how Asian men are characterized in mainstream media. While overt forms of exploitation in law and in the economy are not as prevalent, this MRP examines the way this legacy of marginalization and discrimination is perpetuated in American film.

3. RESEARCH QUESTIONS

The main area of interest in this MRP is the intersection of gender, ethnicity, and media representations. To explore these relationships, I have developed the following research questions to guide my project:

Research Question 1:

What constitutes hegemonic masculinity, and how has it been traditionally presented in American film?

When discussing marginalized ways of performing masculinity, it is important to first begin by establishing what is the hegemonic understanding of masculinity and what that entails. By reviewing pre-existing literature, I establish what characteristics are typically attributed to white hegemonic masculinity and use that as a framework for analysis of Asian masculine identity in film. I am interested in exploring what behaviours are gendered as masculine and the degree to which characteristics are displayed by characters who are coded as Asian.

Research Question 2:

What are the common elements of dominant portrayals of Asian men in American film and how do these portrayals compare to those of white characters?

Once we have established the common attributes of hegemonic masculinity in American film, I identify themes and characteristics present in the dominant portrayals of Asian men in several well-known American films. Hegemonic notions of masculinity have already been identified at this point and will be compared to the portrayals of Asian masculinity. I will identify any discrepancies between hegemonic masculinity and masculinity associated with Asian men.

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Research Question 3:

To what extent do current portrayals of Asian masculinity in American films challenge or reinforce hegemonic masculinity?

Through a critical analysis of a number of popular American films over the past four decades, I will identify characteristics and common themes portrayed by Asian male characters. Using the reviewed literature and findings from research questions 1 and 2, I will discern the extent to which portrayals of Asian masculinity in American films challenge or reinforce hegemonic masculinity. Is the portrayal of Asian men changing at all and if so, is that change challenging or reaffirming traditional notions of hegemonic masculinity?

4. METHOD

As a means of data collection, I have selected three movies from the past forty years with a focus on prominent Asian storylines or characters. Films to be examined include *Sixteen Candles* (1984), *Joy Luck Club* (1993), and *Crazy Rich Asians* (2018). When selecting films for this analysis, I searched not only for films with Asian characters or actors but films that created buzz and had a broad cultural impact upon their release. The three films have all grossed over \$20,000 and ranked within the top 10 films in theatres during opening weekend. According to statistics from Box Office Mojo by IMDb, *Sixteen Candles* opened in a 2nd place ranking with a lifetime gross of \$23,686,027, *Joy Luck Club* opened ranking 8th with a lifetime gross of \$32,901,136, and *Crazy Rich Asians* opened at number 1 with a lifetime global gross of \$238,532,921. All selected films regardless of their release date are still very well-known and often referred to in cinematic discussions.

Sixteen Candles was an extremely popular movie that appears in a number of films ranking lists including but not limited to: top coming of age films, top teen movies, best films of the 80's, and top films by John Hughes. These lists were curated by a number of different magazines such as *Variety* and *Paste Magazine* as well as movie review websites such as Rotten Tomatoes and IMDb. *Sixteen Candles*, and specifically the role of Long Duk Dong, is a highly popular benchmark film and character in discussions of Asian stereotypes. This movie is regarded as a classic coming of age film. Glamour Magazine's arts and entertainment writer Phoebe Robinson refers to *Sixteen Candles* as the "film that basically created the teen movie genre as we know it today" (Robinson, 2014).

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Joy Luck Club is praised as the film that began to shift portrayals of Asian people from stereotypes to more nuanced characters. It is also known as the film that opened the door for Asian stories to be told and the first film to feature an all Asian cast. This film was nominated for a handful of awards including best screenplay, won for best casting, and made the top ten list by the National Board of Review.

The most recently released film being analyzed is *Crazy Rich Asians* which had a worldwide gross of \$238.5 million making it the highest grossing romantic comedy in the last decade and the sixth highest grossing ever. Commonly referred to as the first major studio-produced film with an all Asian cast since *Joy Luck Club*, *Crazy Rich Asians* created a huge splash in Hollywood and reignited the discussion about Asian representation and stereotypes. All the selected films are extremely well known, highly praised, and are award winners.

The focus of my paper will be a critical analysis of the selected films. I have identified a number of variables within each film that will be used as points of comparison and analysis between the selected films. The following are categories I will be using to analyze male characters in each of the selected works. Each category is then further broken down into sub sections to provide a more in-depth observation. The observation categories are as followed:

- 1) Narrative
 - a. Character's role in the story (Protagonist or supporting role)
 - b. Character Plot
- 2) Visual & Language
 - a. Character's Appearance

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- b. What the character says/how they speak
- 3) Interactions
- a. How is the character spoken to by others?
 - b. What do others say about the character?
 - c. Physical responses (How others look at them, physical interactions, reactions, etc.).
- 4) Technical elements
- a. Point of view
 - b. Music

The above elements were selected as they all work as cultural codes to communicate something about identity. Narrative is not just analyzed as a list of events in a person's life, but it is important to look at "the way a person integrates facts and events internally – picks them apart and weaves them back together to make meaning" (Beck, 2015, par. 6). What a character chooses to include in their story and how they tell it gives insight to "why it was important, what it means for who the person is, for who they'll become, and for what happens next" (Beck, 2015, par. 6). In the age of modern consumer culture, there is also a "great emphasis upon appearance, display, and the management of impressions" (Negrin, 2008, par.1). In a postmodern society, aesthetic and personal appearance is becoming increasingly turned to as a source of identity formation (Negrin, 2008, par.1). Similar to narrative, the language used by the character and used to speak of them shapes identity as it provides insight to how they see themselves and how they are perceived by others. Finally, technical elements such as camera point of view and use of music impact the audience's perception of characters they see on screen. For example,

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Baranowski and Hecht (2017) state that by “varying the angle, the director conveys meaning. A person filmed from above suggests a meaning that can be opposite to that conveyed when the same person is filmed from below” (p.91).

While watching the films, observational notes will be taken in a chart with the information divided up by the categories identified above. Once all observations have been jotted down, I then use my observations to identify any major themes relevant to that character and whether they are challenging or reinforcing the norm. Overall themes of masculinity were determined using the works of Kimmel (1994), Sexton (1993), and Brannon and David (1976). Potential themes include:

- 1) Physical strength and appearance
- 2) Functionality as a breadwinner able to take care of the family
- 3) Sexuality and desirability
- 4) Emotions are kept under control
- 5) Interpersonal skills as a dominant leader

The points of analysis are built around research questions 1, 2, and 3 and my methodological framework is designed to address my research questions and guide my critical analysis of the films. As stated in my research questions I will look at how degree and manner in which the norms of hegemonic masculinity as performed by Asian characters as well as differences between characters in terms of their adherence to hegemonic masculinity. Once there is a point of comparison established, I hope to see if there is any change in that narrative of characters over time across all films.

5. FINDINGS

The following is an overview of my observations surrounding portrayals of masculinity in the selected films with detailed observational notes available in the appendix. This section breaks down key elements of selected male characters within each film. Major observations and a summary of key findings will be further discussed in the subsequent “Discussion” section.

5.1 Sixteen Candles

Sixteen Candles released in 1983 is well known as one of the classics of American coming-of-age films. The analysis of this film revolves around the character of Long Duk Dong, portrayed by Japanese-American actor Gedde Watanabe.

Narrative:

To begin, Dong is a supporting role, not one of the main characters, and is the only significant non-white character in the film. Dong is a foreign exchange student staying with protagonist Sam’s grandparents and comes with them as they visit for a family wedding. Dong attends a school dance with Sam where he meets his love interest, Marleen, and parties the night away resulting in him waking up drunk the next morning on the lawn. As the family attends Ginny’s wedding, Dong stays at home to recover and the last we see of him is answering the door for Jake Ryan.

There is no real importance to Dong’s story within the film’s larger narrative as events such as the dance, party, and wedding would have happened with little to no change had Dong not been a part of the story.

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Visual & Language:

The first time Dong appears, we see him upside down hanging from the top bunk bed. His hair is fanned out and wild and he is wearing a button up shirt. The next time we see Dong he is having dinner with the Bakers. His hair is slicked down with a clean center part. His skin is clear, his eyebrows are neat with no other visible facial hair, and he is wearing a beige button up t-shirt with a white undershirt. At the dance, Dong adds a red argyle sweater to his previous outfit. He is seen at the dance blowing his nose and even has left over pieces of tissue stuck to his face. While driving to the dance Dong adds a pair of sporty sunglasses and is seen lighting two cigarettes in his mouth. Finally, we see Dong the next morning laying down in the lawn drunk with his shirt ripped and his hair is a mess. He is last seen opening the door for Jake Ryan in a green robe with his hair a mess. Throughout most of the film we see Dong with his love interest Marleen, and he looks quite petite next to her. Marleen is seen resting her head on top of Dong's, Dong sits on top of her or follows her lead as he wraps his arms around her waist. Overall, compared to other character Dong appears tiny with no showing of muscle or height often associated with attractive, popular individuals.

The language Dong uses makes it very evident that he is foreign and phrases Dong says in the movie are still commonly used as a cat calls to mock Asians today. Everything that comes out of Dong's mouth is said with a thick accent and he is often speaking in broken English. The first time we see Dong, he greets Sam by saying, "What's happening, hot stuff?" At dinner he tells the Bakers it was a "very clever dinner, appetizing food fit neatly into interesting round pie" and when told it was a quiche, he

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questioned, “How you spell?” Dong is shown confusing words such as saying he mows the lawn so that grandpa’s “hyena” doesn’t get disturbed when he meant “hernia.”

Interactions:

While Dong tries to communicate with the other characters as best as he can, their response is nothing short of mockery. When Dong asks how to spell the word quiche, grandpa Fred responds “you don’t spell it son, you eat it!” before erupting into laughter. Siblings Mike and Sara are shown holding back laughter as Dong mixes up his words and needs to be corrected. When found drunk on the lawn, grandpa tries to call Dong’s name while clapping as if trying to get the attention of a pet. The baker family’s last interaction with Dong included saying he’s “drunk as a skunk” and calling him a “scuzzbag”.

Dong is mocked in his interactions with other characters and also by the characters in his absence. After explaining to Mike that Dong is a foreign exchange student, Mike makes the remark that Dong is “totally bizarre” and hope the family “burns the sheets and mattresses after he leaves.” Sam walks in on this conversation and says that “there’s a very weird Chinese guy in Mike’s room.” Mike goes on to refer to Dong as “some China man named after a duck’s dork.” Throughout the film, Dong is referred to as “the Donger” or “Chinaman.” When opening the door for other school mates, they are seen asking each other “he speaks English, right?”.

However, even though Dong is used as a parody of Asian characters, it is important to note that these interactions can also be used to mock the Whiteness of the Baker family. The jokes being made at the dinner table not only poke fun at Dong’s otherness but also prompt the audience to mock, and sometimes buy into, the blatant racism and misdirected sense of cultural sensitivity of the Bakers. Both the portrayal of

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Dong and the Baker family are clearly racist, but the film presents this racist humour in a way that it is both called out and celebrated simultaneously.

Aside from the language and spoken interactions, I also took a look at how Dong interacted with the other characters through non-verbal cues. When asked to go to Sam's dance, a close up of her jaw dropping communicates her distaste for the idea. She then proceeds to leave without Dong and leaves him alone to fend for himself. Throughout the film, Dong's most notable companion is Marleen, a large breasted athletic girl who is a head or two taller than him. Dong is seen cuddling up with Marleen as she rests her head on him. Marleen is assertive as she pulls Dong closer to her in the car and leads the way to the party as Dong follows after her with his arms wrapped around her. As Marleen works out on an exercise bike, Dong is straddling her and when he is struggling to ride the bike after her, Marleen is seen lifting weights. Throughout the movie, we see other characters take the lead and Dong following them. One of the last interactions we see with Dong is how the Baker family kick him in the gut after finding him drunk on the lawn.

Technical:

The camera's point of view is mainly at a neutral level, facing Dong straight on and cropped to frame his upper half as he speaks. While at the dance with Marleen, the camera pulls back to show the difference in height between Dong and his partner who is resting her head on top of his as they dance. The night after the dance when Dong is found drunk on the lawn, the camera films Dong at a downward angle while the Baker family is shot at an upward angle. Dong is laying on the grass drunk and vulnerable as the Bakers question him about the missing automobile.

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The use of music in *Sixteen Candles* is extremely notable as it has been called out for being racist and adds to Dong's blatant otherness. Almost every time Dong's name is said, or he appears in a scene, he is accompanied by the sound of a gong being struck. Classic Chinese music plays as Dong eats a meal, drives a car, or does just about anything no matter how mundane.

Character Summary:

Long Duk Dong has long been an iconic role that serves as a benchmark for Asian stereotypes. His otherness has been turned into parody and comedic relief for other characters and the audience. When compared to the identified themes of masculinity, Dong goes against the norm in just about every way. Though there were not many indicators to discuss emotion and intellect, we can comment on Dong's strength, functionality, sexuality, and interpersonal relationship. Dong shows no indication of strength and is often painted as physically weak next to Marleen. He is also dressed in a way that is often descriptive of "nerd" or the unpopular crowd. As a foreign exchange student, Dong does not work or contribute to the family in any way. Sexually, Dong has a love interest in Marleen, but their relationship has them in reversed roles as she is physically larger and often in control of him. Finally, as demonstrated with Dong's relationship with Marleen, he is submissive and follows rather than leads. As found in the literature review, Asians were included in Hollywood to the extent that they conformed to the role of "the buddy", "the nerd", "the sidekick". The role of Long Duk Dong exemplifies many themes typically written into the narrative of an Asian male character and contradicts common indicators of the hegemonic masculine norm. This characterization of an Asian man has become a cultural reference for producing and

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interpreting Asian character in subsequent films and other cultural texts for all Asian characters and stereotypes to follow.

5.2 Joy Luck Club

Released in 1993, *Joy Luck Club* was the film adaptation of Amy Tan's 1989 international best-selling novel by the same name. The film is most notably referred to as the first major Hollywood production with a cast that is predominantly Asian.

Narrative:

Every male character featured in *Joy Luck Club* held a supporting role. The film followed the stories of four different Asian women and their daughters. Though men were featured in parts of these women's stories, they only held minor roles.

Out of the six male characters examined in this film, two of the men were White. Rich Schields is the fiancé of Waverly, daughter to Lindo. Rich attends a dinner with Waverly's family and embarrasses himself due to his ignorance of Chinese culture. However, he wins the family over eventually and is seen again at the end of the movie during June's goodbye party. The other White male character in the film was Ted Jordan, husband to An Mei's daughter, Rose. Ted and Rose's relationship starts good, but slowly falls apart as Ted takes the lead in all the decision making and Rose quietly follows in complete submission. Eventually Ted asks for a divorce, but Rose finds her voice and stands up to him. The couple works it out from there and we see them back together at June's party.

With the exception of Harold, the other male characters exist in the form of flashbacks and are of Chinese descent. The first character we meet is Huang Tyan-Yu who is Lindo's first husband. Lindo and Huang are promised to each other through a

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matchmaker and are wed at the young age of fifteen. They acted more like siblings than a couple and Lindo eventually found freedom by making up an elaborate story that helped get her out of her marriage. The next character we meet is Lin Xiao who is Ying Ying's husband. He is a flirtatious and handsome bachelor who Ying Ying marries and with whom she has a child, but he eventually cheats and becomes abusive. The next character we are introduced to is Harold Livotny who is the husband of Lena, Ying Ying's daughter. Harold believes that even though they are joined in love, to keep that love pure they need to keep their finances separate. He keeps track of everything and splits it evenly, but the split is not really even and makes Lena feel powerless. After a heartfelt talk with her mom, Lena eventually leaves Harold and is seen at the end of the film with new boyfriend. Finally, the last male character in the film is Wu Tsing, the husband of An Mei's mother. An Mei's mother was the fourth wife to this wealthy merchant. After being spotted at temple, Wu Tsing and his second wife invited An Mei's mother over for a game of mah-jong. Wu Tsing then came in during the night and raped her resulting in a son. After An Mei's mother commits suicide, Wu Tsing reveres An Mei's late mother as he was a fearful man and promised to treat her memory and her children as if she were his only wife.

An interesting initial observation that is worth noting at this stage is that both of the White male characters, even as minor characters, find happy endings and reappear at the end of the film while the narratives of all of the Asian male characters end in tragedy and they are never seen again.

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Visual & Language:

Aesthetically, all of the men are well dressed. Outfits of choice range from traditional wear to suits. All of the male characters look well off, clean cut, and educated or in a position of power.

When it comes to the language of all these men, they perform their masculinity in a way that asserts their dominance as the male. Huang, Lindo's young husband, greets her their first night by saying to her "I am the husband. I make all the decisions... you sleep on the floor. Do it, do it now." While at Lindo's family dinner as Waverly's guest, Rich tells Lindo her dish needs some soy sauce and proceeds to dump sauce all over her dish without waiting for a response. When courting Ying Ying, Lin Xiao obnoxiously cries out "watermelon" and makes a big scene before simply slicing the melon in half. After pushing Ying Ying to the ground Lin says, "look at you. Disgusting. You make me sick" and when Ying Ying breaks a plate out of anger, Lin commands her to "clean up this mess. Do you hear me?" While talking to Lena, Harold is constantly condescending such as asking her "what, you don't have enough?" referring to her half of the dinner bill. He goes on to make remarks such as "Lena, when you buy charcoal you have to buy lighter fluid. Don't you know that yet? Do I have to remind you every time?" and declaring the end of a discussion even if Lena wasn't finished speaking. When Ted meets Rose for the first time, he makes the first move by introducing himself and asking to borrow her school notes. When she meets his family and is being questioned by his mother, Ted intervenes and tells his mom, "I always knew you were a jerk, but shit this is the first time I've ever been ashamed of you ... I'm sorry mom but you've made a fucking asshole of yourself in front of the woman I love. We're outta here." Finally, we have Wu

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Tsing who comes into An Mei's room in the middle of the night for sex. When An Mei protests because her child is with her, Wu Tsing tells her to either send the child away or let her watch.

All of the male characters are shown taking charge and speaking their mind. They are aggressive and condescending towards their female counterparts whether it be using profane language or giving out commands.

Interactions:

Starting with our two White male characters, Rich and Ted. Waverly brings Rich home to meet her family and tries to win her mother over by showing Lindo that Rich gifted her a fur coat and expressing how Rich is the love of her life and treats her like she is perfect. Rich comes to dinner and finds himself out of place and acting in a way that receives looks of disapproval and judgement from Waverly's family.

One of the most prominent aspects of Ted's relationship with Rose is how she loses her voice and does everything in her power to make Ted happy. Even after being estranged, Rose still baked Ted a pie to which her mother, An Mei, remarked that Rose continued to beg for him as if she wasn't worth as much as he was. Rose waits on Ted hand and foot to the point that she automatically bends over to clean up some wine he spills at an event and stands quietly at his side as he networks with others.

Moving onto our Asian characters, Huang Tyan-Yu is a spoiled child that doesn't actually have much time on screen. Lindo, his new wife takes the blame for everything and Huang holds no fault in the eyes of his family. In contrast to Huang, we see quite a bit of Lin Xiao and how he interacts with his wife Ying Ying and others. Girls are continuously flirting with Lin Xiao who cheats and abuses Ying Ying and doesn't come

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home for days as he pursues his other conquests. Ying Ying states, “I knew what kind of man I had married, happiest when he was cruel”.

Harold is the only Asian male we see in the present day and not just in memories or flashbacks. Harold creates an unfair system of tracking finances with his partner Lena who he consistently brushes off and doesn’t listen to.

Finally, we have Wu Tsing who briefly appears within the retelling of a story that involves his relationship with An Mei’s mother. The only interactions we really see with Wu Tsing is how he forces himself on An Mei’s mother the first night, when he wakes her up in the middle of the night after An Mei comes to live with them, and in temple after the passing of An Mei’s mother.

Technical:

The point of view in *Joy Luck Club* is usually a neutral shot with close ups of the characters. There was never an instance where the camera faced the men at a downward angle, but there were times that the camera framed the men from a lower angle which added to their position of power. We see this use of an upward camera angle when Wu Tsing stands in the dark and wakes An Mei’s mother up for sex. When Ted spills wine and Rose bends down to clean it up, the camera is capturing Rose at a downward angle and shows Ted looking down at her from an upward angle. This use of camera angles and positioning further demonstrated the power dynamic within the relationships. We see this same use when Ying Ying is on the floor after being pushed down and Lin Xiao stands before her looking down. The camera also shows Lin Xiao at an elevated angle when he first appears on screen to establish his authority from the very first moment.

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I found that the main use of music in this film was to add suspense or emotion such as having thunderstorms in the background as Lindo's mystery husband walks up to her for the first time. We then discover he is only a child like her, but the use of sound made his entrance ominous and powerful. There was jazz music playing in the background during some of the fancier business events that we see Ted and Rose attend that provide a classier and more upscale feel. Chinese music is playing in the background as Ying Ying and Lin Xiao enter a banquet hall. Perhaps the use of Jazz and American music and Chinese music is a sonic cue to indicate the cultural identity of the characters. There is not too much use of music and sound, but when it was used it emphasized the feeling in that moment or set the tone for the scene.

Character Summary:

All of the male characters regardless of ethnicity adhere to a number of the traits that have traditionally gendered as male. Physically, all of the men are presented as clean, groomed, and well off. According to Kimmel's (1994) three archetypes of masculinity, the white men in *Joy Luck Club* most closely resemble the genteel patriarch known for his power, elegance, and sense of ownership. Rich and Ted are put on a pedestal and praised by their partners. In comparison, the Asian men of *Joy Luck Club* more closely resemble the heroic artisan known for brute strength and independence or the marketplace man known for wealth and power.

One huge difference we see in the men of *Joy Luck Club* compared to Long Duk Dong in *Sixteen Candles* is their sexuality. Though Dong had a love interest, he was portrayed in a way that emasculated him and made him dependent on his female counterpart while he followed submissively. In contrast to Dong, all of the men in *Joy*

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Luck Club are assertive and dominant with the female characters following them. In many cases such as Lena with Harold or Rose with Ted, the women lose their voice and follow their partners quietly. In more extreme cases such as Wu Tsing and Lin Xiao, there were multiple women who were being pursued or physically abused as they existed only as objects to these powerful men. The men had all the power though it was projected in different ways, including treatment of a woman as a “princess”, seducing and making women fall in love the male character, and exercising total control over the woman’s happiness.

Emotionally, the men showed little affection. With the exception of hand holding or the occasional kiss there was no other demonstration of emotional vulnerability which is very in line with the age-old belief that men should be in control of their feelings.

Though all the men showed similar traits overall, there was still a difference in the depiction of the Asian male characters compared to the American men. Ted and Rich, the two White males, were portrayed in a way that suggested they were rescuing their partners. In the end of the film, we see both Ted and Rich are still around and happily in love with their wives.

On the other hand, almost of the Asian men were painted as villains. Huang was just a child, yet he was coddled by his family which forced Lindo to marry him and bare his children. Lin Xiao was a violent, abusive womanizer who treated Ying Ying like an object. Harold was condescending and degrading while being completely unfair in how the relationship’s responsibilities were being split up with Lena. Wu Tsing was a rapist who had many wives and drove An Mei’s mother to the point of suicide.

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The narratives taken up by the Asian male characters of *Joy Luck Club* and traits they've demonstrated throughout the film do in some regards stray away from the stereotypes embodied by Long Duk Dong in *Sixteen Candles*. Instead, the male Asian characters in *Joy Luck Club* were strong, powerful and in control – all attributes of hegemonic masculinity. This film was a milestone for Asian American culture with the sheer amount of Asian representation put into the spotlight for the first time. Prior to this film, Asians were left out of the conversation entirely, but this film allowed Asian stories and faces to be showcased and acknowledged.

5.3 Crazy Rich Asians

Crazy Rich Asians was released in 2018, based on Kevin Kwan's best-selling novel by the same name. The film was met with worldwide acclaim, being the first major Hollywood production in 25 years since *Joy Luck Club* that features a predominantly Asian cast. The film gained a lot of media attention and put the focus back on issues of representation and Asian identity in film.

Narrative:

Right off the bat, there is an Asian male in a protagonist role. While many still hold supporting roles, the character of Nick Young is in the spotlight and integral to the story of the overall film. He is the boyfriend turned fiancé of female lead Rachel Chu and the film's overall plot revolves around him and his family. Even though the other characters are all still supporting roles, many of them still had a substantial amount of screen time compared to some of the characters discussed in previous sections of this paper.

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The film begins in New York where Nick and Rachel are residing. Nick is asked to be best man at his best friend Colin's wedding and travels with his girlfriend Rachel to Singapore where the wedding is to be held. The film introduces groomsman Bernard Tai, who is loud and obnoxious and plans an over-the-top bachelor party for Colin. Eddie Cheng is Nick's cousin from Hong Kong. He works in finance, has a wife and three boys, and is consistently shown to be focused on popularity and reputation. Another cousin of Nick, the self-proclaimed "rainbow sheep of the family" is Oliver T'sien. Oliver is the flamboyant and queer cousin who befriends Rachel and assists her throughout the film. Yet another cousin is Alistair Cheng from Taiwan. Alistair is the character we see the least and rarely speaks, but he works in film and is bankrolling movies starring his actress girlfriend Kitty Pong. The final male character I discuss in this film is Michael Teo, husband of Nick's cousin, Astrid. Michael is a former army captain and is now the CEO of a start-up. Like protagonist Rachel, Michael is one of the few characters we meet that is not born into wealth like the Young family but is married into it.

As previously mentioned, the male characters in *Crazy Rich Asians*, seem to have more involvement in the main plot and their characters are more fleshed out than the characters of other films such as *Joy Luck Club*. There is more emphasis on these characters and though some of them are still minor small roles, they seem more complex as the audience learns more about their background and their own stories within the larger film plot.

Visual & Language:

From the first moment we meet the protagonist, Nick Young, he is wearing a suit with his hair styled neatly and accessorized with luxury goods and global brands (e.g.,

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with an iPhone which we see him use to call his mother). Throughout the film, we see Nick at a number of events always dressed in fine suits, button ups, and trousers.

All of the other male characters introduced throughout the film have a similar look as Nick – always presentable, clean-cut, and often wearing suits or button ups with trousers. The same level of opulence represented in their attire is also seen in the environments or settings of film. The first time that groomsman Bernard appears in the film, he arrives to Colin's bachelor which starts at a hangar with multiple luxury cars, before the boys move to a party on a boat via private jet. When we see Bernard again at the wedding, he is seen in an ornate black and gold printed suit with a colourful bowtie to complete his look. When we meet Eddie, Nick's Hong Kong cousin, he is shown having his family's photo taken for Vogue. The shoot is taking place inside a luxurious home with maids running around. Alistair is introduced while on set of a movie, sunglasses on and watching the shoot comfortably from his chair. All of the men come together multiple times throughout the film at elaborate family parties and Colin's wedding where they are all dressed impeccably.

The film often presents Asian male bodies in a sexual way. In previous films, Asian male bodies are depicted as feminine and weak or not really shown at all. In contrast, there are scenes in *Crazy Rich Asians* wherein male bodies are placed in the spotlight and female characters interact with them in a sexually charged way. During their first morning in Singapore, Nick climbs out of bed shirtless and the camera pans over his sculpted body (e.g., toned abs). Rachel lowers her glasses and looks at Nick in a suggestive manner before he climbs back into bed to kiss her. The film introduces Michael, Astrid's husband, as he is getting out of the shower. Before his face is shown

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for the first time, the camera focuses on his torso, highlighting his abs and other muscular body parts. This portrayal of the Asian men as desirable, sexual, and popular is a different narrative than we've seen in the past where there was no way Asian men could be seen as sexy and instead are portrayed as weak and pitiful.

Another notable difference is the male characters' use of language. Nick and other male characters in *Crazy Rich Asians* stray away from the stereotype that Asian men are soft spoken and submissive or the expectation that men in general should not be expressive of their emotions. Instead, these characters speak their mind and are not afraid or ashamed to be expressive. These emotions range from expressions of love, sarcasm, teasing and name calling, and occasionally anger. Different sides of these characters are introduced to the audience at different points in the film, which helps these characters become more three-dimensional.

Throughout the film we see Nick interact with Rachel and openly express his adoration by telling her things like "I think it's about time people met my beautiful girlfriend" or "I think I've just fallen in love with you all over again." Colin is also seen expressing himself emotionally as he makes a toast to Nick by saying "to my best man, Nick Young, who can't fight for nuts, but will always have your back!" Colin pokes fun at Nick jokingly, but the intention of his words was still an expression of appreciation. Oliver is another character that is quite open in his expressions of love and kindness as he befriends Rachel and assists her throughout the film. Oliver says that he is one of the poorer relations in the family but is always willing to help out or make himself useful in whatever way he can.

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In contrast to the loving expressions of Nick, Colin and Oliver; Bernard is a lot less openly loving and shows more of a fun and extravagant personality. Bernard is a lot more vulgar in his word choices, but we can still see he cares through his actions as he throws this elaborate bachelor party for Colin and there is still sentiment behind his words. Though his words are aggressive, Bernard is still there for Colin and goes to great lengths to throw him a party and make sure he has a great time.

The final three characters, Eddie, Michael, and Alistair; though secondary characters still demonstrate some sort of emotion throughout the film. Further details of their interactions can be found in the appendix.

Sixteen Candles' Long Duk Dong was turned into parody where everything he said resulted in laughter or mockery. The men in *Joy Luck Club* had very limited lines, but in the instances they did speak, all of the men embraced the commanding, dominant expectations of traditional masculinity. They gave out orders, were condescending, and were never emotionally intimate or vulnerable. The most significant difference in *Crazy Rich Asians* in regard to language is the construction of Asian male characters as emotionally expressive. There are many times throughout the film where these male characters openly express their love and gratitude for their family, significant others, and even to each other. The men express their joy, anger, sadness, confusion, and a wide variety of different emotions that we have previously not seen in the other films.

Interactions:

Beginning with protagonist Nick Young, the way others interact with him again echoes the level of respect and desire they have for him. At one point, Colin says to Nick: "you're Nicholas Young, you're untouchable." When discussing Nick's planned proposal

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to Rachel, Colin goes on to say to Nick that “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’s going to accept anything less than that?” This line goes to show the expectations and amount of responsibility people attribute to Nick. When Rachel tells her friend Peik Lin and her family that she’s dating Nick Young, the whole room stops and stares at her. They tell her that “the Youngs are like royalty”, “these people aren’t just rich okay, they’re crazy rich” and explains that “the Young family, they’re old money rich. They had money when they left China in the 1800’s ... now they’re the landlords of the most expensive city in the world”. After befriending Oliver and asking him why everyone is staring, he explains to Rachel that she “ nabbed the crown prince. Nick is Ah Ma’s favourite, in line to inherit everything”. Nick’s prestige and reputation in society is well known and everyone speaks of him with very high regard and knowledge.

Similar to how Peik Lin and her family describe Nick’s family as “crazy rich”, they explain to Rachel that Colin’s upcoming wedding to Araminta is “the wedding of the century”. Living it up in all his wealth is Bernard who adores the excess that comes with money and status. Bernard seems to walk around throwing his wealth around, quite literally as he is shown throwing bills in the air while in the company of pretty women. Eddie, concerned only with his reputation and status, is often shown posing for cameras or trying to construct the perfect image to be capture.

Oliver is quick to befriend Rachel and Peik Lin as he praises their fashion sense and gives them many compliments. Even upon first meeting, Nick runs off but tells Rachel she is in good hands with Oliver. There is a level of respect for Oliver from

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family and friends as he is trusted to get things done and often to go-to person when help is needed.

Michael is one of the only characters shown working a full-time job and he happens to be CEO of technology company. After cheating and separating, Astrid tells Michael off one final time by telling him, “you’re a coward. You gave up on us, but I’ve just realized – it’s not my job to make you feel like a man. I can’t make you something you’re not”. Astrid’s statement echoes the traditional expectations of men being strong and dominant. Rather than facing their problems head on, Michael turned his back and as a result she calls him a coward. Earlier in the film we see Astrid ask her house keepers to hide her expensive jewellery before Michael is home, perhaps to protect his ego as he has shown that he is insecure about not being the dominant figure and breadwinner in the relationship.

The character with the least screen time and character development is Alistair who is shown either relaxing with his arms around pretty girls or engaging in public displays of affection with his actress girlfriend.

The interactions with all the male characters are quite varied as some are highly trusted and respected, others are referred to as jokes, and there are even a couple that are put down. This variety of narratives and plots shows off a wider range of personalities and stories that Asian men can portray. Unlike the one note stereotype of the “sidekick” or “nerd” that is always willing to help, these characters have more depth and are multiple, different character types in the script.

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Technical:

The point of view for all male characters throughout the duration of the film remained neutral, facing the characters head on. The one instance where an upward angle was used was when all the men entered Colin's bachelor party together and were shown in a wide shot from a lower angle looking up. This moment marked the arrival of the guests of honor and that level of prestige was amplified through the use of this angle. The guests were here to celebrate with Colin so putting him and his whole party on higher footing demonstrated that difference in importance during that situation.

The music used throughout the film was primarily written and performed by Chinese artists. The film's version of "Yellow", originally sung by Coldplay, was performed by Katherine Ho entirely in Mandarin. Coldplay was actually not interested in licensing their music for a movie until director Jon M. Chu wrote a personal letter to the band. Chu explained in his note that before hearing Coldplay's song, he had a complicated relationship with the colour yellow. A colour that was used as derogatory and hurtful was for the first time in Chu's life, a term that was described as beautiful. He writes in his letter "it described the colour in the most beautiful, magical ways I had ever heard: the colour of the stars, her skin, the love. It was an incredible image of attraction and aspiration that it made me rethink my own self-image (J. Chu, personal communication, December 8, 2017). Overall, the use of music within the film has a greater symbolic meaning through the purposeful use of Asian artists and language. Representation takes many forms in this film from cast and crew to storyline and music is another area where for one of the first times in a major Hollywood production that Asian artists and works are put in the spotlight.

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Summary:

Crazy Rich Asians was a milestone in modern day cinema as it was the first all Asian cast in a quarter of a century. Not only was Asian representation put at the forefront of a major Hollywood production, but Asian men took center stage within this film. The male characters in the film were integral to the story and performed a range of Asian masculine identities. The stereotypical nerdy, weak, side kick seen in *Sixteen Candles*' Long Duk Dong seems like a stranger in some respects in comparison to the modern film roles Asian men have stepped into.

Whereas Dong was constantly covered up in sweater vests and layers of clothing to hide his petite frame, the men in *Crazy Rich Asians* are toned and their strong bodies are highlighted. Not only do we see their bodies, but women are shown to have a desire for them in a sexual manner. The Young family as a whole comes from great wealth so almost all of the men are extremely well off and able to take care of their families without a second thought. The one male who is not the family breadwinner is Michael who feels inferior and insecure over his wife Astrid's great wealth. One aspect of Hollywood portrayals of Asian masculine that has not changed throughout the multiple films analyzed in this project is the idea that the man should be in charge, which entails being the breadwinner as well as the leader in the relationship. Long Duk Dong was submissive and let love interest Marleen take the lead, so he was mocked as his relationship dynamic, wherein the female is the dominant partner, made him weak and a joke. We see the same narrative in *Crazy Rich Asians* as Michael is ashamed of his wife having more financial power and is threatened by her. He feels that he is never enough to catch up with her and their dynamic is much like the one Dong was ridiculed for.

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One of the most noticeable differences between *Crazy Rich Asians* and the other two films is the level of emotion and vulnerability displayed by the male characters. Within hegemonic constructions of masculinity, men are not supposed to cry or to be emotionally open. We see the men of *Joy Luck Club* take on that expectation as they say very little if anything at all about their emotions and always have the upper hand. They are condescending and commanding of their female partners and even if their partner is being vulnerable, they do not open up. However, in *Crazy Rich Asians* we see characters like Nick and Colin openly express their gratitude, love, and other emotions. The men embrace, show public displays of affection, and the audience even sees them cry.

6. DISCUSSION

6.1 Limitations of Research

Before jumping into major themes and findings, it is important to acknowledge the limitations of this research. This research was based on only three films from three different years, though the films were decades apart it by no means covers all of film history. This is an extremely limited research pool for a short paper and is confined to the categories of coming-of-age films and romantic comedies. The analysis focuses exclusively on Hollywood movies so results and themes found may not apply to other ethnic groups, film genres, or periods in time. The research was focused on Asian representation, yet the only ethnicities studied were East Asian, primarily Chinese. My conclusions about stereotypes and the depiction of Asian masculinities may not be the same if we were looking at other ethnic groups in Asia. Much of these observations were also based on my own personal interpretation of what was happening in the films and those observations can differ based on the audience's life experience, upbringing, and perception. Finally, observations were made based on the films alone with little research of external factors such as changes in the media landscape as a whole or advancements in representation of film staff, writers, etc. This research is further limited by analyzing only what is being portrayed on screens when there are so many other considerations that could be studied. Though this research has important observations and points, it is only one small section of a larger discussion on gender, power, and representation within media.

6.2 Major Themes and Observations:

The following section highlights some of the major themes and observations I have made through the analysis of the three films. These observations include any significant points of similarity or differences that I believe are worth noting.

Narrative

Out of fourteen male characters analyzed across three different films, only one of those characters held a protagonist role. Nick Young in *Crazy Rich Asians* was the movie's leading man while every other one of the analyzed characters played a minor/supporting role. Certain characters such as *Sixteen Candle's* Long Duk Dong or *Crazy Rich Asian's* Alistair Cheng would arguably not have impacted the main plot of the film at all had they been removed entirely. However, while on the topic of character plots I do feel that the narratives of Asian male characters have changed. Long Duk Dong in *Sixteen Candles* was ridiculed, and his otherness used as comic relief and parody. Dong fit perfectly into the mold of the stereotypical "Asian nerd." From his centre parted hair and sweater vests to the way he butchered catch phrases that received looks of confusion as a result. We see Dong as a submissive, weak figure who is treated like someone who obviously deviates from hegemonic masculinity. The men in *Joy Luck Club* differ from Long Duk Dong's character as they are portrayed in a way that is more in line with what Western standards of masculinity. All of the men, regardless of race, take up the role of head of house and become a dominant figure in their relationships. The audience does not see many dimensions of these characters but sees them asserting their dominance as "the man" in a way that conforms to hegemonic norms. Whether it be how Harold condescendingly asking if Lena has enough money for dinner, how Huang Tyan-Yu

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commands his match maker wife Lindo to sleep on the floor, or at an extreme level how Lin Xiao abuses Ying Ying and Wu Tsing rapes An Mei's mother. The narratives of these men in *Joy Luck Club* are not extensive as they are not focus of the film, but we have moved away from the pure mockery and parody we see in *Sixteen Candles*. The most significant difference, however, is in regard to the contemporary film *Crazy Rich Asians*. For the first time, there is an Asian man in a leading role and even though all the other characters are supporting roles their plot lines are more extensive and varied. The men in *Crazy Rich Asians* are not simply a joke used for humour like Long Duk Dong or short cameos where they assert their dominance like the men of *Joy Luck Club*. There are more in-depth narratives present in *Crazy Rich Asians* as the audience learns a lot about all characters, even those that are only minor roles. These men are not identical versions of the Asian man as we've seen in the past, but actually show the audience different masculinities and how their characters are unique and complex. For example, Nick is the highly popular and respected golden child, Oliver is the queer fashion loving friend, and Bernard is loud and obnoxious. The characters are more three dimensional, fleshed out, and each have their own story that is being told or at least introduced. Asian men are no longer just background noise or details but are slowly making their way into the spotlight and telling their own stories.

Body Standards

The next major observation is surrounding male body standards and the what is stereotypically portrayed as the masculine ideal. Asian men in Western media are often emasculated and painted as unattractive, sexless beings. This portrayal is the complete opposite of what hegemonic masculinity has told men that women want and what they

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should look like. Unlike the depiction of Asian men just described, the Western ideal for men is one that is tall, toned, broad, and physically fit. Research shows that similar to how women always want to lose weight and be skinnier, men want to put on muscle and appear larger as that is what they believe women are attracted to (Pope, Gruber, Mangweth, Bureau, deCol, Jouvent, and Hudson, 2000). Though the expectations and standards have stayed the same, the main difference as exemplified in the analysis of our film characters is how Asian men's portrayal has changed. Long Duk Dong in *Sixteen Candles* is a clear example of the stereotypical Asian man as he never showed his bare body and was always covered up by layers of clothing. He was small, skinny, and scrawny. There were also scenes where his tall and buff love interest Marleen was vigorously exercising, and Dong was struggling to keep up. That contrast in physical ability further emphasizes how Dong is tiny and weak and that aspect of his character is turned into a joke.

The men in *Joy Luck Club* also don't show off their physiques, but there is more female interest as all of the characters have partners. However, you can see the difference in physique of those who have multiple "conquests" and interested parties versus those who do not. Wu Tsing has multiple wives who he has raped or forced himself onto, Harold is with Lena and the only time we see him on screen is fighting with her, and Huang Tyan-Tu is a child. These three Asian characters have arranged, multiple, or failing relationships and in terms of appearance they deviate from hegemonic masculine norms as they are chubby with receding hairlines. Lin Xiao on the other hand is tall, slim, and all around the most conforming to hegemonic masculine ideals as he is portrayed as a fit Asian male. Not surprising, women seem to find him attractive and he pursues many

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of them regardless of the fact he has a wife and child at home. Though Lin Xiao does not satisfy all the norms associated with the ideal man either, he comes the closest out of the Asian male characters and he is also the character with the most popularity among the other sex.

Crazy Rich Asians has multiple scenes where the male body is actually the focus with close up shots of torsos or the actors appearing in nothing but a towel or shorts. The Asian men in this film are significantly more exposed than in previous films and adhere more closely to hegemonic ideals of the male body. Protagonist Nick Young is tall, clean cut, toned with visible abs and muscles. He appears a number of times shirtless throughout the film and when he is clothed, they are usually fitted to his body and compliment his physique. When the audience is first introduced to Astrid's husband Michael, his entire introductory scene consists of him getting out of the shower with close ups panning across his body, still wet from his shower. Michael is also tall, very fit, with pronounced abs which corresponds to the fixation on muscularity in hegemonic masculinity. Not every male character is portrayed this way, but a larger proportion of the Asian male characters do tend to be constructed this way in comparison to older films analyzed in this study. With Asian male characters and actors increasingly making their way into the Hollywood spotlight, the bodies of the selected actors seem to adhere more to what society has told us is the ideal for men.

Sexuality and Desire

Building off the previous observation that Asian male bodies are becoming more adherent to traditional Western standards of beauty, Asian bodies are also becoming more sexualized. The age-old stereotype of Asian male bodies is that they are soft, feminine,

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weak, undesirable, and essentially sexless as they are never the love interest. Often taking on the role of the sidekick, Asian men were never central to the romantic narrative of Hollywood films. While they could be a companion to a white female love interest, the Asian male never “got the girl.” Instead, the flaws of Asian men were highlighted, and men were painted as lacking any sense of sex appeal or romantic desire from their white female counter parts as they never showed signs of lust or anything beyond friendship (Walzem, 2019). Mainstream media portrayed Asian men as completely undesirable in a romantic way.

We see this stereotype in *Sixteen Candles* as Long Duk Dong has a relationship with Marleen, but she is portrayed in a humorous way that pokes fun at Dong. Marleen is significantly taller than Dong, often shown working out or dragging Dong along behind her. In comparison, Dong appears tiny and weak. Marleen essentially takes on the assertive and strong role that is traditionally expected of the man in the relationship leaving Dong to take on the role of the submissive female. Not only is Dong as the “weird” foreign man made to appear weak and undesirable, but the traditionally accepted norm of the dominant male and submissive female is reinforced by using Dong and Marleen’s relationship dynamic as parody.

Joy Luck Club has more sexually suggestive content, however many of those scenes are based on the premise of arranged marriage or rape. There is still a lack of real intimate, romantic connection throughout the encounters. We do see some public displays of affection from the two white male characters, Ted and Rich. Lena and Waverly, their partners, go on to romanticize Ted and Rich by describing the way they make them feel perfect and treat them like princesses. The audience sees no such praise for the Asian

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males by their respective partners. Many of the pairings we see throughout the film are failing and forced so there is not much sexual attraction demonstrated within the relationships. Outside of the relationships the only character who is painted as desirable is Lin Xiao with the plethora of women who seem to throw themselves at him and whom he pursues.

Crazy Rich Asians not only highlighted Asian male bodies, but there were positive reactions from the opposite gender. Almost all of the male characters are either in relationships or have an entourage of females around them at all times showing them attention. This level of desire is very different than what we saw demonstrated through the relationships in *Sixteen Candles* or *Joy Luck Club*. With an all Asian cast, the film also normalizes these relationships as it isn't just the token minority couple as we see in some television series or other films. However, now that Asian men are presented in a more sexualized and desirable way, it would appear that the traditional Asian stereotype was only able to be surpassed by adhering more to Western ideals of masculinity. If the characters in contemporary film still looked and acted like Long Duk Dong in *Sixteen Candles*, would any romantic relationship exist or be taken seriously by an audience?

Emotion

One of the corner stones of hegemonic masculinity is the belief that showing emotion makes you less of a man. Boys are taught that "men don't cry" and must always be in control of their emotions. A huge shift I saw throughout my film analysis was how the expression of emotion changed. Long Duk Dong in *Sixteen Candles* only had one real emotion and personality as he was always depicted as being an obliviously happy and carefree guy. His character within the film was built as parody so we don't really see

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Dong as more than a punchline and his character lacks depth. The men in *Joy Luck Club* did not get too much screen time, but when we did see them on screen the emotions highlighted were often neutral or anger. The two non-Asian males, Rich and Ted, showed some level of affection toward women in the form of hand holding or kisses, but that is as far as the intimacy goes. The Asian men in the film were normally condescending, abusive, and asserted their dominance through violence. There was some emotion shown, but they were negative emotions that perpetuate the belief that men need to be in power and the dominant figure in a relationship.

The key shift is noticeable when focusing on the characters in *Crazy Rich Asians* as the men in this film show a wider variety of emotions and have moments of open vulnerability that were previously not seen in relation to Asian males. Throughout the film we see characters such as protagonist Nick Young openly express love and affection to the people in his life such as his girlfriend Rachel Chu or his grandmother. At his wedding while watching the bride walk down the aisle, Colin is shown openly crying as he is overwhelmed with emotion and seems to be unable to hold it back. Not only do the men show emotion towards the opposite gender, but we see expressions of love and appreciation towards their male friends as well. Emotions such as anger and frustration are still present, but the context generating these negative emotions is also different. For example, Michael feels insecure and inadequate, so he lashes out and hurts Astrid. However, this anger is not intentionally malicious as seen in *Joy Luck Club* where men such as Lin Xiao seem happiest when they are cruel and purposely inflict physical and emotional harm without any regard for others. The emotional range we see the men of *Crazy Rich Asians* go through includes anger, pain, and sadness to love, joy, and pride.

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This open expression of emotion differs significantly from male characters in films of previous decades.

Self-worth and Power

Finally, the last major observation is that even though there has been some change in the expression of emotions and perception of Asian bodies, a lot of the actions of our male characters and their self-worth are still being tied to their relationship with power. Self-worth refers to how the characters seem to feel about themselves and also how others value and treat them as communicated through the actions of others.

Long Duk Dong is rendered basically powerless and nothing more than a joke. The dynamic of his relationship, his use of language, his physical appearance, and all the other key elements analyzed come together to create a character that defies all the traditional norms and expectations of Western masculinity. He doesn't adhere to what the ideal man is described to look like, he doesn't contribute to his household as the breadwinner or in any real way, and within his personal relationships he is submissive and weak. As a result, Dong is laughed at, bullied and though he may be oblivious to it, the audience knows his character is used as parody and has no sense of power. He is ridiculed instead of respected and treated as an outsider in every possible way.

The men in *Joy Luck Club* show their power through acts of violence, control, and aggression. Most of the male characters in this film come from affluence and are able to provide for their families. Some of these men use their wealth and physical ability to create relationships through arranged marriages, both physical/mental abuse, and even rape. In every relationship shown on screen, the men take on a dominant role as the providers for the household, the ones with familial prestige and reputation, or even just as

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good-looking individuals that have many female “conquests.” They are afforded power through their positions in society and their wealth which they use to control their relationships. The men have a certain level of power as they satisfy some of the traditional expectations of men, but much of it is still done through force or driven by fear and aggression.

Given the patterns displayed in previous films, *Crazy Rich Asians* is interesting as we see both sides of the spectrum in Asian male characters: those who command respect and have power as well as those who do not and lack of self-worth. Much like *Joy Luck Club*, all of the men come from affluence and have money. This wealth affords our characters with fancy attire, services such as private planes and giant mansions, as well as the ability to provide for their families and contribute. Many of the characters also adhere more to the hegemonic ideals of masculinity in their physical appearance and have partners who affirm their desirability. Unlike the aggression and force we see in *Joy Luck Club*, the men in *Crazy Rich Asians* are further empowered as their partners and friends are willing to satisfy their requests or go along with them willingly, not under duress. There is no force needed as these men bring so much value to the table already as wealth, physically attractive, and dominant leader figures. Women and other characters are eager to be involved with these characters as they are widely known and respected. The one character that differs from this narrative is Astrid’s husband Michael Teo. Unlike the other men, Michael was not born into the Young family and doesn’t have the wealth, reputation, or the connections everyone else has. Even though he has the physique that attracts others, his partner Astrid is the dominant figure in their relationship in terms of

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wealth and reputation. This lack of power leads to insecurity, resentment, and the even end of the relationship

Overall, much of the interaction between the male and female characters still stems from the concept of hegemonic power. How they see themselves and their actions as well as how others see them and treat them are tied to how well they satisfy hegemonic expectations of masculinity. Those that satisfy more of the traditional expectations of what it means to “be a man” seem to have more power both in how they feel about themselves and how others treat them.

7. CONCLUSION

By critically analyzing American films with Asian characters and/or Asian focused narratives over time and connecting my findings to theory presented in my literature review, I hoped to see if society's expectations for masculinity were changing or if the stereotypes are continually being reaffirmed and the impact this is having on our construction of self and judgement of others. Overall, I would say that there is an increase in representation on screens from having a single Asian character in *Sixteen Candles* to an entire Asian cast in *Crazy Rich Asians*. However, though the quantity of Asian representation we see has increased, the characterization of Asian characters is becoming more adherent to hegemonic norms of Western masculinity. I hope the research within this MRP sparks a larger discussion surrounding representation and media and acts as a starting point for further exploration and discover. This study aimed to broaden the research where race and gender intersect, but there are many factors that have not been considered that can be explored in further study. Suggestions for future study to expand on this research include, but are not limited to:

- 1) "Flower boys" and the rise of Korean pop music and idols. How a concept of soft masculinity has taken the world by storm in the form of androgynous style, feminine characteristics, and a huge female fan base. How has the performance of masculinity and expectations for what is considered attractive in males different in this space of Korean pop culture. How has the spread of this phenomenon affected Western standards and expectations of masculinity?
- 2) Different Asian cultures and their representation in film. The majority of American films encountered in this study only represented Chinese culture,

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but what about all the other cultures and social groups that also fall under the term “Asian”. Does one group get represented more than others and what are the differences in the portrayals of these groups?

- 3) Expand the timeline and scope. Three movies over the course of forty years is barely even scratching the surface. To get a better idea of how gender performance and expectations have changed, the cinematic repertoire needs to be expanded and more films need to be analyzed. Additionally, a more varied range of perspectives and voices can be involved in the analysis process to provide more dimension to a very opinion-based study.

This MRP explores the intersection of race, gender, and power in American media. The analysis of Asian male characters in *Sixteen Candles*, *Joy Luck Club*, and *Crazy Rich Asians* starts a conversation about Asian masculinity and narratives. This research utilizes theories of hegemony, power, gender, and culture to form observations on the development of Asian male narratives and expectations across three highly popularized and well-known romantic comedies/coming of age films. The study was able to analyze stereotypes portrayed by Asian male characters and how masculine and Asian representation has change over the course of four decades in American cinema. This study is important as it helps broaden the current understanding of how gender and culture intersect within the greater media landscape and how it has changed over the years. This study hopes to inspire further research and development in these areas of studies and contribute to a greater conversation in the area of representation in media.

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APPENDIX

SIXTEEN CANDLES

Long Duk Dong	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Secondary character
Character Plot	<ul style="list-style-type: none"> • Foreign exchange student staying with Sam’s grandparents • Brought over when family comes together for Ginny’s wedding • Is taken to the dance with Sam where he meets Marleen • Wakes up the next day drunk in the lawn and stays home while the family goes to the wedding
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • First appearance, looks over top bunk with hair wild and fanned out as he’s upside down • Dinner <ul style="list-style-type: none"> • Hair parted in the center, slicked down • Straight brows, no facial hair • Button up t-shirt with a white undershirt • Dance <ul style="list-style-type: none"> • Same look as dinner, but hair is starting to get a little messy • Red argyle sweater added to outfit • First appearance at the dance, Dong is blowing his nose and has left over tissue stuck to his face after • Driving home from the dance Dong wears sporty sunglasses while lighting two cigarettes in his mouth • Dong wakes up on the lawn after the party • When Jake comes to Sam’s house, Dong answers beaten up in a green robe with his hair everywhere • Physically small next to Marleen, seen hugging her/arms wrapped around her/ sitting on her, etc • Overall nerdy look, small, no muscle, short, petite
What they say	<ul style="list-style-type: none"> • First appearance in Sam’s room and Dong looks over the top bunk upside down “what’s happening hot stuff” in Chinese accent • Broken English with an accent <ul style="list-style-type: none"> • “Very clever dinner, appetizing food fit neatly into interesting round pie” • “How you spell?” • “I love visiting with grandma and grandpa and writing letters to parents and pushing lawn mowing machine so grandpa’s hyena doesn’t get disturbed” • “Sammy tell grandpa not to wait up, let’s go boogie” • “Hey come on in party hearty, dude persons” • “No more yanky my wanky. The Donger need food” • “No way Jose!”

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	<ul style="list-style-type: none"> Mixes up words <ul style="list-style-type: none"> Calls a “hernia” a “hyena” “Go away. I call FIB I call police go away” Tells Jake that Sam is getting married, but mixes her up with her sister Ginny <ul style="list-style-type: none"> “She getting married to oily bohunk”
Interactions	
How they are spoken to	<ul style="list-style-type: none"> Dong asks how to spell quiche <ul style="list-style-type: none"> Grandpa Fred responds “you don’t spell it son, you eat it!” and then laughs Laughed at when mixes up words <ul style="list-style-type: none"> Calls grandpa’s hernia a “hyena” Mike and little sister Sara laugh as Dong speaks, other family laughs when he is corrected When found drunk on the lawn <ul style="list-style-type: none"> Dad states Dong is “drunk as a skunk” and laughs at the sight Grandpa tries to get Dong’s attention by calling his name and clapping When Dong says the car is in a big lake, grandma yells at him “why you little scuzzbag!”
What others say about them	<ul style="list-style-type: none"> Name has to be repeated twice by mom as she explains he is an exchange student staying with grandma and grandpa baker As a response, Sam’s brother Mike says “he’s totally bizarre” and hopes the family “burns the sheets and mattresses after he leaves” Mom says he’s not bizarre, “he is a very sweet boy” Sam: “there’s a very weird Chinese guy in Mike’s room” <ul style="list-style-type: none"> Mom later refers to him in the same way Mike jokes Ginny dumped Rudy and “that very weird Chinese guy” is her new fiancé <ul style="list-style-type: none"> Automatically brushed off as a joke Sam complains it’s the worst day of her life and Mike responds, “what the hell are you complaining about? I have to sleep under some China man named after a duck’s dork” When laughed at about the quiche, grandma says “Dong has only been in our country a short time Fred, I think we can all help him assimilate” Dong’s date refers to him as “the Donger” <ul style="list-style-type: none"> Sam also calls him “the Donger” as she expresses how he’s been here 5 hours and found somebody, but she’s been here her whole life and has no one Dong laughs crazily as he opens the door at the house party <ul style="list-style-type: none"> Ted tells his friends “he’s from out of town, okay? He speaks English, right?” When the family finds Dong passed out on the lawn they say “hey Howard, there’s your china man”
Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> Grandma says Long Duk Dong is about Sam’s age and they may have a lot to talk about, Sam makes a face in response as her siblings watch her or laugh silently Grandma asks Dong if he’d like to go with Sam to the school dance, Sam’s jaw drops in response

CONSTRUCTING MASCULINITY

	<ul style="list-style-type: none"> • Sam is asked to bring Dong to the dance, but she arrives without him and goes off with her friend leaving him to fend for himself • At the dance, Dong dances with a girl (Marleen) that is a head taller than him and she is holding him as he cuddles into her body <ul style="list-style-type: none"> • Rests her head on top of his and looks down at him as he speaks • Large breasts, athletic build • Drive home, Dong's date takes his arm and puts it around herself while he lights her cigarette for him • Dong drives up to the house party <ul style="list-style-type: none"> • Drives fast, swerves, car screeching, causing passersby to scream • Dong goes to open the door for Marleen <ul style="list-style-type: none"> • He sticks out his hand and she gives him a high five • She sticks out his and he kisses it before she grabs him, kicks the car door closed and walks towards the house with Dong clinging onto her • Dong is straddling Marleen as she works out on the exercise bike • Dong struggles as he rides the exercise bike, is falling off while Marleen is lifting weights in front of him • After everyone leaves the party, Dong is laughing drunk in a tree before saying "oh sexy girlfriend" and falling out • Grandpa claps while trying to get Dong's attention <ul style="list-style-type: none"> • As you would with a pet or toddler • Grandparents kick Dong while he's drunk on the floor
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • Camera faces Dong at eye level with occasional close ups • At the dance, frame cuts Dong off at the shoulders and shows how short he is in comparison to his female partner • Drunk dong is on the floor and camera is positioned downward on him • While drunk, Dong speaks to family and camera is on an upward angle while they talk to him <ul style="list-style-type: none"> • Superiority, power
Music Choice	<ul style="list-style-type: none"> • Gong strikes in the background every time Dong's name is said or he appears • Chinese music plays in the back as Dong eats dinner • Chinese music plays as Dong slows the car and Sam gets out • Gong sounds when Ted rings the doorbell at the house party and Dong opens the door • Gong sounds before switching to scene of Dong and Marleen x 2

CONSTRUCTING MASCULINITY

Joy Luck Club

Huang Tyan-Yu	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting Character
Character Plot	<ul style="list-style-type: none"> Lindo's first husband As children, Lindo and Huang are promised to each other through a matchmaker Lindo and Huang act more like siblings and eventually Lindo makes an elaborate story to leave
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> Young boy, dressed in traditional clothing
What they say	<ul style="list-style-type: none"> "I am the husband. I make all the decisions." "You sleep on the floor. Do it, do it now."
Interactions	
How they are spoken to	<ul style="list-style-type: none"> Lindo treats him as a brother, but everyone else spoils him
What others say about them	<ul style="list-style-type: none"> Lindo about her husband: "that night I would meet my husband for the first time. The one who controlled my destiny... decide whether I was happy or not" Huang Tai Tai says her son planted enough seeds in Lindo for thousands of grandsons and blames her for not being pregnant. Makes her lay in bed until her son comes for her <ul style="list-style-type: none"> Nothing is his fault and Lindo is offered to him like an object
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> Sits while Lindo stands before him From outside the door, others laugh at his prank when they hear Lindo scream
TECHNICAL	
Point of view	<ul style="list-style-type: none"> Front view, neutral
Music Choice	<ul style="list-style-type: none"> Thunderstorm in the background as he first enters

Rich Shields	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting Character

CONSTRUCTING MASCULINITY

Character Plot	<ul style="list-style-type: none"> • Waverly's fiancé • Went to dinner at Lindo's house • Is seen again at the going away party
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • White guy • Arrives to Lindo's birthday dressed in a suit
What they say	<ul style="list-style-type: none"> • Tells Lindo all her dish needs is some soy sauce and promptly dumps sauce all over her dish
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • People are polite at dinner • Waverly tells Rich her mother would rather get rectal cancer than hear about their engagement
What others say about them	<ul style="list-style-type: none"> • Got Waverly a fur coat as a gift <ul style="list-style-type: none"> • Lindo points out it's all the left over fur, not good • Waverly says he's the love of her life and he treated her like she was perfect • "He shouldn't have had that second glass when everyone else only had half an inch for a taste" • "He should've only taken a small spoonful of the best dish until everyone had a helping" <ul style="list-style-type: none"> • Lindo comments he has a good appetite • "He shouldn't have bragged he was a fast learner"
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> • Walks into Lindo's home holding Waverly's hand, gives her a kiss • Lindo gives Rich a side glance as he struggles with the use of chopsticks • Uncle gasps as Rich confidently pours soy sauce all over Lindo's dish after insulting it
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • Front, neutral
Music Choice	<ul style="list-style-type: none"> • N/A

Lin Xiao	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Supporting Character
Character Plot	<ul style="list-style-type: none"> • Confidently flirts with Ying Ying in front of their friends • Marry and have a child, but he turns abusive and cheats
VISUAL + LANGUAGE	

CONSTRUCTING MASCULINITY

Appearance	<ul style="list-style-type: none"> • Clean cut hair, clean button up and suspenders • At the banquet, hair is combed down and Lin Xiao wears a nice suit
What they say	<ul style="list-style-type: none"> • Yells “watermelon” before glancing at Ying Ying and slicing the melon in half with a knife • Comes home with a woman and when she asks who is Ying Ying he says “she is a whore, just like you” • As his son cries he says “My son. Listen to his voice, strong just like his father!” • Throws Ying Ying on the floor and then tells her “look at you. Disgusting. You make me sick, clean up this mess!” • After Ying Ying breaks the plate he yells at her “clean up this mess. Do you hear me?”
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • As Ying Ying and Lin Xiao enter the banquet, multiple girls come up to say his name and fawn over him
What others say about them	<ul style="list-style-type: none"> • Ying Ying talks about his many conquests • “I knew what kind of man I had married, happiest when he was cruel” • “He became forgetful, so forgetful he had not returned by the next morning or the next evening” • Ying Ying reminiscing on her relationship <ul style="list-style-type: none"> • “He had taken from me my innocence. My youth, my heart, everything”. • Lena, Ying Ying’s daughter, refers to him as the bad man her mother had married in China as an explanation for her bad spells
Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> • Picks up a chunk of watermelon and seductively eats it while looking at Ying Ying and making her giggle • Girls literally touching his face and arm as he walks in with Ying Ying on his arm <ul style="list-style-type: none"> • Guys also constantly shaking his hand and ignoring Ying Ying on his arm • Ying Ying gets close enough to kiss him, but he pulls away and kisses her forehead instead • Dances with Ying Ying and leads, pulling her close, spinning her out, dipping her, etc • Flirts with opera singer in front of Ying Ying, touching her and feeding her • Aggressively slams the door and grabs a woman to kiss her before pushing her away and grabbing her hand • As Ying Ying runs to her son, Lin Xiao grabs her and pushes her to the floor
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • First time on screen, Lin Xiao sitting on a table and camera was close up on an upward angle • Camera is angled down as Ying Ying looks up lovingly at Lin Xiao • After pushing Ying Ying down and breaks a plate to face off with him, camera faces upward on Lin Xiao
Music Choice	<ul style="list-style-type: none"> • Chinese music plays as Lin Xiao and Ying Ying walk into the banquet

CONSTRUCTING MASCULINITY

Harold Livotny	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting Character
Character Plot	<ul style="list-style-type: none"> Husband of Lena, Ying Ying's daughter Keeps track of all finances as he believes in union of love, but separation of financial assets. <ul style="list-style-type: none"> But excludes "personal" items such as feminine hygiene products from the total Lena has to pay for her magazines even though Harold reads them too because he only reads them because they're there Ying Ying eventually gets fed up with him and starts a fight which ends in a heartfelt talk with her mother Ying Ying leaves Harold and we see him
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> Suit, glasses, facial hair At home changes suite for cardigan and button up Looks well off and educated
What they say	<ul style="list-style-type: none"> Tells Lena the price of the bill then asks her "what, you don't have enough?" When totalling costs, asks Lena "Isn't there a generic brand of cat food?" "Lena, when you buy charcoal you have to buy lighter fluid. Don't you know that yet? Do I have to remind you every time?" When Lena says she doesn't eat ice cream, Harold responds "I always assumed you were just trying to diet or something" "Fine. End of discussion" when trying to watch television as Lena tries to talk to him. "I know what our marriage is based on. If you don't, then you should think about it before you start to change things"
Interactions	
How they are spoken to	<ul style="list-style-type: none"> Lena brushes off Howard asking her to split the dinner bill even though she had a salad and he had three courses by saying she just isn't that good at math Lena is upset and says Howard asked her to pay to get rid of the cat's fleas when it was a birthday gift from him
What others say about them	<ul style="list-style-type: none"> Lena reassures her mother that he is nice to her Harold keeps track of everything he and Lena share saying everything is split 50/50 so their love is always equal Lena is made to split dinner cost when she only had a salad and Harold had three courses Harold pays himself 7.5x what Lena is paid at their firm
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> Lena is sad and upset as she asks Harold about how he gave her a cat as a gift, but now asks her to pay for his flea removals and divides up the rest of the bills Harold sprawls out on the couch with his feet up and eating ice cream as Lena sits in a chair

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TECHNICAL	
Point of view	<ul style="list-style-type: none"> • Camera is close up, straight on Howard • During his fight with Lena, Harold stands up and the camera follows him upward. He stands as Lean continues to sit
Music Choice	<ul style="list-style-type: none"> • N/A

Ted Jordan	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Supporting Character
Character Plot	<ul style="list-style-type: none"> • Husband of Rose, An Mei's daughter • Meets Rose and gets married despite protests from both families • Rose becomes very quiet and follows Ted's decisions throughout their entire marriage • Ted eventually gets fed up and asks for a divorce
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • Cut and styled hair, bright blue eyes, American • First appears in a plaid button up, but is seen in a suit during the family function • After having their daughter, Ted is shown dressed up in his office with feet on the table, notes in one hand and a drink in the other
What they say	<ul style="list-style-type: none"> • First meeting with Rose, Ted had introduced himself to her asking for her notes • In response to Rose's concerns he says "I love you said that" and how she impressed him • Intervenes when his mom is speaking to Rose <ul style="list-style-type: none"> • "I always knew you were a jerk, but shit this is the first time I've ever been ashamed of you" • "I'm sorry mom but you've made a fucking asshole of yourself in front of the woman I love. We're outta here" • "Once in a while I'd like to hear what you want. I'd like to hear your voice" <ul style="list-style-type: none"> • Ted asks Rose if she's happy
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • Rose reassures Ted she isn't speaking to impress him • Ted's mom tries to tell him to watch his language but is shut down <ul style="list-style-type: none"> • "How dare you use that language" • Rose asking Ted what he wants for dinner <ul style="list-style-type: none"> • "I didn't mean to interrupt your work" • "I can defrost a chicken if lamb chops are too heavy" • "I just want you to be happy" • "Honey what's wrong. Did I say something wrong?" • "I'm here for your, just tell me what you want"
What others say about them	<ul style="list-style-type: none"> • Rose tells ted she knew who he was when he approached her, she has been watching him for weeks just as all the other girls have

CONSTRUCTING MASCULINITY

	<ul style="list-style-type: none"> Rose says she was “excited and flattered” when he came onto her Ted’s dad owned a publishing empire and his mom’s family owned wineries - Rose: “I’d never been around people like this” Ted called Rose his girlfriend and she said “the one word sent me into total shock from which I’m afraid I’ve never quite recovered” Ted’s mom speaks to Rose and says he is going to be working with his father in this big company and will be judged Rose says Ted “rescued” her and how would she have known how wonderful he was and that he loved her if he had not stood up for her Rose got a fellowship to a fine arts school in Idaho but says it was never in question, she was always doing behind the scenes stuff for Ted without him even asking Over time, Ted became bored of Rose and they started talking less <ul style="list-style-type: none"> Got pregnant as a last attempt to hold onto Ted Rose makes pie for Ted even when separated, An Mei says it is like begging how she continues to give him things and do things for him <ul style="list-style-type: none"> As if you’re not worth as much as him
Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> Walks up to his parents hand in hand with Rose Stares directly at his mom while telling her off then pushing Rose to walk with him when he declares that they are leaving Rose walks over and links arms with Ted, he doesn’t skip a beat in his conversation Spills some wine and Rose automatically bends down to clean it up for him
TECHNICAL	
Point of view	<ul style="list-style-type: none"> Camera faces Ted straight on When Rose bends down to clean his spilled wine, camera moves up from looking down on Rose on the floor to an upward angle on Ted Ted stands while Rose sits, he has his arms crossed or in his pockets while she looks away
Music Choice	<ul style="list-style-type: none"> Smooth and calm jazz play in the background during scenes of business functions

Wu Tsing	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting Character
Character Plot	<ul style="list-style-type: none"> An Mei’s mother’s husband An Mei’s mother was his 4th wife Wealthy, rich merchant with four wives An Mei’s mother was spotted while making offerings at temple to her husband. <ul style="list-style-type: none"> 2nd wife invited her over for mahjong and in the night Wu Tsing came in and forced himself on her She birthed his son An Mei’s mother committed suicide and Wu Tsing, fearing the spirits, revered An Mei’s mother as if she was his only wife Treated her son and An Mei as honoured children
VISUAL + LANGUAGE	

CONSTRUCTING MASCULINITY

Appearance	<ul style="list-style-type: none"> • Older gentleman, wealthy • First appears late in the night wearing silk robes
What they say	<ul style="list-style-type: none"> • When An Mei's mother says An Mei is in her bed, Wu Tsing tells her to send her away or let her watch
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • An Mei's mother says her child is with her when Wu Tsing comes in for sex, but that doesn't stop him or his intentions
What others say about them	<ul style="list-style-type: none"> • An Mei retells the story of her mother, saying how Wu Tsing came in during the night and forced himself on her
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> • Wakes An Mei's mother in the middle of the night for sex <ul style="list-style-type: none"> • As An Mei is being told to go to her nanny's room, Wu Tsing is in the background undoing his pants
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • Camera faces Wu Tsing at an upward angle, close up on his face
Music Choice	<ul style="list-style-type: none"> • N/A

CONSTRUCTING MASCULINITY

Crazy Rich Asians

Nick Young	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Protagonist
Character Plot	<ul style="list-style-type: none"> • Rachel Chu's boyfriend turned fiancé • Son to the Young empire • Nick asks his girlfriend Rachel to come with him to Singapore for his best friend's wedding and to meet his family • Supposed to come home and take over the family business, but put it off to stay in New York • Struggle with duty to family and love for Rachel • Eventually asks Rachel to marry him
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • Well dressed, hair is styled and neat <ul style="list-style-type: none"> • Seen in a button up and suit, talks to his mom on an iPhone • In the morning, climbs out of bed shirtless with abs and a sculpted body • Comes out of the house in an all white suite, doors being opened for him into a mansion • Colin and Nick both shirtless and athletic hanging out together
What they say	<ul style="list-style-type: none"> • Asks Rachel to go with him to Singapore for his friend's wedding <ul style="list-style-type: none"> • "We've been dating for over a year now, and I think it's about time people met my beautiful girlfriend" • When Rachel asks about his family money, Nick responds "we're comfortable" and explains "yes, my family has money, but I've always thought about it as theirs not mine" • Greets Rachel at the car when Peik Lin drops her off <ul style="list-style-type: none"> • "Hello gorgeous" • "Wow, I think I've just fallen in love with you all over again" • Thanks Peik Lin for driving Rachel to the house, invites her in <ul style="list-style-type: none"> • Well spoken and polite • Tells his mom he isn't ready to take over the family business and there are things in New York he wants to see through • Grandma (Ah Ma) tells Nick he hasn't visited in a long time and is looking skinny to which he responds that he misses her cooking • When Colin asks him about proposing to Rachel and if he is sure, Nick says "we'll just figure it out" • "I'm not walking out on anything. I met a girl, I fell in love and I want to marry her. And it can't just be one thing or the other" • Tells Rachel he's sorry and that he made a mistake not telling her about his life + apologizes after the wedding <ul style="list-style-type: none"> • "Ever since I can remember, my family has been my whole life. And I am done making excuses for them."
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • Flight attendant greets Nick/Rachel at the airport

CONSTRUCTING MASCULINITY

	<ul style="list-style-type: none"> • “Good afternoon Mr. Young, Ms. Chu. We’ll take your bags and get you checked into first class” • “Welcome aboard... here’s the way to your private suite and some champagne” • In the morning, Rachel checks out Nick as he gets out of bed shirtless and says “hubba hubba” before he climbs back into bed with her • Colin says “If it wasn’t for Araminta, I’d ask you to marry me” • Colin on proposing to Rachel <ul style="list-style-type: none"> • “Well, it wasn’t that long ago that you were sure you were moving back home” • “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’s going to accept anything less than that? I mean, unless you... No. Are you thinking of walking out? Leaving everything to bloody Alistair and Eddie?” • Colin: “You’re Nicholas Young, you’re untouchable”
<p>What others say about them</p>	<ul style="list-style-type: none"> • Eleanor says “Nick dates plenty of girls” and she can’t keep up with them when asked by the other aunts about his girlfriend • Colin makes a toast to Nick’s loyalty • When Rachel says she’s dating Nick at Peik Lin’s family dinner, everyone stops and stares <ul style="list-style-type: none"> • “The Youngs are like royalty” • “These people aren’t just rich okay, they’re crazy rich” • “The Young family, they’re old money rich. They had money when they left China in the 1800s...Now, they’re the landlords of the most expensive city in the world.” • Oliver explains why people are staring at Rachel <ul style="list-style-type: none"> • “You nabbed the crown prince. Nicki is Ah Ma’s favorite, in line to inherit everything. No surprise there when that’s the competition.” • Amanda says “It’s hard knowing where you stand with someone like Nicholas Young. He has all that pressure from his family. Not just in business, but in who he’s dating. It’s like, you just never know what’s quite going on in that gorgeous head of his” • Rachel says Nick worships his mom and Peik Lin says all Chinese sons “think their moms fart Chanel no.5” • Nick called Rachel’s mom and flew her out
<p>Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)</p>	<ul style="list-style-type: none"> • Radio Asia notices Nick and is intrigued by him at the diner <ul style="list-style-type: none"> • Takes a picture that quickly circulates via text/email and gets many responses • Grabs Rachel’s hand at the airport and tells her to “just go with it” and leads them into the airport • Wakes up in the morning cuddling with Rachel and climbs back into bed with her • Greets Rachel at the car and pulls her in for a kiss • Mom picks out Nick’s shirt for him, helps him straighten it out and put on his coat • Has a pilot license and flies Colin and him off the bachelor boat • Rachel and Nick stare at each other during the wedding mouthing I love you
<p>TECHNICAL</p>	
<p>Point of view</p>	<ul style="list-style-type: none"> • Camera faces Nick straight on

CONSTRUCTING MASCULINITY

Music Choice	<ul style="list-style-type: none"> Chinese versions of songs play throughout the film <ul style="list-style-type: none"> Asian singers seen at the Wedding, at the dinner party
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Colin Khoo	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting character
Character Plot	<ul style="list-style-type: none"> Fiancé to Araminta + Nick's friend Nick and Rachel come to Singapore for his wedding Marries Araminta
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> Clean cut well dressed
What they say	<ul style="list-style-type: none"> Calls Bernard a human douche nozzle Toasts to Nick: "A toast, guys. To my best man, Nick Young, who can't fight for nuts, but will always have your back!" Talks about his bachelor party - "All I wanted was a weekend away with my boys. And some beer. Maybe some rugby"
Interactions	
How they are spoken to	<ul style="list-style-type: none"> Nick and the boys talk to Colin as a friend, joking like brothers
What others say about them	<ul style="list-style-type: none"> Peik Lin's family describes Colin and Araminta's wedding as "the wedding of the century"
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> Cries as he watches Araminta walk down the aisle Nick and Colin hug when Nick arrives at the engagement party
TECHNICAL	
Point of view	<ul style="list-style-type: none"> Head on Occasional close up
Music Choice	<ul style="list-style-type: none"> Happy, upbeat Mandarin music plays as Colin and Araminta pick up Nick/Rachel from the airport

CONSTRUCTING MASCULINITY

Bernard Tai	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting character
Character Plot	<ul style="list-style-type: none"> Groomsman to Colin Plans Colin's bachelor party
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> In a tropical shirt unbuttoned with jewelry, and sunglasses on a hangar with multiple luxury cars All the boys at Colin's bachelor party walk in well dressed with sunglasses and button up shirts <ul style="list-style-type: none"> Bernard has colorful sunglasses and his tropical shirt is wide open Plays with a giant flare gun laughing as pageant girls in bikinis stand behind him Is dressed in an ornate black and gold printed suit with a colorful bowtie for Colin's wedding
What they say	<ul style="list-style-type: none"> First line is Bernard yelling "What's up, let's jam!" in preparation for Colin's bachelor party "This is for you asshole" at Colin "Any asshole can plan a normal stag party. Hookers, drugs, dogfighting. That's minor league shit. To organize a party this massive -- takes a goddamn mastermind" "Hey, guys, this is boring. Massage time. And you, the bachelor. You gonna get one before this weekend is over. Or we gonna tie you up and shave your coo coo chara." Before the wedding, punches Colin in the gut and tells him "Make sure she doesn't take your balls. "
Interactions	
How they are spoken to	<ul style="list-style-type: none"> Nick and Colin make comments under their breath <ul style="list-style-type: none"> Nick "takes a massive asshole?" in response to Bernard saying any asshole can plan a normal stag party
What others say about them	<ul style="list-style-type: none"> While at dinner Colin asks Nick to help with groomsman duties because he doesn't want to do them alone with Bernard <ul style="list-style-type: none"> Nick: "I still cannot believe you got that guy to be your groomsmen" Araminta: "Thank you, I rest my case" Colin: "Bernard is the human douche nozzle that used to steal my tuck shop money when we were kids" Jokes around with Nick that he'll replace his best man with Bernard and both boys laugh
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> While walking towards Colin and Nick, Bernard throws money in the air around a girl and pushes a guy Kitty approaches Bernard after finding out he's an only child and better odds at getting rich than being with Alistair
TECHNICAL	

CONSTRUCTING MASCULINITY

Point of view	<ul style="list-style-type: none"> • Camera is at a slight upward angle and does a wide zoom as the groom and his wedding party enter the bachelor party boat
Music Choice	<ul style="list-style-type: none"> • N/A

Eddie Cheng	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Supporting character
Character Plot	<ul style="list-style-type: none"> • Nick's cousin in Hong Kong • Works in finance • Has a wife and three boys • Focussed on always showing optimal angles and looking good • Continually questions Rachel and Nick about her family and seems focused on fame and reputation
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • Very well dressed in a suit complete with tie and pocket square <ul style="list-style-type: none"> • First seen in an elaborate photo shoot set up in a huge home with maids
What they say	<ul style="list-style-type: none"> • Refuses to move during a photo shoot because "this way you get our optimal angles" • Blames wife for not wearing the right gown when told he'll be in HK vogue <ul style="list-style-type: none"> • "If you wore the Bottega gown like I told you, we'd be in American vogue" • Greets Nick and Rachel at the dinner <ul style="list-style-type: none"> • "Hey, the golden boy's back! Nick!" • His wife Fiona begins introducing herself and he cuts her off <ul style="list-style-type: none"> • "Her name is Fiona. So, I see you've already met Princess Astrid and her little soldier toy-boy, Mikey." • Says Michael is a "big-shot tech Startup guy. So if you, uh, forget your password, he's your man." • Tells Nick he doesn't have to worry about making Rachel happy because she's just lucky to be here at all <ul style="list-style-type: none"> • "Oh, what? So do we pretend like that's not the truth? Are we in some kinda fairy tale story that I don't know about? Did you find a shoe at midnight and jump in a pumpkin? Yo, I got so much shit about marrying Fiona and her parents own the biggest shipping company in Hong Kong." • to Colin: "Hey, Araminta's adorable, but you think your dad would be spending millions on this wedding if her parents didn't own a billion dollar resort chain? What's Rachel bringing to the table?" • Laughs when he sees Rachel running through reception "Hey, Cinderella. What's wrong? You gotta return your dress before midnight?"
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • Wife Fiona tells him he can "wear that gown to hell"

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What others say about them	<ul style="list-style-type: none"> Eddie begins talking to Rachel about which family she's from and the boys have a side conversation <ul style="list-style-type: none"> Michael "Can I punch him in the face? Just once" Nick "Take a number"
Physical responses/ interactions (How they're looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> Fiona holds onto his arm but lets go and walks away Has Fiona taking photos of him, she is doing so but looks bored and detached from him On the bachelor party boat, Eddie talks to the boys with his arm around a woman and drink in hand
TECHNICAL	
Point of view	<ul style="list-style-type: none"> Neutral, straight on
Music Choice	<ul style="list-style-type: none"> N/A

Oliver T'sien	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> Supporting character
Character Plot	<ul style="list-style-type: none"> Flamboyant cousin that befriends Rachel and assists her throughout the film Along with a styling crew, dress Rachel and style her for the wedding Whatever the family wants, Oliver finds as a way of being helpful
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> Fashion forward, flamboyant and colorful Helps Rachel get ready for the wedding with a whole team
What they say	<ul style="list-style-type: none"> Comments on Rachel's dress and says she's the talk of the party <ul style="list-style-type: none"> "Chic, 70s goddess...It's very disco Cleopatra, but in a good way." Talking to Peik Lin when they first meet <ul style="list-style-type: none"> "I like your shoes" "Your earrings are lovely" "I'm one of the poorer relations. The rainbow sheep of the family. But I make myself useful. Whatever the Youngs want, I procure." How Oliver learned to make dumplings "'You put the Botox in the face and then you pinch, pinch, pinch, then voila!'" "Aunty this is Dolce!" when aunts threw dough at him "You know, it's about time someone stood up to Aunty Eleanor. Well, you, not me. Oh, God! She can't know I was ever here." "Pull the plum Balenciaga, the peach Chloé, the Giambattista, all the Bottegas, oh, and that Jason Wu with the deconstructed ruffles."
Interactions	
How they are spoken to	<ul style="list-style-type: none"> Aunties call Oliver a smart ass

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	<ul style="list-style-type: none"> • “If your grandfather was alive, he’d kick you into next week.” • Aunty Eleanor tells Oliver to “be a dear and take care of that” to which he replies “as you wish”
What others say about them	<ul style="list-style-type: none"> • Nick has to run and get changed and leaves Rachel with Olie - “you’re in good hands”
Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> • Snaps and compliments Peik Lin on her apparel before shaking her hand
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • Straight on, neutral
Music Choice	<ul style="list-style-type: none"> • N/A

Michael Teo	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Supporting character
Character Plot	<ul style="list-style-type: none"> • Married to Astrid • Was a captain in the army, now the CEO of a Startup • Astrid hides her shopping from Michael, he is consistently insecure about being “normal” next to Astrid • Cheats on Astrid
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • First time we see Michael he is showering naked, very toned and muscular body with abs • Well dressed and clean cut
What they say	<ul style="list-style-type: none"> • Sarcastically remarks “Wouldn’t dream of missing a second with your family and their friends” • When told about Rachel, Michael says “Oh, yeah? Why? ‘Cause she’s a commoner like me?” • “You can buy whatever you want. I get it. Besides, everybody knows you wear the money pants in this family.” • Tells Astrid he has everything covered when she offers to come into the office and help • Tells Astrid “Our Chinese investors are getting nervous. I have to fly to Shenzhen on Monday to try and talk them down.” <ul style="list-style-type: none"> • Hate to miss his son’s birthday, but this is important • “You find out I’m having an affair with another woman, and you’re worried about making a scene?” • “You’re always the prettiest, richest, most perfect girl in the room. While I’m just this lucky bastard who will never measure up.”

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	<ul style="list-style-type: none"> • Michael says this is why she hides her shopping • “As if every minute of my life I’m not reminded of it. I’m just tired. I’m tired of having nothing I do matter” • At Astrid - “Look, you know, it’s not just my fault that things didn’t work out”
Interactions	
How they are spoken to	<ul style="list-style-type: none"> • Astrid says no emergencies next week because of the wedding • Astrid says the wedding won’t be all bad because Rachel is coming and he’ll like her • Astrid “You’d think your son’s birthday is important. Get someone else to handle it” <ul style="list-style-type: none"> • Michael ignores her • Astrid upon their separation <ul style="list-style-type: none"> • “you’re a coward. You gave up on us. But I’ve just realized -- It’s not my job to make you feel like a man. I can’t make you something you’re not”
What others say about them	<ul style="list-style-type: none"> • Astrid comes home from shopping and asks if Michael is home. She asks her help to hide all the jewellery before he’s home
Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> • Astrid looks at Michael’s phone while he walks away thinking it’s work, it’s his mistress saying she misses him • Astrid and Michael sit apart in the limo looking away from each other • Storms out of the limo on the way to the wedding
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • First shot of Michael is a close up of his torso as he showers • Straight on, neutral
Music Choice	<ul style="list-style-type: none"> • N/A

Alistair Cheng	
NARRATIVE	
Role in Story	<ul style="list-style-type: none"> • Supporting character
Character Plot	<ul style="list-style-type: none"> • Nick’s cousin based in Taiwan • Works in movies, dating actress Kitty Pong and bankrolling the films she’s in
VISUAL + LANGUAGE	
Appearance	<ul style="list-style-type: none"> • First seen on the set of a movie wearing shades, a suit, well dressed
What they say	<ul style="list-style-type: none"> • When Eddie asks what Rachel brings to the table at the bachelor party, Alistair replies “small tits”
Interactions	

CONSTRUCTING MASCULINITY

How they are spoken to	<ul style="list-style-type: none"> • Oliver: “Alistair, your father’s looking for you. Something about an overdrawn discretionary account.” <ul style="list-style-type: none"> • Alistair rushes off
What others say about them	<ul style="list-style-type: none"> • Producers say Kitty is terrible and asks if she can be replaced, but she’s Alistair’s girlfriend <ul style="list-style-type: none"> • “He’s financing the whole movie, you tell him his girlfriend sucks” • Oliver explains to Kitty “You know, Alistair's only the fourth son of a penny-pinching family, don't you? I mean, he'll get next to nothing.”
Physical responses/ interactions (How they’re looked at, touched, facial reactions in response to, etc)	<ul style="list-style-type: none"> • Always snuggled up to Kitty or making out with her • Seen at the bachelor party with his arms around two girls on either side of him • Seen dancing intimately with Kitty on the wedding dance floor
TECHNICAL	
Point of view	<ul style="list-style-type: none"> • Straight on, no angles
Music Choice	<ul style="list-style-type: none"> • N/A