



PORTRAYAL OF ASIAN MOTHERING IN HOLLYWOOD FILMS: *CRAZY RICH ASIANS* (2018) AND *EVERYTHING EVERYWHERE ALL AT ONCE* (2022)



RATTIYAGORN BUASEEKAM

Graduate School Srinakharinwirot University

2024

การนำเสนอภาพการเลี้ยงดูของแม่ชาวเอเชียในภาพยนตร์ฮอลลีวูดเรื่อง *CRAZY RICH ASIANS* (2018) และ *EVERYTHING EVERYWHERE ALL AT ONCE* (2022)



ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ
คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2567
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

PORTRAYAL OF ASIAN MOTHERING IN HOLLYWOOD FILMS: *CRAZY RICH*
ASIANS (2018) AND *EVERYTHING EVERYWHERE ALL AT ONCE* (2022)



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of MASTER OF ARTS
(English)

Faculty of Humanities, Srinakharinwirot University

2024

Copyright of Srinakharinwirot University

THE THESIS TITLED

PORTRAYAL OF ASIAN MOTHERING IN HOLLYWOOD FILMS: *CRAZY RICH
ASIANS* (2018) AND *EVERYTHING EVERYWHERE ALL AT ONCE* (2022)

BY

RATTIYAGORN BUASEEKAM

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE MASTER OF ARTS
IN ENGLISH AT SRINAKHARINWIROT UNIVERSITY

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor
(Dr.Wiriya Dankamphaengkaew)

..... Chair
(Asst. Prof. Dr.Khomduen Phothisuwan)

..... Committee
(Dr.Thitima Kamolnate)

Title	PORTRAYAL OF ASIAN MOTHERING IN HOLLYWOOD FILMS: <i>CRAZY RICH ASIANS</i> (2018) AND <i>EVERYTHING EVERYWHERE ALL AT ONCE</i> (2022)
Author	RATTIYAGORN BUASEEKAM
Degree	MASTER OF ARTS
Academic Year	2024
Thesis Advisor	Dr. Wiriya Dankamphaengkaew

This research focuses on the portrayal of Asian mothering in Hollywood films: *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022). It aims to examine how Asian mothering is portrayed in these films, to analyze the effects of different types of mothering, and to explore how these portrayals challenge stereotypes of Asian mothering in Hollywood films. Diana Baumrind's theory of parenting styles and the concept of the "tiger mother" by Amy Chua serve as the theoretical framework of this study. The analysis focuses on how the two films portray authoritarian, authoritative mothering styles, and the tiger mother through their main mother characters, Eleanor and Evelyn. The findings reveals that at the beginning of both films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022), the mother characters demonstrate mothering styles that combine characteristics of authoritarian mothering and tiger mothering. They express love through strict control, self-sacrifice, and high expectations. Both characters gradually shift toward authoritative mothering. Eleanor eventually shows subtle warmth and acceptance of her son's decisions, while Evelyn undergoes a deeper emotional transformation, learning to express care, understanding, and flexibility toward her daughter. As a result, the mother-child relationships in both films become more emotionally fulfilling. The study reveals a transformation in the portrayal of Asian mothering in Hollywood films, moving away from one-dimensional stereotypes focused on strictness and control toward more varied and complex portrayals.

Keyword : Asian mothering, Authoritarian mothering, Authoritative mothering, Tiger mother, Diana Baumrind's Theory

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my advisor, Lecturer Wiriya Dankamphaengkaew, Ph.D., whose guidance and counsel greatly contributed to the quality of this thesis, especially regarding the theoretical framework, citation, and grammar correction.

This research also benefited greatly from the various forms of assistance provided by my associates who have knowledge of history and films. Due to their varying cultural views and educational backgrounds, I was able to gain a deeper understanding of how mothering is portrayed differently across cultures, even within Asia.

I am also deeply thankful to my friends who offered their support and shared ideas from the very beginning of this thesis. Your kindness and encouragement have made this journey more manageable.

I am also grateful for the support provided by my family during the course of this research study. Because of their recommendations, I was able to find the motivation to see this thesis through. Their encouragement and belief in me gave me the strength to overcome many challenges throughout this academic journey.

RATTIYAGORN BUASEEKAM

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
CHAPTER 1 INTRODUCTION	1
1.1 Background of the Study	1
1.2 Objectives of the Study.....	6
1.3 Significances of the Study	6
1.4 Scope of the study	6
1.5 Definition of Terms	7
CHAPTER 2 REVIEW OF THE LITERATURE.....	9
2.1 Mothering	9
2.2 The Portrayal of Asian Mothering in Hollywood Films	10
2.3 Mothering Models	12
2.4 Diana Baumrind's Authoritarian Mothering vs. Amy Chua's Tiger Mother Style of Mothering.....	16
2.5 Related Research	18
CHAPTER 3 METHODOLOGY	22
3.1 Research Design	22
3.2 Theoretical Framework.....	22
3.3 Data Samples.....	22
3.4 Data Collection.....	23

3.5 Data Analysis	23
CHAPTER 4 FINDINGS	24
4.1 Authoritarian Mothering.....	24
4.2 Tiger Mother Style of Mothering.....	31
4.3 Authoritative Mothering	35
CHAPTER 5 CONCLUSION AND DISCUSSION.....	42
5.1 Conclusion	42
5.2 Discussion.....	45
5.3 Limitations and Suggestions for Further Study.....	52
REFERENCES.....	53
VITA	60

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Films have a significant influence on viewers (Kubrak, 2020, p. 10). Khan (2022) states that films have the power to raise awareness and influence public morality by portraying a diverse range of themes. Furthermore, films are also responsible for shaping perceptions by creating and reinforcing stereotypes (p. 39). Through film presentation, the stereotypes depicted in a Hollywood films can cover various categories such as cultural, gender, and political stereotypes (Eriss & Khoshsaligheh, 2023, p. 1). One of the common stereotypes in film is the portrayal of women's role as mothers and their mothering styles.

Mothering focuses on the practice of actively providing nurturing support, guidance and care to children. It also plays a crucial role in shaping a child's development, as well as their moral and emotional growth (Lee & Osborn, 2024, p. 8). Mothering is a historically and culturally constructed activity deeply influenced by factors such as race, class, and migration (Glenn, 1994, p. 3). Arendell (2000) states that mothering is not a fixed concept but is constructed through societal expectations, making it a diverse experience across communities (p. 1193). According to Ruddick (1989), mothering is a reflective practice involving love, care, and training. It is not merely instinctual but also a form of intellectual labor shaped by social and ethical reasoning directed toward children (p. 17).

Mothering styles vary according to each culture. Studies have been conducted to analyze different types of mothering across different cultures. For instance, in the research article "Cultural Approaches to Parenting," Bornstein (2012) states that while American mothers emphasize fostering independence, confidence, strong communication skills, and personal growth in their children, Japanese mothers focus on nurturing emotional resilience, discipline, respect for social norms, and a sense of collective responsibility (p. 216).

According to Pak (2013), Amy Chua's memoir *Battle Hymn of the Tiger Mother* contrasts Western mothering with Chinese mothering styles. Chua depicts Western mothers as primarily focused on their children's psyches and self-esteem, while Chinese mothers prioritize discipline and academic success, emphasizing strength over fragility in their children. Chua explains that when she uses the term "Western parents," she is not referring to all Western parents, and when she uses "Chinese mother," it does not refer to all Chinese mothers. Chua's portrayal of Chinese mothering, often exemplified as the "tiger mother," emphasizes academic success and a belief in the resilience of children. Chinese mothering, according to Chua, prioritizes hard work, discipline, and achievement over nurturing their children's psyches or self-esteem (p. 29). This Tiger Mother style of mothering among Asian mothers is often perceived as a stereotype and of has often been portrayed in films.

According to Tan (2022), the portrayal of Asian mothering in Hollywood films is often limited and rarely becomes the central plot of the story. Until the 1990's, the landmark movie, *The Joy Luck Club* (1993), which is based on the novel of the same name, marks an attempt to dismantle the stereotypical image of Chinese women and depicts the image of Asian mothering in a more realistic way. In the film, the mothers are shown as resilient individuals who have lived through significant challenges, including abusive relationships and cultural clashes between Chinese and American values. The film explores the relationship between mothers' high expectations for their daughters. However, the portrayal of some characters in *The Joy Luck Club* (1993), is still stereotyped, such as Mrs. Wong, who represent a "tiger mother" stereotype. She is depicted in the story as engaging in traditional Chinese mothering, pressuring her daughter to excel academically and conform to cultural expectations, leading to conflict between them (p. 86).

In the film, *Mulan* (2020), although the film is praised for successfully showcasing an independent woman who does not need "a prince charming" to save her, the portrayal of Mulan's mothering remains strongly stereotyped. Mulan's mother is depicted as embodying traditional Asian mothering within a patriarchal society (Shen,

2021, pp. 33-34). She upholds traditional values and expectations for her daughter, such as the importance of family honor and filial piety. She wants Mulan to uphold these values and fulfill her duty to her family, which initially conflicts with Mulan's desire to forge her own path and defy gender norms. Similarly, the animated film *Turning Red* (2022) also portrays Asian mothering through the "tiger mother" stereotype. According to Bayar (2022), one of the prominent stereotypes portrayed in *Turning Red* (2022) is the "tiger mother". This stereotype refers to strict, controlling, and academically driven mothers characterized by overachievement in academics, involvement in family duties, and high expectations for academic success. This portrayal reflects the perception of East Asian mothering as overly demanding and focused on their children's academic success at the expense of their individual happiness (pp. 2–3). Amen (2023) states that the film tells the story of Mei Lin Lee, a Chinese girl living in Canada. Mei is portrayed as a bright and self-confident student who is also very obedient to her overprotective traditional Asian mother, Ming Lee. Despite her obedience, Mei longs for freedom and independence typical of teenagers her age. Mei's mother, Ming Lee, is depicted as having an overprotective, traditional Asian mothering style who is deeply immersed in religious practices, actively participates in rituals, and maintains the family shrine dedicated to their ancestor. She controls Mei's schedule to the extent that Mei does not have time to engage in activities with her friends after school. Mei has to go straight home to take care of the family temple. Ming Lee's mothering style remains strict and resistant to change throughout the story, exemplifying the traditional values and expectations within their family. This reflects the cultural influence and strong family bonds prevalent in Chinese traditional society (pp. 612–615).

In recent films such as *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022), there is a shift in the portrayal of Asian mothering. These films present more diverse portrayals of Asian mothering, challenge traditional stereotypes, and showcase various types as well as complex styles of mothering. In *Everything Everywhere All at Once*, the protagonist Evelyn Quan Wang is depicted as a middle-aged Chinese American mother who engages in hand-to-hand combat across different

universes. She embodies Asian mothering; despite facing hardships, Evelyn is strict with her daughter, wants her to succeed in life and hopes she achieves more than she did. Similarly, in *Crazy Rich Asians*, the film centers on the conflict between Eleanor Young and Rachel Chu, reflecting the relationship between mother and son. Eleanor, Nick Young's mother in the film, is portrayed as a powerful and protective mother who prioritizes her family. The portrayal emphasizes her strength and ability to control her life, others', and actively participates in society (Tan, 2022, p. 87). In the movie, Eleanor expresses her disapproval of Rachel because Rachel is seen as an outsider, therefore not a good fit for her son, who seems to have been raised perfectly (Zhao, 2019, p. 1).

As this research focuses on mothering styles, the concept of mothering styles is used as a tool for analysis. In the academic field, there are various types of mothering styles, with one of the most well-known being Diana Baumrind's. Diana Baumrind is a renowned psychologist known for her research on mothering styles. Her mothering style theory serves as a benchmark for mothering theory to this day. Her studies are widely cited and utilized in various research studies. In her research, she identifies three primary mothering styles: authoritarian, authoritative, and permissive (Lang, 2023).

The authoritarian mothering style is marked by parental behaviors that are highly restrictive and demanding. This style is characterized by high control and maturity demands but low communication with children. Authoritarian parents constrain their children's independence and expect them to follow strict rules without question. As a result, children may lack autonomy in decision-making (Echedom et al., 2018, pp. 5-6). Ghosh (2021) explains that the authoritarian mothering style is linked to a range of negative outcomes for children, including social anxiety, poor academic performance, low self-esteem, and trauma (p. 38).

The authoritative mothering style balances nurturing, responsiveness, and warmth while also setting clear expectations and limits for their children. Authoritative parents provide support, encourage open communication and dialogue, explain the reasoning behind rules, and allow the child to voice objections (Baumrind, 1966, p. 891). These parents acknowledge and respect children's independence, allowing them

to communicate and participate in family decisions, while gradually teaching them more responsibility for meeting the needs of others in the family (Echedom et al., 2018, pp. 5-6).

In permissive mothering, punishment is rarely used because children are given greater opportunities to make their own decisions. Parents frequently consult with their children about decisions and provide explanations for rules. Permissive parents allow their children to regulate their own activities, avoid exerting control, and do not emphasize obedience to externally defined standards. They grant their children considerable freedom and autonomy (Baumrind, 1966, p. 889). This mothering style can be beneficial when children are naturally well-behaved and capable of managing their own behavior (Febiyanti & Rachmawati, 2021, p. 94).

Most of the research focuses on the presentation of Asian women rather than on the portrayal of Asian mothering because, in the past, Asian mothers were rarely depicted as major characters in Hollywood films. Nearly 20 years after the well-known film *The Joy Luck Club* (1993), only a few films feature Asian characters in leading roles, and only some of them have achieved widespread success. Among those films, *Crazy Rich Asians* and *Everything Everywhere All at Once* stand out because they are Hollywood films that focus on the mother-child relationship, with the mother playing a central role in the story. In both films, *Crazy Rich Asians* and *Everything Everywhere All at Once*, offer rich material for a master's thesis on Asian mothering due to their unique portrayals of mothering and the complexities of familial relationships. *Crazy Rich Asians* challenges the stereotype of Asian mothering as overprotective, while *Everything Everywhere All at Once* challenges the notion of strict Chinese mothering and one-way communication without listening to the daughter.

The purposes of this research are: First, to study the portrayal of Asian mothering in Hollywood films, *Crazy Rich Asians* and *Everything Everywhere All at Once*. Secondly, to analyze the effects of different types of mothering depicted in Hollywood films, *Crazy Rich Asians* and *Everything Everywhere All at Once* on the relationship between mother and child. Thirdly, to analyze how the portrayal of Asian

mothering in Hollywood films, *Crazy Rich Asians* and *Everything Everywhere All at Once*, challenges stereotypes of Asian mothering. These objectives can help identify inaccuracies or limited portrayals of Asian mothering present in the films.

1.2 Objectives of the Study

1. To study the portrayal of Asian mothering in Hollywood films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022) through Diana Baumrind's parenting theory.
2. To analyze the effects of different types of mothering depicted in Hollywood films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022) on the relationship between mother and child.
3. To analyze how the portrayal of Asian mothering in Hollywood films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022) challenges stereotypes of Asian mothering.

1.3 Significances of the Study

This study will be beneficial in the following:

1. This study helps enhance the understanding of how Asian mothering are depicted in Hollywood films.
2. This study can help people understand the ongoing stereotypes associates with Asian mothering.
3. This study can be used as a guideline for further study on the portrayal of Asian mothering in other Hollywood films.

1.4 Scope of the study

The study focuses on investigating the portrayal of Asian mothering in two Hollywood films, *Crazy Rich Asians* (2018), directed by Jon M. Chu, and *Everything Everywhere All at Once* (2022), directed by Daniel Kwan and Daniel Scheinert. To explore how these films portray Asian mothering across diverse settings and contexts, the mother characters and their relationships with their children are selected. By

examining characterizations, behaviors, and roles attributed to Asian mothering within the narrative, this research seeks to analyze how these portrayals challenge prevailing stereotypes of Asian mothering.

1.5 Definition of Terms

1.5.1 Stereotype

Stereotype is an exaggerated belief about the characteristics of a social group. It serves to rationalize behavior towards that group. Stereotypes generalize and homogenize characteristics perceived to be common among specific categories, such as race, gender, occupation, or age (Brink & Nel, 2015, p. 2).

1.5.2 Mothering

Mothering refers to the psychological process and experience of nurturing and caring for a child, particularly from the perspective of women who fulfill the role of mothers (Barlow & Cairns, 1997, p. 233). It is also depicted as an ongoing activity that occurs in all kinds of societies and environments, shaping individuals' experiences and perceptions of parenthood (Fahlgren et al., 2023, pp. 4-6).

1.5.3 Authoritarian mothering

Authoritarian parenting refers to low warmth or nurturance, strict discipline, high parental control, and low levels of child autonomy imposed by parents. The parents using this style typically emphasize obedience and adherence to rules without much room for negotiation or flexibility. Communication tends to be one-sided, with parents setting the rules and expectations for their children, while there is limited encouragement for children to express their opinions or feelings (Rezai Niaraki & Rahimi, 2013, p. 79).

1.5.4 Authoritative mothering

Authoritative mothering is characterized by a balance of demand and responsiveness. This mothering style focuses on positive reinforcement and aims to explore the hidden abilities and capabilities of the children. Authoritative mothering allows children to explore the world freely within the limits set by the parents (Jadon & Tripathi, 2017, p. 910).

1.5.5 Tiger Mother

Tiger Mother is a culturally specific form of strict mothering popularized by Amy Chua in her memoir *Battle Hymn of the Tiger Mother* (2014). It emphasizes high academic expectations, discipline, and obedience, often with little emotional warmth (Chua, 2014, p. 36). Unlike Western authoritarian mothering, Tiger Mother style of mothering is rooted in Asian culture, particularly in values such as filial piety, which adds emotional complexity to mother-child relationship and emphasizes respect for elders in Asian culture (Bedford & Yeh, 2021, p. 2).



CHAPTER 2

REVIEW OF THE LITERATURE

In the pursuit of studying the portrayal of Asian mothering in Hollywood films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022), it is crucial to understand the role of mothering. Moreover, there are several well-known mothering models, but Diana Baumrind's theory of mothering styles remains one of the most influential frameworks cited from the past to the present day. Therefore, Baumrind's theory will be used as a framework in the thesis. It is also important to gather data that provides a historical account of the portrayal of Asian mothering in films, including the emergence of stereotypes associated with Asian mothering. Therefore, this chapter examines the role of mothering, provides a brief historical background on the portrayal of Asian mothering in Hollywood films, examines Diana Baumrind's mothering styles including authoritarian, authoritative, and permissive, discusses the concept of Tiger Mother style of mothering by Amy Chua, and reviews related research.

2.1 Mothering

Mothering is characterized as the act of everyday parenting and caregiving, involving nurturing and sustenance (Fahlgren et al., 2023, pp. 4-6). Moreover, mothering is identified as a significant factor influencing various aspects of childhood and adolescent development, including health, education, behavior, and social outcomes. It is a discipline shaped by cultural values and skills, primarily focused on meeting the demands and needs of children (Virasiri et al., 2011, p. 1109).

According to O'Reilly (2019), mothering refers to women's experiences and is defined as potentially empowering for women. It continues to hold profound importance and is central to the lives of women who are mothers (p. 22). Mothering emphasizes a woman's personal connection to her reproductive powers and her children from her own experience, focusing on maternal-child or mother-daughter interactions and their effects on child development (Abbey, 2003, pp. 10-12). Overall, mothering perpetuates the

notion that mothers should be endless sources of nurturance to their children (Barlow & Cairns, 1997, p. 232).

2.2 The Portrayal of Asian Mothering in Hollywood Films

According to Tan (2022), the portrayal of Asian mothering in Hollywood films has evolved over time. Asian women who have played the role of the leading lady or supporting character since 1920's; however, the role of mother was rarely depicted as the central plot of the story. The breakthrough of the portrayal of Asian mothering began with the 1993 film *The Joy Luck Club*. The film, which was based on a novel by the same name, was directed by Chinese American director Wayne Wang and was released in 1993. It was the first American film to have mostly Asian American cast (p. 86). Tan (2022) highlighted that the story revolves around conflicts within mother-daughter relationships, portraying their experiences across generations and highlighting themes of identity, relationships, and intergenerational conflict. The film shows diverse mothering styles. In *The Joy Luck Club*, the mothering styles differed among each character, as they are shaped by cultural, generational, and individual factors. The mothers adhered to traditional Chinese mothering styles, emphasizing discipline, obedience, and sacrifice. They held high expectations for their daughters and enforced strict rules to ensure their daughters' success, reflecting authoritarian mothering style (p. 86). One clear example is the character Lindo Jong, who expects her daughter, Waverly, to be obedient and follow her mother's plan. Lindo pushes Waverly to excel in chess from a young age and conform to Chinese traditions (Tan, 2022, p. 86)

The Joy Luck Club achieved fame and garnered several major American literary awards due to its compelling portrayal of the Chinese American immigrant experience, particularly focusing on the complexities of mother-daughter relationships and the intergenerational cultural conflicts faced by immigrant families (Deng et al., 2023, pp. 150-151). Although *The Joy Luck Club* marked a breakthrough, the presence of Asian mothering again subsided. Asian mother appeared only in small supporting roles, such as in both the animated and live-action versions of *Mulan*. The portrayal of Asian mothering in *Mulan* (1998 and 2020) reflects traditional stereotypes. Mulan's mother is

depicted as the typical woman who serves her family by raising children and managing household duties. In the film, Mulan's sister is shown as obedient and follows her parents' rules. She listens to her parents in order to learn how to be a good wife and contribute to the household without questioning (Shen, 2021, p. 30). According to Shen (2021), Mulan's mother is portrayed as nurturing, supportive, and deeply concerned about her daughter's well-being. She attends to household duties and expresses concern about Mulan's ability to find a suitable husband, reflecting the stereotype of Asian mothering assigning significant importance to marriage and family (p. 30).

In the 21st century, the portrayal of Asian mothering began to rise again. The 2018 romantic comedy *Crazy Rich Asians*, the first primarily Asian-casted film since *The Joy Luck Club* showcased the powerful mother figure like Eleanor Young, who of the mother of Nick young, the male protagonist of the film (Tan, 2022, p. 87). In *Crazy Rich Asians*, Eleanor Young's mothering style reflects her upbringing, cultural values, and the expectations placed upon her as a member of the wealthy elite in Singapore. She adheres to strict social norms and traditions, including those related to family, marriage, and social status. She instills in Nick a sense of responsibility to the family and pressures him to marry someone from a similar social background, even if it means sacrificing his own happiness. This authoritarian approach reflects Eleanor's belief in the importance of preserving family legacy and tradition. However, Eleanor's mothering style evolves throughout the story. While initially portrayed as cold and uncompromising, she demonstrates a willingness to adapt and compromise for the sake of her son's happiness.

In early 2022, the film *Turning Red* (2022) gained popularity due to its fantasy imagery drawn from Chinese mythology and its portrayal of experiences related to Asian mothering. It resonated as a familiar story with audiences who were Asian and Asian American. Liu (2023) explained the depiction of Asian mothering stereotypes in the film *Turning Red*, discussing how the symbol of emotion reflected traditional East Asian cultural beliefs regarding restraint and endurance. In *Turning Red*, Ming, the mother, is depicted as a fussy parent who was strict with her daughter because she cares deeply

about her. That makes the daughter Mei's transformation into a red panda, triggered by extreme emotional outbursts that symbolize her inner desires and struggles as a young woman. Both the characters' experiences illustrate the emotional repression and conflicts within mother-daughter relationships in East Asian families (p. 59).

The latest film that depicts Asian mothering is *Everything Everywhere All at Once* (2022), written and directed by Daniel Kwan and Daniel Scheinert. The film explores mother-daughter relationships in Asian immigrant families. Interestingly, this comedy-action film offers a unique portrayal of the “badass” mother, Evelyn Quan Wang, portrayed by Michelle Yeoh. Evelyn, a middle-aged mother, and laundromat owner must travel throughout the universe and fight many enemies in order to stop the destruction of the multiverse (Tan, 2022, pp. 87-88). In *Everything Everywhere All at Once*, Evelyn's mothering style reflects a blend of traditional values, resilience, and adaptability shaped by her immigrant experience and the challenges she faces in balancing her personal and family life.

2.3 Mothering Models

Diana Baumrind's mothering style is one of the most influential theories in mothering. She first presented her theory in the article entitled “Effects of Authoritative Parental Control on Child Behavior” (1966) and it has become a benchmark for mothering theory to this day. Her studies on mothering have been widely used in various studies. In her research, she outlined three primary mothering styles: authoritarian, authoritative, and permissive. In 1983, a fourth style, uninvolved style, was later added by Stanford researchers Eleanor Maccoby and John Martin (Lang, 2023).

2.3.1 Authoritarian Mothering Style

Authoritarian mothering style is marked by parental behaviors that are highly restrictive and demanding. This style is characterized by high control and maturity demands but low communication with children. Authoritarian parents constrain their children's independence and expect them to follow strict rules without questioning. If children break these rules and orders, they may face severe punishment. The parents might set a strict timetable, which the children have to follow according to parental

directions. Authoritarian parents believe that children should accept the rules that they establish, without question. So, the children cannot decide on when or what they want to do. Their decisions must align with the parents' principles. Even in the field of study, children might be forced to follow their parents, which can affect their academic performance (Echedom et al., 2018, pp. 5-6). Ghosh (2021) further explained that the authoritarian mothering style is linked to a range of negative outcomes for children, including social anxiety, poor academic performance, low self-esteem, and trauma. Children who perceive their mothers as overprotective and uncaring may develop conduct disorders or oppositional defiant disorders. The lack of parental affection, involvement, regulation, autonomy granting, and indulgence are significant predictors of externalizing behaviors in children (p. 38).

According to Wang (2024), the concept of a "tiger mother" or "Tiger Mother style of mothering," as popularized by Amy Chua's book, *Battle Hymn of the Tiger Mother*, shares some characteristics with authoritarian mothering, particularly in its focus on strict discipline, high expectations, and control over children's behavior and academic performance. However, while there are similarities between tiger mothering and authoritarian mothering, they are not identical. Tiger Mother style of mothering is a specific cultural phenomenon associated with certain Asian cultures, particularly Chinese culture, and it often involves extreme beliefs about mothering and education. While the authoritarian mothering style has different meanings in different cultures, it carries a negative connotation in Western culture and is linked to negative outcomes for children. In contrast, in Asian culture, the authoritarian mothering style is often described as controlling, restrictive, and hostile, but it may carry different connotations related to love and care. In Asian mothering style, the control and strictness of parents might reflect their concern and support for their children. Furthermore, authoritarian mothering style has been associated with both positive and negative outcomes in different cultures (Ang & Goh, 2006, pp. 136-137)

2.3.2 Authoritative Mothering Style

Unlike authoritarian mothering, which focuses on strict and demanding discipline, the authoritative mothering style balances nurturing, responsiveness, and warmth while also setting clear expectations and limits for their children. Authoritative parents provide support, encourage open communication and dialogue, explain the reasoning behind rules, and allow the child to voice objections (Baumrind, 1966, p. 891). They understand children's growing independence, allowing them to participate in family decisions, while gradually teaching them more responsibility for meeting the needs of others in the family (Echedom et al., 2018, pp. 5-6). Moreover, this mothering style is mainly applied in Europe and America and is considered the optimal mothering style, believed to be universally supportive for supporting children's development and academic performance (Febiyanti & Rachmawati, 2021, p. 94). This type of mothering supports children's education, as well as encouraging two-way communication between parents and children. The balance of reasoning and warmth in this mothering style has been associated with more positive developmental outcomes in children than negative ones (Paiva, 2008, pp. 192-193).

2.3.3 Permissive Mothering Style

Unlike authoritarian parents, punishment is rarely used in permissive mothering because children in this mothering style are commonly given greater opportunities to make their own decisions. The permissive mothering style is characterized by a nonpunitive approach. Parents regularly consult with the child about their decisions and provide explanations for rules. Permissive parents allow their children to regulate their own activities, avoid exerting control, and do not encourage obedience to externally defined standards. They grant their children considerable freedom and autonomy (Baumrind, 1966, p. 889). Moreover, permissive mothering involves making few demands on their children and encouraging them to express their feelings. These parents exhibit high levels of warmth but have low expectations for their children (Odame-Mensah & Gyimah, 2018, p. 74). Permissive parents often avoid disappointing their children. This mothering style can be beneficial when children are naturally well-behaved, knowing when, how, and what to do without being compelled or

reminded (Febiyanti & Rachmawati, 2021, p. 94). This style involves making few demands, encouraging children to express their feelings, and rarely exerting power to control their behavior. Instead, permissive parents prioritize their children's independence over requiring mature behavior. However, granting too much freedom in their attitude can lead to negative outcomes in children, such as becoming aggressive, disrespectful, or disobedient. Socially, these children may struggle to control their behavior and interact properly with others in society (Odame-Mensah & Gyimah, 2018, p. 74).

2.3.4 Tiger Mother Style of Mothering

Since the 19th century, the term “tiger mother” has been used in Western literature to describe either a fiercely protective mother or a formidable community leader (Kobakhidze et al., 2024, p. 535). This term was popularized by Amy Chua, an American law professor, in her book titled, *Battle Hymn of the Tiger Mother* (2014). In this memoir book, Chua, a Chinese American mother, discusses her mothering method, stating that a strict and authoritarian way of mothering can yield “excellence” (Chua, 2014, p. 36). She claims that while Western parenting believes in the concept of “learning is fun” and places less focus on academic success, Chinese mothers believe that successful mothering is reflected in the academic achievement of their children (Chua, 2014, p. 5). There are both pros and cons to Tiger Mother style of mothering. According to Zhang (2023), Tiger Mother style of mothering has the potential to negatively impact children's emotional well-being because parental expectations can result in feelings of stress among children. On the other hand, Tiger Mother style of mothering emphasizes high standards and fosters self-discipline in children. It focuses on education and cultivates valuable skills that can lead to future success and opportunities for children (p. 165).

According to Irawan (2020), in her study *Tiger Mother and Her Cubs on a Stage: 'Tiger' Parenting Style and Its Effects in Listen to Me*, the Indonesian stage play *Listen to Me* by Bernadeth Febyola Linando presents the concept of tiger mother through the character Anita. The study uses the tiger mother framework to examine how

this strict and controlling mothering style affects children. Anita, the mother character, sets high academic and non-academic expectations, values obedience, and shows little concern for her children's emotional well-being. Although her mothering focuses more on maintaining control than directly helping her children succeed, Anita's behavior closely follows Amy Chua's concept of tiger mother. The study revealed mostly negative effects from Tiger mother, especially on the main character, Hayli, whose mental health declined to the point of having suicidal thoughts. However, some small positive outcomes appear in the supporting characters, Hilda and Hubertus, who view their mother's strictness as an act of love based on cultural values. Overall, Irawan's findings support the common view that tiger mother can harm children's emotional well-being (pp. 39–40).

Tiger Mother style of mothering is closely aligned with the authoritarian style, characterized by high demands and control without much warmth or empathy. Unlike authoritative parents, who balance control and warmth, authoritarian parents enforce strict rules and high expectations (Zhang, 2023, p. 168). According to (Wang, 2024), in media, there is a discrepancy between American perceptions of Asian mothering and reality. Tiger Mother style of mothering stereotype prevalent in American media is characterized by strictness and control. Modern Asian parents generally do not follow the Tiger Mother style of mothering and do not see it as conducive to raising successful children; instead, they employ diverse strategies and beliefs because the concept of the tiger mother oversimplifies this complexity.

2.4 Diana Baumrind's Authoritarian Mothering vs. Amy Chua's Tiger Mother Style of Mothering

Mothering styles have been studied to understand how mothers' behaviors influence their children's development. Diana Baumrind (1966) identified authoritarian mothering as one of the three main styles in her theory. This style is characterized by high expectations and strict rules, as well as low responsiveness and warmth. Authoritarian mothering emphasizes obedience, discipline, and control, often enforcing rules without providing explanations to their children. These mothers expect their

children to comply without question and frequently use punishment to maintain order. As a result, children raised under authoritarian mothering may demonstrate obedience, but they often have problems with self-esteem, social skills, and decision-making (Baumrind, 1966, pp. 890-891).

Tiger Mother style of mothering is a culturally specific concept popularized by Amy Chua (2014), describing a strict, achievement-focused mothering style primarily associated with Chinese and Asian American families. Similar to authoritarian mothering, tiger mothering involves high expectations, strict control, academic success, and discipline. However, tiger mothers combine their strictness with intense involvement in their children's lives, emphasizing hard work, perseverance, and excellence (Chua, 2014, p. 6). This mothering style is often driven by cultural values such as filial piety, respect for authority, protecting family reputation, and the belief that academic success secures social and economic stability in the future (Kim & Hong, 2007, pp. 60-64).

Both authoritarian mothering and Tiger Mother style of mothering involve high parental demands and a strong emphasis on obedience and discipline. These similarities can result in children achieving externally measurable success, especially in academic and behavioral compliance (Baumrind, 1966; Chua, 2014). Despite this, the two mothering styles are different in cultural context. Baumrind's authoritarian mothering is marked by low warmth and emotional responsiveness, often neglecting children's needs. In contrast, Tiger Mother style of mothering is framed by deep parental involvement and commitment to the child's success, mixing discipline with support. Furthermore, tiger mothering is often culturally specific, influenced by Asian values on education and family honor, which differ from the Western style in Baumrind's theory (Chao, 1994, pp. 1112-1114). One key distinction between these two forms is the cultural emphasis on filial piety, which is deeply embedded in Asian mothering. Filial piety is one of the core cultural values rooted in Tiger mothering, particularly in Asian culture.

Filial piety emphasizes not just obedience but also respect and loyalty toward parents and elders. Filial piety plays a crucial role in shaping children's behaviors, as

they are taught to value academic achievement as a way of honoring their families (Lin & Wang, 2022, pp. 45-46). This loyalty is rooted in love and care, making the mother–child bond in Tiger Mother style of mothering more emotionally complex than in authoritarian mothering. According to Bedford and Yeh (2021), filial piety is a culturally defined system of beliefs and practices based on respect and hierarchical family roles (p. 2). Thus, Tiger Mother style of mothering can be seen as a culturally contextual or intensified form of authoritarian mothering, balancing harsh discipline with high expectations and investment. Tiger Mother style of mothering may lead to positive developmental outcomes such as high academic achievement and motivation, while authoritarian mothering is often associated with emotional and social difficulties.

While authoritarian mothering, based on Diana Baumrind's theory, and Tiger Mother style of mothering, as described by Amy Chua, share similarities in their strictness, high expectations, and emphasis on obedience, both styles allow little room for questioning and often rely on harsh discipline to enforce compliance. However, these two mothering styles differ in culture motivation. Authoritarian mothering involves low emotional support and focuses on control and discipline, without emphasizing values such as filial piety. In contrast, although Tiger Mother style of mothering is also strict and controlling, it is deeply rooted in Asian cultural traditions. It emphasizes not only academic success and hard work but also filial piety, expecting children to show respect and loyalty toward their parents and elders. Moreover, tiger mothers are highly involved in their children's lives and are motivated by the belief that discipline and perseverance will lead to future achievement. These cultural values, rooted in Asian culture, make Tiger Mother style of mothering different from authoritarian mothering.

2.5 Related Research

The study *Crazy Rich Asians: Deformation and Reconciliation of Mother-in-law and Daughter-in-law Conflicts in Western-Centrism Perspective* by An et al. (2023) analyzed the conflict and reconciliation between Eleanor and Rachel in *Crazy Rich Asians*, focusing on stereotypical characterization and Western centralism. In the study, Eleanor was portrayed as an Asian mother-in-law, old-fashioned, strict, and controlling

to align with Western expectations. In contrast, Rachel symbolized a child raised in the United States who valued her own freedom and individualism. This contrast reinforced cultural stereotypes and suggested the perceived superiority of Western liberalism over Eastern collectivism. Although the study did not directly examine mother–child relationships, it can be interpreted that Eleanor’s strict and controlling behavior was motivated by a desire to uphold traditional family values and protect the family’s reputation. This supported the current study by showing how Asian mothering was depicted as overly controlling, often valuing family reputation, which related to some characters of authoritarian or Tiger mothering styles (pp. 112–119).

In the study titled “Daughter’s Dilemma: Queer Identity and Misogyny in Mother–Daughter Relationship in *Everything Everywhere All At Once*” by William Zixuan Wang, published in the Proceedings of the International Conference on Global Politics and Socio-Humanities, this study was relevant to my research as it focused on the same film, *Everything Everywhere All At Once*. This paper analyzed the mother-daughter relationship in the film and focused on Joy’s queer identity using Chizuko Ueno’s theory of misogyny. It argued that Joy’s emotional turmoil and desire to disappear reflected internalized misogyny and self-hatred, which were raised by her Asian mother, and intensified by her mother’s expectations and lack of acceptance. Evelyn, the mother, initially tried to control Joy, hoping her daughter would fulfill her own unrealized dreams. However, through her multiverse journey, she experienced fragmentation similar to her daughter’s. Evelyn eventually came to understand and embrace Joy for who she is. The film demonstrated that Evelyn’s eventual acceptance of Joy transcended traditional expectations, showing that empathy and connection could emerge even from chaos and disillusionment. The paper also raised important questions about Asian culture and filial piety, asking how cultural context might influence the expression and repression of queer identity within immigrant families. The study suggested that Evelyn’s shift control to acceptance illustrated a rejection of misogynistic patterns in the mother–daughter relationship. The study encouraged further exploration of how multiplicity and diasporic identity intersect with queerness in Asian families (Wang, 2023, pp. 198-199).

Several studies have explored the influence of parenting styles. The article titled "The Influence of Parenting Style on the Protagonist's Behavior in Todd Phillips' Movie *Joker*" by Ratna Aprillia Risqi and Susi focused on the influence of parenting style on the protagonist's behavior in Todd Phillips' movie *Joker*. In the movie, the protagonist is a man who suffered from mental illness, which then transformed him into a criminal mastermind due to parenting mistakes. The theory used in this research is Baumrind's parenting styles, which classified parenting styles into four categories: authoritarian, authoritative, permissive, and neglectful. The researchers employed a descriptive qualitative method and collected data from the movie script. The results indicated that authoritarian and neglectful parenting styles led a person to become rebellious, adopted problematic behavior, and became a criminal mastermind, thus being disregarded by society. The most severe consequence of parenting mistakes is that the protagonist transformed himself into a psychopath (Risqi & Ekalestari, 2022, p. 14).

Another related research regarding parenting styles was "Authoritarian Parenting Style in Asian Societies: A Cluster-Analytic Investigation" by Rebecca P. Ang and Dion H. Goh of Nanyang Technological University, Singapore. The research study examined the impact of authoritarian parenting style on adolescents in Asian societies through cluster analysis. The results provided further clarification on the impact of the perceived authoritarian parenting style on adolescent outcomes among Asians. Authoritarian parenting style could possibly have a different cultural meaning for individuals who are not of European descent. It was not solely associated with only negative adolescent outcomes, but both positive and negative adolescent outcomes were found in the research. This study, using cluster analysis, confirmed a two-cluster typology that predicted meaningful differences in Singaporean adolescents' school-related adjustment. (Ang & Goh, 2006, pp. 131-151).

Moreover, A Reflection of Parenting Styles and Impacts on Behaviors of Children in *The Joy Luck Club* by Nattapat Pattana (2020), published in the Academic Journal of Humanities and Social Sciences, Burapha University, focused on analyzing the parenting styles of mother characters in Amy Tan's Novel *The Joy Luck Club* (1989),

along with the reasons behind their parenting behaviors and how these styles impacted their daughter's along with the reasons behind their parenting behaviors and how these styles impact their daughters. Using Baumrind's Theory of Parenting Styles, further elaborated by Maccoby and Martin (1983), the study found that the mothers largely exhibit authoritarian parenting. They enforce strict rules, demanded obedience, and used both physical and verbal punishment. As a result, the daughters reacted aggressively. The study also revealed that mothers' authoritarian parenting is motivated by a desire to protect their daughters from hardship and to ensure their happiness and success in life. Additionally, the culture conflict between the American environment in which the daughters grew up and the traditional Chinese values the mother tried to instill led to emotional distance and misunderstandings between them. This study helps show the complexity of Asian mothering and how strict parent could express care and pressure (Pattana, 2020, pp. 44-45).

Lastly, related study was An Analysis of Parenting Style Reflected in Movie *Run* by Aneesh Chaganty by Rosa, Priyto, and Mujani (2024), published in the Journal of English Language and Literature. This research analyzed the parenting style of a single mother, Diane, who raised her daughter with disabilities. Using Diana Baumrind's theory of parenting styles and a qualitative approach, the researchers explored how Diane's overprotective and controlling behavior, initially presented as loving and caring, eventually revealed authoritarian parenting. The study emphasized that parenting grounded in excessive control, even with good intentions, could damage the parent-child relationship and hinder a child's development. This finding supported the current study's focus on authoritarian mothering (Rosa et al., 2024, p. 405).

CHAPTER 3

METHODOLOGY

In this chapter, the details of research design, theoretical frameworks and samples will be explained, along with providing the details behind the data collection, and analysis procedures.

3.1 Research Design

This study employed a qualitative research design using the content analysis approach. The samples were two films: *Crazy Rich Asians* (2018) and, *Everything Everywhere All at Once* (2022). The data were analyzed through content analysis based on Diana Baumrind's mothering style theory, one of the most influential theories in mothering, which consists of four primary styles: authoritarian, authoritative, permissive, and uninvolved mothering, as well as Amy Chua's Tiger Mother style of mothering.

3.2 Theoretical Framework

The theory of Diana Baumrind's mothering style served as the primary theoretical framework for analyzing the portrayal of mothering in the films, *Crazy Rich Asians* and *Everything Everywhere All at Once*. Diana Baumrind's mothering style, which emphasizes mothering, provided a lens through which to analyze the portrayal of mothering in these movies. Specifically, it was selected because it allowed for the examination of how mothering was portrayed in various scenes throughout the films. By applying Diana Baumrind's framework, this study was able to identify both similarities and differences in the portrayal of mothering in the films.

3.3 Data Samples

The data samples consisted of two films: *Crazy Rich Asians* and *Everything Everywhere All at Once*. These films were selected because their plots revolved around Asian families, providing insights into the portrayal of Asian mothering. In comparison to many other depictions of mothering, the portrayal of Asian mothering in both films was praised by critics for its significance.

Crazy Rich Asians was chosen as the first sample. This film was selected due to its attention-grabbing representation of the cast and focus on the mother-children relationship. Hollywood often lacked sufficient presentation of Asian and Asian American characters, but *Crazy Rich Asians* broke this trend by featuring an Asian cast in leading roles. According to IMDb (2018), *Crazy Rich Asians* has received 15 awards and 72 nominations. The film grossed \$237 million worldwide at the box office, making it the highest-grossing romantic comedy of the past decade. *Everything Everywhere All at Once* was chosen as the second sample. According to IMDb (2022), the film grossed \$143.4 million worldwide. Since its release in 2022, the film, its cast, and directors have won 402 awards and received 373 nominations. *Everything Everywhere All at Once* explored the mother-daughter relationship, which is particularly relevant to Asian and Asian American mothering, adding to the film's interest. Additionally, the film introduced a new concept where the idea of a multiverse serves as a playground for screenwriters, opening the door to a variety of imaginative multiverses and characters.

3.4 Data Collection

The data from the films, *Crazy Rich Asians* and *Everything Everywhere All at Once* were processed and analyzed to identify similarities or differences in the portrayal of mothering. The data was categorized into themes using Diana Baumrind's mothering style theory as a framework.

3.5 Data Analysis

All the collected information was analyzed using the descriptive content analysis method. This method was chosen because it is suitable for analyzing and interpreting textual data, such as spoken language, images, and involves identifying patterns and themes. According to Bengtsson (2016), content analysis includes four stages: decontextualization, recontextualization, categorization, and compilation of textual data. The purpose of content analysis was to organize the data and extract meaning from it, allowing researchers to draw realistic conclusions (p. 8).

CHAPTER 4

FINDINGS

In this chapter, the study aimed to examine the portrayal of Asian mothering in two Hollywood films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022) using Diana Baumrind's parenting theory and Amy Chua's Tiger Mother as the framework. The analysis of the scenes and dialogue between mothers and their children in these two films revealed three different types of mothering which were authoritarian mothering, tiger mothering, and authoritative mothering.

4.1 Authoritarian Mothering

In analyzing authoritarian mothering in the films, *Crazy Rich Asians* and *Everything Everywhere All at Once*, the focus is on its key characteristics which are high expectations, strict control, without question or negotiation, and limited emotional warmth. The relationships between mothers and children are shaped by these characteristics which cause the tensions or family conflicts that drive the main plot of the films. By examining scenes from both films, this section explores how authoritarian mothering appears in different situations and how it impacts the mother-child relationship.

In *Crazy Rich Asians*, the traits of authoritarian mothering drive the story's central's conflict, which revolves around mother's strict control over marriage choices. Several example scenes from the film will be discussed in this section. The first is the opening scene, where Eleanor Young finds out about Nick's plan to bring his girlfriend, Rachel, to Singapore for his best friend Colin's wedding and to meet her. In this scene, Eleanor exemplifies authoritarian mothering in her phone conversation with Nick, expressing her disapproval of his choice to bring his girlfriend home. At the time, Eleanor is at a Bible study with her friends in Singapore when she hears gossip about Nick bringing Rachel, an economics professor from New York to the wedding. Upon hearing this, Eleanor immediately calls Nick, demonstrating her control over him. Even

though Nick lives far away, she closely monitors his actions, ensuring she knows everything about his life.

Eleanor: Are you bringing the girl you're seeing to Colin's wedding?

Nick: Hmm. We were literally just talking about that. How could you know?

Eleanor: Everybody knows. We're looking forward to having you home. And your room is already for you.

Nick: Thanks, Mom. But Rachel and I will be staying together.

Eleanor: I see. Well, I'm having the house redone. And it's not ready for guests. If Rachel comes, I think she might be more comfortable staying somewhere else. (Chu, 2018, 00:08:40)

Her calm yet slightly disapproving tone signals her discontent. Although at first Eleanor appears pleased and seems to be happy to have Nick home, mentioning that Nick's room is already prepared to make him feel comfortable. But when Nick says he will be staying with Rachel, Eleanor suddenly says that the house is being redone and is not ready for guests, implying that Rachel is not welcome here. Eleanor's ability to track Nick's actions, even though he lives far away, highlights her strict control over his life. Despite the distance, she remains well-informed about his every move, reinforcing her authority.

The second scene takes place when Eleanor and Rachel first meet in the kitchen during the party. This scene does not include a direct conversation between Eleanor and Nick, but Eleanor's treatment of Rachel reflects her authoritarian mothering style. She seeks to control her son's choice of a partner, and when she determines that Rachel does not meet her standards, she attempts to push her away. In this scene, Nick and Rachel have just arrived at the party at Nick's home and entered the kitchen to meet Eleanor. However, Eleanor remains preoccupied with preparing food and giving orders to others, barely paying attention to Rachel despite Nick's introduction. Eleanor's actions

demonstrate emotional distance toward Rachel, implying that Rachel is not a priority in her world. Eleanore's tone is polite but cold and dismissive. She subtly tries to control the situation, making it clear that Rachael does not belong to Nick and his family. She tells Rachel, "You're American. You're different" (Chu, 2018, 00:40:00).

These words are not just about cultural differences, but they reflect Eleanor's traditional, hierarchical mindset, where family duty is prioritized over individual happiness. Instead of welcoming Rachel, Eleanor belittles her background, tries to discourse Rachel, and begins implementing her plan to remove Rachel from Nick's life. This behavior exemplifies an authoritarian mothering style that imposes strict control over her son, preventing him from making his own decisions about his marriage. Eleanor is portrayed as a strict mother who is willing to do anything to enforce her control, even if it comes at the cost of her son's happiness.

From Nick's perspective, he tries to maintain peace. When Eleanor subtly questions Rachel's background, Nick does not immediately defend Rachel. Instead, he remains polite and reserved, likely because he understands his mother's rigid mindset. His tense body language suggests that he recognizes the conflict but does not want to escalate it. Unlike Rachel, who actively tries to engage with Eleanor in a friendly manner, Nick chooses not to challenge his mother. Having grown up under Eleanor's authoritarian mothering, Nick's silence can be interpreted as a sign that he has learned to respect her authority rather than openly oppose her. Even as an adult, he remains hesitant to confront her, especially in front of others. This reinforces how authoritarian mothering can shape children into obedient, conflict-averse individuals, even when they disagree with their parents' views.

Another key moment of the film that highlights Eleanor's authoritarian mothering is the confrontation between Eleanor and Rachel while Nick is making dumplings in the next room. In this scene, Rachel exits the dining room and walks through the expansive halls. As she ascends the staircase, she turns in the wrong direction and soon realizes she is lost. At that moment, Eleanor appears, seemingly having sought her out intentionally. Eleanor initially opens up about her own struggles, sharing how she was

once viewed as not good enough to be part of the Young family. Instead of offering support or guidance, Eleanor calmly asserts that Rachel is fundamentally different from them and will never measure up to the family's expectations. Eleanor says,

I didn't come from the right family, have the right connections. And Ah Ma thought I would not make an adequate wife to her son. It took many years, and she had good reason to be concerned. Because I had no idea of the work and sacrifice it would take. There were many days when I wondered if I would ever measure up. But having been through it all, I know this much. You will never be enough. (Chu, 2018, 01:09:00)

Throughout the conversation, Eleanor speaks with a calm expression and a tight smile, projecting authority. Initially, she and Rachel stand at the same level on the stairs, but as Eleanor moves forward, Rachel instinctively steps back, placing herself on a lower step. This subtle shift in positioning visually reinforces Eleanor's dominance, symbolizing Rachel's growing powerlessness in the interaction. At the end of the conversation, Eleanor suggests they return because she doesn't want Nick to worry. By doing so, she subtly controls the situation, leaving Rachel no space to voice her feelings. Although Eleanor shows some vulnerability in recounting her own struggles, the dominant theme of the scene is her authoritarian mothering as she seeks to protect her son and family. She reinforces the idea that family duty and honor take precedence over personal desires or happiness, making it clear that Rachel cannot be part of the family and must not take Nick away from her.

Even though this scene doesn't involve the conversation between mother and child, Eleanor's behavior toward Rachel exemplifies authoritarian mothering styles through her strict rules over the choice of marriage with no room for negotiation and discussion. Eleanor's behavior reflects her desire to protect Nick's future. Her words and actions toward Rachel are not driven by personal issues but rather by the belief that supporting Nick in this way is the best choice for him. She perceives Rachel as an outsider who may not be suitable for her son. Eleanor's actions do not aim to harm Nick, but rather to end his relationship with Rachel. However, even though Eleanor believes

her decision is good for Nick and that he may eventually understand, the reality is that her actions ultimately hurt him. Despite her good intentions, she disregards Nick's true feelings, highlighting one of the core characteristics of authoritarian mothering.

The final example of authoritarian mothering appears during the after-party for Colin's wedding, where several important interactions take place between Ah Ma, Rachel, Eleanor, and Nick. These interactions highlight different aspects of their relationships and reveal authoritarian mothering. The scene presents a major conflict between Eleanor, Ah Ma, Rachel, and Nick. At Colin's wedding after-party, while Ah Ma, Eleanor, Nick, and Rachel are together, Eleanor reveals that she hired a private investigator to investigate Rachel's background, accusing her of hiding the truth about her family and implying dishonesty. She exposes that Rachel's mother's husband is still alive, but Rachel's mother had an affair and fled to the U.S. to hide. Eleanor says,

I'm sorry to tell you, but Rachel has been lying to us about her family and her mother. I hired a private investigator to look into her past. She said her father passed away in China, but that's not true. Your mother's husband is very much alive. During her marriage, she cheated on him and became pregnant with another man's child. (Chu, 2018, 01:32:00)

Ah Ma and Eleanor refuse to accept Rachel into the family, believing that her mother's past is a stain on their reputation. When Eleanor hires a detective to investigate Rachel's background, it can be assumed that she is extremely firm in her beliefs and convinced that she is right. While she believes her actions will benefit her son, the way she secretly does it behind Nick's back is intrusive and disrespectful to Rachel's privacy. This demonstrates that Eleanor is willing to do anything to achieve her goal, regardless of the process, even if it might hurt Nick's feelings. Their actions also demonstrate a lack of emotional warmth, which is another trait of authoritarian styles of mothering, as they show no concern for Nick's feelings while attempting to ruin his relationship with Rachel. At the same time, they display high control, having planned from the start to investigate any potential future wife of Nick to determine whether she is

suitable for the family. Instead of offering understanding, they use Rachel's family history against her.

On Nick's side, he finds himself caught between his mother and Rachel, trying to protect Rachel while navigating his family's expectations. Unlike previous scenes where Nick unquestioningly followed Ah Ma and Eleanor's wishes, this moment marks a turning point. He begins to resist, realizing that while his family wants to protect him and ensure he has a perfect life, their way of controlling and attempting to destroy Rachel is unacceptable.

Similarly, *Everything Everywhere All at Once* presents authoritarian mothering through Evelyn's strictness and expectations early in the film, in the scene where Joy visits the laundromat. Evelyn is busy taking care of their taxes, preparing food, and attending to customers at the same time. Like other controlling mothers, Evelyn attempts to manage everything while also telling Joy to hurry because she has so much to complete. Even though Joy tries to talk to Evelyn about her personal life, including her relationship with her girlfriend, Becky, and bringing Becky to Gong Gong's welcome party, Evelyn's attempts to act busy and ignore her leave Joy feeling uncomfortable and upset. As Joy tries to express herself, Evelyn's dismissive attitude and lack of empathy lead to further alienation. When Joy is about to leave the store, Evelyn tells her, "Try to eat healthier. You're getting fat" (Kwan & Scheinert, 2022, 00:11:03), making a direct comment about Joy's weight. Evelyn's comment exemplifies authoritarian mothering, characterized by a high level of control and low warmth. Evelyn imposes her own standards of beauty on Joy without considering her daughter's feelings. While Evelyn's comments are due to concern for her daughter's well-being, they are expressed in a critical and judgmental manner, particularly using the word "fat," which demonstrates a lack of emotional support and sensitivity. As a result, Evelyn's authoritarian mothering creates emotional distance between her and Joy early in the film, as Evelyn's care is delivered without warmth or empathy. Although Evelyn appears to worry about her daughter, she fails to express her concern in a nurturing or empathetic way, instead allowing Joy to leave without meaningful acknowledgment of her feelings.

As a result, Evelyn's daughter is distant to her and depressive. Joy's reaction displays the negative effect of authoritarian. Her face barely shows any happiness, and she appears to wonder why her mother says things like this. After hearing Evelyn's comment, Joy shuts the car door without saying anything, remaining silent and crying while driving. Her face reflects discomfort, indicating her emotional struggle and hurt caused by her mother's words. Earlier, when she arrived at the store, she told Becky that when Evelyn says something hurtful or acts rudely, it's best to just ignore it. Although Joy understands the nature of her mother's expressions, she feels upset because Evelyn continues to repeat this behavior. This scene highlights how authoritarian mothering affects Joy's emotions and further distances the relationship between her and her mother.

The turning point of *Everything Everywhere All at Once* occurs when Evelyn experiences herself in the multiverse. During this time, she sees herself in various roles such as an actress, singer, or martial artist. In the multiverse, Evelyn and Joy are not portrayed as mother and daughter. Their relationship is ambiguous, but the focus is primarily on Joy or Jobu seeking out Evelyn and causing destruction for fun. According to Wang (2023), Joy and Jobu represent two sides of the same character in the film. Joy, in the present world, is Evelyn's daughter, while Jobu, in the multiverse, represents a fractured version of herself caused by her mother's inability to accept her true identity. Jobu's chaotic behavior reflects the emotional pain and rejection she experiences from her mother in the real world, where she is unable to express who she is (p. 200). Jobu did not intend to kill or destroy Evelyn in real life; rather, she seeks revenge on Evelyn. Jobu's hatred toward Evelyn can be seen as the result of the authoritarian mothering that has strained their relationship. In real life, Joy felt pressured by her mother and powerless to make her own choices. Evelyn's backstory reveals that, like many young women, she once dreamed of having a better life. However, when her dreams failed, she became determined to ensure that Joy would not face the same disappointments she had experienced. Therefore, Evelyn adopted authoritarian mothering, which is centered on securing her child's success through strict control and high expectation.

Evelyn's determination led her to pressure Joy into pursuing the life she had dreamed of – a life defined by personal achievements. Evelyn projected her unfulfilled dreams onto Joy, which pressured Joy and created conflict between them (Kwan & Scheinert, 2022, 01:47: 00).

To conclude, the analysis above from the two films reveals that Asian mothers, like Eleanor and Evelyn, who follow authoritarian mothering, tend to control and discipline their children, which contributes to the conflicts and tensions in the films. These conflicts include the emotional disconnect in the mother-child relationship, the children's search for freedom and identity due to the strict control of their mothers, and disagreements over partner selection.

4.2 Tiger Mother Style of Mothering

The authoritarian mothering style and Tiger Mother style of mothering share key characteristics, particularly strict control and high expectations. However, the Tiger Mother style of mothering approach is rooted in Eastern culture values, such as respect for elders and filial piety, which shape how these mothering practices are expressed and understood. Moreover, a notable distinction between the two lies in the motivation behind the strictness: in the Tiger Mother style of mothering, it often stems from the mother's love and care for her child.

For instance, in *Crazy Rich Asians*, while Eleanor's behavior aligns with authoritarian mothering, some of Eleanor's actions are related to the Tiger Mother style of mothering, a style of mothering that is often strict, but their strictness is an indirect way of expressing love and a desire for their children to succeed. To outsiders, this mothering styles may seem overly forceful, but within the Asian culture, it is understood as parental and support. While both mothering styles involve strict control and high expectations, authoritarian mothering is characterized by a lack of warmth. If children fail to meet their goals, they are often punished rather than comforted by their parents. In contrast, the Tiger Mother style of mothering, despite being strict, still includes love and care, showing that parental control is for the child's well-being rather than simply enforcing obedience.

Another key difference between these two models lies in how the mother enforces their authority. In the Tiger mother model, filial piety and respect for elders are often invoked to justify the mother's authority, making children feel guilty if they disobey or fail to meet her high expectations. For instance, in a scene from the film, Eleanor and Nick have a private conversation in his bedroom after dinner with Rachel. During this moment, Eleanor confronts Nick about his decision to bring Rachel to the family party, expressing concern about how others might gossip about him bringing a woman home.

Nick: Never could get anything past you, could I?

Eleanor: I keep telling Ah Ma to put your things away, but she says this room makes her feel like you're still here. Well, I got an earful when you didn't move back last year. Your father and I are really looking forward to having you home. He's not getting any younger. With you onboard, maybe he'll take a day off once in a while.

Nick: I know, Mum. I'm just not ready yet. There're things in New York that I wanna see through. (Chu, 2018, 00:48:00)

From the dialogue, Eleanor is seen trying to emphasize Nick's duty to the family, reminding him that his parents are getting older and urging him to return home to help with the family business, as expected. Her reason for controlling Nick reflects the belief in filial piety central to the Tiger Mother style of mothering, where children's duty and obedience take priority over their personal desires. Eleanor frames her authority as an obligation rooted in family loyalty and sacrifice, using guilt and family responsibility to assert control. Although Eleanor tries to control many aspects of Nick's life, he seems to understand that her intentions come from genuine care and a deep sense of familial responsibility. He respects her position, even if he does not fully agree with her wishes, showing the complex emotional bond that the Tiger Mother style of mothering can reinforce in a family.

Another sample of the Tiger Mother style of mothering is presented during the dumpling-making scene, where the family gathers to prepare food, an activity rich in tradition and cultural symbolism. When Eleanor speaks with Rachel, she often compares Rachel's background and suggests that Rachel, as an American, might not understand true Asin culture and its values. Throughout the conversation, Nick and the other family members remain silent, even though they do not fully agree with Eleanor's judgment. Their silence is not out of fear but rather a reflection of filial piety and respect. By not challenging Eleanor publicly, even if they disagree, they avoid making her lose face in front of the family and undermining her authority. This moment highlights the deeply rooted cultural values of honoring elders and preserving family reputation, which are central to the Tiger Mother style of mothering (Chu, 2018, 01:05:00).

On Nick's side, he dislikes his mother's strict expectations but also understands that her control comes from a place of concern. Although this is not directly seen in this scene, Nick once tells Rachel that he knows Eleanor has always been tough on him because of sacrifices she made and the pressure she faced trying to fit into the Young family. For this reason, Nick has always admired her. This illustrates the complexity of the Tiger Mother style of mothering, where discipline is driven by culture value and care but often at the cost of children's independence.

Similarly, in *Everything Everywhere All at Once*, the direct criticism and lack of sensitivity in Evelyn's comment about Joy's weight can be seen as one of the traits of the Tiger Mother style of mothering, as mentioned in the earlier chapter that both the Tiger Mother style of mothering and authoritarian mothering can be grouped in the same category due to their similar traits. Since Tiger Mother style of mothering strives for achievement in every aspect, direct criticism is often used as a tool to motivate their children to perform better or work harder, or in Joy's case, to become healthier. Evelyn's comment can be seen as an attempt to encourage Joy to take care of herself. Therefore, from Evelyn's perspective, she regards her direct comment as an act of love and care. However, Joy, who has internalized Western cultural values, does not perceive it as an

encouragement. On the other hand, it leads to discouragement and feelings of inferiority, as seen in Joy's reaction.

Furthermore, aspects of Eastern cultural values, such as filial piety and the belief that family comes first above individual needs, intensify the level of control in mother-child relationships. For instance, Evelyn instructs Joy to lie about her relationship with Becky during the New Year's party preparations for Gong Gong's arrival (Evelyn's father). Evelyn does not want Gong Gong to know that Becky is Joy's girlfriend, saying, "When Gong Gong gets here, you have to tell him Becky is just your good friend" (Kwan & Scheinert, 2022, 00:10: 21). This statement reflects her need to preserve traditional family values at the cost of Joy's autonomy. This controlling behavior, where Evelyn assumes she knows what is best for Joy, excludes her from the decision-making process. These actions highlight Evelyn's control over her daughter's choices and her inability to connect emotionally, which is central trait of the Tiger Mother style of mothering.

The result of the Tiger Mother style of mothering is reflected in the breakdown of the relationship between mother and daughter. For example, when Joy tries to assert her independence by disobeying her mother and telling Gong Gong that Becky is her girlfriend, Evelyn immediately interrupts and downplays the truth by saying that Becky is Joy's very best friend. Although Joy and Becky do not say much at this moment, their glances clearly express their frustration and disappointment. This scene shows how Evelyn's authoritarian mothering stifles open communication and honesty, forcing Joy to hide her true self to avoid conflict or shames. As a result, the relationship becomes strained and distant, highlighting how the Tiger Mother style of mothering can damage trust and emotional closeness between parent and child. This lack of genuine dialogue reflects a key weakness of the Tiger Mother style of mothering. While it demands obedience and upholds family honor, this style of mothering often neglects the needs for empathy and mutual understanding.

Furthermore, in this scene, Evelyn is not only control but also about maintaining the family's image and protecting its reputation, core values to filial piety in Asian

culture. She wants Joy to appear perfect not only for herself but for the family's honor. When she tells Joy, "Just tell him Becky is a good friend," she is managing Joy's image to align with traditional norms and avoid bringing shame to the family. This shows how Evelyn's mothering is influenced not only by authoritarian traits but also by cultural motivations rooted in the Tiger Mother style of mothering. Her mothering reflects a complex of strict control, high expectations, and a desire to protect the family's status and respectability.

4.3 Authoritative Mothering

In both *Crazy Rich Asians* and *Everything Everywhere All at Once*, while they portray authoritarian mothering, they also present elements of authoritative mothering which are balancing expectations, nurturing independence, and emotional support to build a healthier mother-child relationship.

In *Crazy Rich Asians*, authoritative mothering is primarily portrayed through the mother-daughter relationship between Rachel and her mother, Kerry Chu. In the scene before Rachel visits Nick's family in Singapore, she is seen trying to find the right dress for the occasion. Her mother is there to support and guide her. She demonstrates warmth and encouragement by listening to Rachel's thoughts and providing comfort. At the same time, she maintains low control, as she provides advice but ultimately lets Rachel make the final decision. While Rachel tries on outfits in preparation to meet Nick's family, Kerry enthusiastically helps her pick the right one. She encourages Rachel to meet them, offering guidance without putting pressure on her. Instead of controlling Rachel's decision, Kerry tells her she looks beautiful and should choose the dress she feels confident in. This scene is an example of authoritative mothering, as Kerry provides warmth, encouragement, and advice while respecting Rachel's independence.

Another scene showing authoritative mothering occurs when Kerry Chu visits Rachel at Peik Lin's house. This scene happens after Rachel confronts Eleanor and Ah Ma at Colin's wedding after-party, where they reveal Rachel's family secret and reject her as not good enough for Nick. Feeling betrayed and heartbroken, Rachel isolates herself, staying in bed at Peik Lin's house. Kerry arrives unexpectedly, bringing comfort

to Rachel. She immediately embraced her daughter, offering emotional support. When Kerry first arrives, she makes soup for Rachel, which is a powerful symbol of warmth, care, and love. In many cultures, especially Asian cultures, preparing food for a loved one is an act of nurturing and comfort. This small yet meaningful gesture shows that Kerry is an affectionate and supportive mother who prioritizes Rachel's emotional and physical well-being. When Kerry sees Rachel feeling down and lying in bed, she steps in to care for her, representing authoritative mothering.

Then, Kerry explains the truth about Rachel's father, saying that she never meant to hind it but only wanted to protect both herself and Rachel from a painful past. This conversation helps Rachel regain confidence. Instead of feeling ashamed, she realizes that her mother made immense sacrifices for her happiness. Kerry listens to Rachel and does not force her to make any decisions. Encouraging Rachel to follow her heart, whether to leave or stay with Nick. Instead of pushing her toward a specific choice, she allows Rachel to process her emotions and decide for herself. Her love and support contrast sharply with Eleanor and Ah Ma's harsh judgment, highlighting the difference between authoritative and authoritarian mothering in the film.

Another example of authoritative mothering of Kerry is in the mahjong scene between Rachel and Eleanor as she consistently supports her daughter. Kerry has a much smaller role in the movie compared to Eleanor; however, her presence embodies authoritative mothering. Although she does not appear frequently, whenever she does, she consistently shows warmth and support for her daughter. In this important moment, Kerry chooses not to interfere with the confrontation. Instead, she waits outside while Rachel confronts Eleanor alone. She gives Rachel the space to handle the confrontation on her own, demonstrating trust in her daughter's ability to make decisions.

After the game, Kerry approaches Rachel silently, offering quiet but powerful support. Through Kerry's body language, with a protective glance toward Eleanor showing that she will protect her daughter from Eleanor, Kerry symbolically asserts her role as a supportive and empowering mother. She does not directly confront Eleanor, but her presence conveys a firm stance that no one should harm Rachel. Kerry provides

support without interference and encourages Rachel to follow her instincts. She listens, offers guidance, and respects Rachel's choices, which contrasts with Eleanor's more controlling.

At the engagement scene of Nick and Rachel in *Crazy Rich Asians*, after Rachel and Nick reconcile, she is surprised by the engagement party, which was part of Nick's plan. This represents the turning point for Eleanor. She starts to accept Rachel after gradually realizing the sacrifice Rachel made for Nick, which shows she is beginning to adopt more authoritative mothering. In the final scene, as Nick and Rachel Walk into the party, Rachel sees Eleanor at a table across from the room. They suddenly look at each other and smile without speaking. Eleanor expresses more authoritative mothering. She does not verbally express approval, but her smile signals that she acknowledges Rachel's worth and respects Nick's decision. Instead of forcing Nick to follow family traditions, she allows him to make his own choice. This moment shows that Eleanor does not fully abandon her values but finds a balance between love, family, and her son's happiness. It also contrasts with the authoritarian mothering Eleanor exhibited at the beginning of the movie, suggesting that she has shifted toward a more authoritative mothering. Unlike earlier scenes, where Eleanor tried to control through strict expectations and emotional pressure, this moment shows more open communication and understanding. This scene does not completely redefine Eleanor's character, but it does show growth, as she moves from authoritarian mothering to a more authoritative mothering by recognizing Rachel's value and, ultimately, allowing Nick to make his own choices (Chu, 2018, 01:52:00).

Similarly, in *Everything Everywhere All at Once*, Evelyn faced a significant transformation from authoritarian to authoritative mothering. This change is shown through a balance of control with warmth and understanding, as portrayed in her mothering styles near the end of the film. The final confrontations between Evelyn and Jobu (Joy) showcase examples of authoritative mothering. These moments occur after a series of chaotic events in the multiverse, where Evelyn finally acknowledges the emotional pain, her controlling behavior has inflicted on Joy.

In that scene, Evelyn tells Joy that she does not care about her sexual orientation, saying, "I don't care if you are gay, or whatever you are going through. I just want you to be happy" (Kwan & Scheinert, 2022, 01:45:00). This signifies a realization of her past strict expectations and how she attempted to control Joy's life. Evelyn understands that her actions have caused deep emotional pain, and now she wants to offer her unconditional support. This change in mothering styles relates to Diana Baumrind's theory of authoritative mothering. Evelyn's shift from control to emotional support and love is a clear example of this mothering style, which emphasizes understanding, warmth, and respect. She prioritizes Joy's happiness and accepts her for who she is, thus demonstrating authoritative mothering.

However, initially, Joy resists Evelyn's change. She reacts with surprise and perhaps feels hesitant because she is not accustomed to receiving such warmth and understanding from her own mother. She has carried a lot of pain and frustration due to her mother's previous controlling behavior. Joy's past experiences with Evelyn's controlling behavior have left her hurt and discouraged, making it difficult to believe that her mother could truly change. This hesitation is common when children are adapting to a new mothering style, as it involves a significant shift in expectations and behaviors. Children raised under authoritative mothering tend to experience positive outcomes, while those raised under authoritarian parenting often exhibit a mix of both positive and negative outcomes. Consequently, when children are raised with authoritarian mothering transition to authoritative mothering, they may initially resist and feel confused due to their past experiences (Lamborn et al., 1991, p. 1055).

Joy reveals that all the pain she has endured led her to create a powerful black hole, which she calls the "Everything Bagel". While this black hole has the potential to destroy anything, it wasn't created to harm others but to escape the overwhelming pain she could no longer bear caused by Evelyn's authoritarian style of mothering.

Earlier, when Joy attempted to discuss her sexuality or relationship, Evelyn would dismiss her or tell her to speak later, avoiding the topic altogether. This reflects Evelyn's earlier authoritarian mothering, where controlling behavior was prioritized over

open communication between her and Joy. In contrast, her transformation into an authoritative mothering is marked by her acceptance and support of Joy, regardless of her sexual orientation or life choices. Evelyn no longer tries to control Joy's life but expresses a desire for her daughter to be happy and accepted. This shows a significant moment in their relationship, highlighting how Evelyn begins to prioritize warmth and understanding over her previous strict control and expectations.

A key scene that further highlights Evelyn's transformation happens near the end of the film. In this scene, Evelyn returns to the present multiverse at the laundromat to celebrate the Chinese New Year party. She has traveled across various multiverses, assuming different roles and facing both successes and failures. Through her experiences, Evelyn gains a deeper understanding of Joy. At the party, she introduces Joy and Becky to Gong Gong, telling him that they are more than just friends—they are girlfriends. Gong Gong seems initially surprised but accepts it. Later, as Joy tries to leave for the parking lot, Evelyn follows her, explaining that her past actions were her way of showing care. Evelyn says,

You are getting fat, and you never call me even though we are on a family plan and it's free. You only visit when you need something, and you get a tattoo. I don't care if it's supposed to represent our family, you know I hate tattoos. Out of all the places I could be, why would I want to be here with you? You are right. It doesn't make sense. Maybe it's like you said, maybe there is something out there, some new discovery that'll make us feel like even smaller pieces of shit. Something that explains why, even after seeing everything and giving up, you still went looking for me through all of this noise. And why, no matter what, I still want to be here with you. I will always want to be here with you. (Kwan & Scheinert, 2022, 02:00:00)

The scene ends with a hug between mother and daughter, a rare moment of physical and emotional closeness that signifies Evelyn's growth. The warmth and affection shared in this moment reflects her transformation into a more caring and

supportive mother. Evelyn's heartfelt speech shows her shift to authoritative mothering, characterized by warmth, empathy, and open communication. This scene contrasts with an earlier conversation, showcasing how Evelyn's experiences across the multiverse have led to a profound change in both her view of Joy and herself. Evelyn no longer hides the truth about Joy's relationship from Gong Gong; instead, she faces it and accepts her daughter for who she is. Although Evelyn still comments on Joy's weight, it is not intended as criticism but as an expression of her care and regret for the past pressures she placed on Joy.

The final example of Evelyn's authoritative mothering is at the end of the film. In the final scene, Becky drives Evelyn's family to the tax center. They go together as a warm and united family, something they had not experienced in a long time. Evelyn's acceptance of Joy's relationship with Becky, her focus on supporting Joy's individuality, and her openness to new ways of thinking illustrate her adopting authoritative mothering. This openness, warmth, and balance of high support with low control reflect the core of authoritative mothering, highlighting a significant shift in Evelyn's mothering. This transformation of Evelyn's mothering ultimately strengthened their mother-daughter relationship, demonstrating the significant impact of mothering on emotional bonds and personal growth.

To conclude, the analysis above from both films reveals that Kerry and Evelyn, who follow authoritative mothering, tend to support, show warmth, and respect their children. This contributes to a mothering transformation in which the mothers seem to better understand their children, marking a turning point in the films. The transformation into authoritative mothering builds a healthy and trusting relationship with the daughter and allows the children to make their own choices. Kerry's support and respect for Rachel's independence reflect this. Similarly, Evelyn's journey across the multiverse ultimately leads to her emotional growth and a more balanced mothering style that values Joy's individuality and prioritizes open communication and emotional connection. Furthermore, these portrayals reflect Diana Baumrind's authoritative mothering, which emphasizes responsiveness and support. The authoritative mothering in both films

demonstrates how care, respect, can heal fractured relationships and foster stronger bonds between mothers and their children.



CHAPTER 5

CONCLUSION AND DISCUSSION

Based on the information analyzed in the previous chapters, the conclusion to the research questions and analysis can now be made. It begins with a review of the overall research objectives, followed by a summary of the findings regarding the portrayal of Asian mothering in Hollywood films, *Crazy Rich Asians* (2018) and *Everything Everywhere All at Once* (2022), through the lens of Diana Baumrind's mothering theory. The analysis focuses on the characteristics of authoritarian and authoritative mothering as reflected in the mother characters. This chapter also explores how the selected films challenge traditional stereotypes of Asian mothering, and how these different mothering styles influence the quality and outcomes of the mother-child relationship. Finally, it presents a discussion of the results, the study's limitations, and recommendations for future research. Each of these topics is addressed in the following sections.

5.1 Conclusion

The overall aim of this research is to study the portrayal of Asian mothering styles in the Hollywood films, *Crazy Rich Asians* and *Everything Everywhere All at Once*. These two films were selected as data samples. Both films show Asian characters whose mothering styles reflect traditional Asian culture and emotional complexities. Additionally, the films received widespread attention, as evidenced by their box office success and positive international critics, making them influential representations of modern Asian mothering. The objectives of the study are as follows: to examine the portrayal of Asian mothering in Hollywood films *Crazy Rich Asians* and *Everything Everywhere All at Once* using Diana Baumrind's mothering theory, to analyze the effects of different types of mothering on the mother-child relationship, and to explore how the portrayal of Asian mothering in these two films challenges the stereotypes of Asian mothering.

The analysis in chapter four reveals that the portrayals of Asian mothering styles in both films reflect aspects of both authoritarian and authoritative mothering styles, as defined by Diana Baumrind. In *Crazy Rich Asians*, most of the portrayal of Eleanor Young's mothering styles in the film reflects the authoritarian mothering style, characterized by strict control and high expectations. She prioritizes tradition and family reputation over Nick's personal happiness by enforcing high expectations in his life. Nick is expected to prioritize family over his personal needs and to marry someone who aligns with the family's culture and expectations.

However, despite her strictness, Eleanor still expresses warmth and care in subtle ways. As an Asian mother, she does not openly show love, but her love is evident through her small gestures such as Eleanor touches and hugs Nick, ensures his comfort by preparing his clothes and bed, and looks after his well-being. These actions suggest that, under her domineering attitude, she deeply cares for her son. This combination of strictness and warmth reinforces the limits of emotional expression aligned with authoritarian mothering and tiger mother concept.

Eleanor's strict control over Nick's personal life reflects traditional culture and high expectations associated with Asian mothering or the so-called the Tiger Mother style of mothering. Eleanor's actions, such as hiring a detective to investigate Rachel's background, reflect her belief that Rachel, who could be Nick's future wife, will ruin the family's reputation. This shows that Eleanor is concerned about the details of her son's life and his partner, which is often found in traditional Asian families. In many Asian societies, sons are considered more important than daughters because they are viewed as the family's future leaders who will carry the family name. Parents often pay close attention to their sons' love relationships to make sure they choose a suitable wife.

Another aspect of the combination of authoritarian mothering and the Tiger Mother style of mothering is the way Eleanor teaches her son to respect for elders. Asian traditional, respect of the elders is a deep value, not only for family elders like Ah Ma in *Crazy Rich Asians* but also for respected the senior members of society. This is shown in the film when Ah Ma appears, and everyone reacts with gestures of respect, such as

smiling or nodding. These small but meaningful actions reflect the culture's importance. Although the film does not show a direct scene where Eleanor teaches Nick to respect his elders, her own behavior serves as a model for him, so he follows her example. His respectful tone and body language throughout the film suggest that he has been raised with traditional values very well. When he interacts with Ah Ma and other older characters, Nick expresses care and respect, indicating that from a very young age, he has been instilled with these values.

Although Eleanor doesn't fully transform into an authoritative mothering, she adopts some characteristics of this style, such as offering support and respecting her son's choices by the end of the film. During Rachel and Nick's Engagement party, there is a moment when Rachel and Eleanor look at each other and smile. They do not speak at the party, but the silent action implies that Eleanor has accepted Rachel and her son's partner. Finally, Eleanor allows Nick to marry Rachel, which reflects characteristics of authoritative mothering, as she tries to balance her expectations with understanding. By prioritizing her son's happiness and showing quiet acceptance for Nick's need, she demonstrates increased flexibility and care.

On the other hand, *Everything Everywhere All at Once* presents a more layered portrayal of mothering through the character of Evelyn. Even though she appears strict and has high expectations for Joy, Evelyn's actions are deeply caring, reflecting both authoritarian mothering and the Tiger Mother style of mothering. While she enforces strict control like an authoritarian mothering, her deep concern for her daughter's future shows the tiger mother model, which needs for her child to have a better life than she did. Evelyn resents the control her parents had over her, but as a mother, she finds herself repeating similar patterns, trying to control and impose expectations on Joy. Evelyn begins with an authoritarian mothering but gradually transforms toward authoritative mothering. Through her experiences on the multiverse, where she relives her past dreams and witnesses others' struggles, she becomes warmer, more understanding, and more supportive in her relationship with her daughter, Joy.

At first, Evelyn controls Joy's life by criticizing her weight and disapproving of her sexuality as a lesbian. This strictness creates distance between mother and daughter, harming Joy's feelings, which is an effect of authoritarian mothering style. At the same time, Evelyn's strictness can be seen as a form of protection and guidance as found in the Tiger Mother style of mothering. Her high expectations and rigid discipline are the result of her love and care for her daughter. However, when Evelyn realizes that her strictness has caused Joy emotional pain, she begins to change. She adopts the authoritative mothering style, no longer seeking to control Joy but instead choosing to support her and respect her decision. Evelyn's transformation of mothering styles from authoritarian to authoritative is marked by acceptance, support, and appreciation of her daughter, demonstrating that she values their mother-daughter relationship more than societal or cultural expectations.

5.2 Discussion

5.2.1 The Effect of Authoritarian Mothering Style and the Tiger Mother Style of Mothering on the Mother-Child Relationship

In both films, *Crazy Rich Asians* and *Everything Everywhere All at Once*, the authoritarian mothering is portrayed as a mix of Western culture and the Asian "Tiger Mother style of mothering", as the mother characters in both films present characteristics that combined both style of mothering, which are high expectations, strict control, obedience, and respect for elder.

As a result of this mother-child relationship in both films is significantly impacted. The authoritarian mothering places high expectations on children, which causes stress. In *Crazy Rich Asians*, although Eleanor expresses high expectations and strict control toward Nick, their relationships does not show the same emotional breakdown as same as between Evelyn and Joy. Since Eleanor's mothering shows the combined characteristics of both authoritarian and a little bit of authoritative mothering style it is not purely controlling but still shows care at the same time. Eleanor still maintains her controlling role but shows caring toward Nick by taking care of his routine life. As a result, although Nick faces pressure, he remains respectful toward his family

and remains connected to his mother, suggesting that the emotional impact of authoritarian mothering is less severe in this film compared to *Everything Everywhere All at Once*.

This is shown in the scene when Nick brings Rachel to meet his family during the dumpling-making event. Eleanor criticizes Rachel by questioning her background and implying she is not one of them. Nick notices this but handles the situation carefully. He does not openly confront or embarrass his mother in front of others. Instead, he remains polite and lets Rachel take the lead in the conversation. Even though Nick disagrees with Eleanor's view, he chooses to be respected and tries to manage the situation calmly. Therefore, although Eleanor's authoritarian mothering style creates pressure and conflict, the little aspect of authoritative mothering style helps maintain the whole mother-son relationship. It is also influenced by the Tiger Mother style of mothering, which includes the concept of filial piety, a core value in many Asian cultures that emphasizes respect toward parents and protecting the family reputation. Children are taught to behave well because if they have bad behavior in public, it will affect the family's reputation. In *Crazy Rich Asians*, Nick does not challenge his mother directly, even when he disagrees with her. This restraint shows how filial piety shapes Nick's behavior under a tiger mother's expectations, which is very common in Asian culture. He chooses to maintain respect rather than rebel, showing the culture influence behind the authoritarian and tiger mothering styles.

In *Everything Everywhere All at Once*, the lack of communication and the emotional distance between mother and daughter are created by Evelyn's overwhelming stress and the difficult circumstances she experiences since her childhood as Asian daughter and later as immigrant in the United States. This led to emotional struggles in her daughter's life. These unresolved experiences shape Evelyn's desire to protect her daughter but also place pressure on Joy. Joy feels pressured to meet her mother's expectations, particularly in academic success and her personal life. She cannot openly express her identity as a lesbian in public. The hardships that Evelyn could not overcome cause her to desperately want Joy to have a better life. She does not want Joy

to suffer like she did, which is why she adopted the authoritarian style, and ultimately making the situation even more damaging. The more Evelyn tries to manage Joy's life, the worse it becomes. Joy wants to separate herself because she cannot be her true self with her mother. While Evelyn's mothering may be categorized as authoritarian mothering, it also contains characteristics of the Tiger Mother style of mothering, is rooted in traditional Asian ideals such as high expectation, strict discipline, and emphasis on success. The way Evelyn pushes Joy is not meant to harm her feelings but rather come from a desire for her daughter to be strong, and successful in life. However, the lack of warmth and the unacceptance of Joy's identity undermine this intention.

This is clearly shown in the opening scene at the laundromat when Evelyn is overwhelmed with taxes and daily life stress. Joy arrives to introduce her girlfriend, Becky, and seeks her mother's acceptance. However, instead of showing support, Evelyn immediately criticizes Joy's weight. Evelyn barely listens to Joy but responds with complaints, leaving no space for Joy to speak. As this situation repeats, Joy closes communication with her mother, feeling it unnecessary to share her true thoughts.

This emotional distancing leads Joy to repress her feelings, which is symbolized by her creation of the "everything bagel," a black hole representing her emotional damage. It can be interpreted that when a child under authoritarian mothering represses their emotions for too long, the hidden feelings can lead to extreme negative outcomes, and the child may express themselves in negative ways rather than how the parents expect, and in this case, it shows in Joy's creation of the blackhole. The film demonstrates that emotionally distant, controlling mothering with a lack of warmth can lead to children's unexpressed emotions, highlighting the damaged impact on the mother-child relationship.

In *Crazy Rich Asians*, the conflict between Eleanor and Nick is not as obvious or explosive in *Everything Everywhere All at Once*. The reason for this may be the culture. The story of *Crazy Rich Asians* is set in Singapore, which is an Asian country where people respect their elders. As a result, Nick avoids openly confronting his mother even when he disagrees with her. In contrast, this affects Rachel, who was born

and raised in America. She is portrayed as Western and uses direct communication. Rachel's behavior challenges Eleanor because what she does symbolizes cultural differences, and it creates conflict between Eleanor's expectations and Nick's desires. Finally, the mother-son conflict is represented through Rachel's resistance, rather than direct confrontation from Nick.

In contrast, *Everything Everywhere All at Once* shows more direct emotional conflict between mother and daughter. Evelyn's authoritarian mothering, shaped by both her immigrant struggles and her traditional Asian values, causes deep emotional pain. Joy was raised by Asian parents but adopted a more westernized view. Eventually, this creates emotional distance and disconnect between mother and daughter. This conflict becomes clear in scenes where Evelyn criticizes Joy and shows little support, leading Joy to seek to escape from the situation. The film uses elements like the "everything bagel" as a symbol to express Joy's inner despair, showing how suppressed emotions under authoritarian mothering can turn destructive when not resolved.

In conclusion, authoritarian mothering often comes from good intentions, such as the desire for a child's success and the protection of the family reputation. However, the lack of warmth and support in this mothering style can lead to misunderstandings and emotional distance. When care and love are not openly expressed, children may feel unloved, damaging the mother-child relationship and leading to a long-term conflict. This also aligns with finding by Risqi and Ekalestari (2020), whose study titled "The Influence of Parenting Style on the Protagonist's Behavior in Todd Phillips' Movie Joker" examines how authoritarian mothering affects the protagonist, resulting in criminal behavior and emotional instability. The strictness of authoritarian mothering is linked to the protagonist's transformation into a criminal mastermind, with the mothering failures leading to bad behavior and social rejection (p. 14). While this study is not related to Asian cultures, the Tiger Mother style of mothering, based on Amy Chua's concept, deeply rooted in Asian cultural values such as filial piety and sacrifice, does not appear in the study. Although authoritarian mothering has similar

outcomes, the Tiger Mother style of mothering may lead to different outcomes because of cultural differences.

5.2.2 The Effects of Authoritative Mothering Style on the Mother–Child Relationship

It can be shown in both films that the transformation of mothering styles from authoritarian to authoritative mothering of Eleanor and Evelyn helps improve the mother-child relationship in a positive way.

In *Crazy Rich Asians*, even though Eleanor does not fully transform into an authoritative mothering, she shows signs of change by the end of the film when she allows Nick to marry Rachel. While Eleanor never openly states that she accepts Rachel, her decision can be interpreted as a quiet acceptance that her mothering might not always be right. Initially, Eleanor thought Rachel was not good enough for Nick because she does not meet Eleanor's expectations. Rachel is seen as an independent, ambitious, and a successful economics professor. She might choose to continue working after marriage rather than stay at home to support Nick's business. This is contracts with Elenor's traditional views on woman's role in Asian culture.

However, Rachel challenges Eleanor's perception during the mahjong scene. Instead of running away with Nick after he proposes, Rachel chooses to sacrifice her own happiness to protect Nick's relationship with his mother. It reveals Rachel's maturity and respect for Nick's family, even after being rejected by Eleanor. It makes Eleanor realize that her assumptions about Rachel were wrong, as Rachel truly cares for Nick and is willing to prioritize his happiness over her own. This realization makes her reflect on herself and question her decision to judge Rachel. Finally, Eleanor's choice to let Nick marry Rachel reflects her loosening of the authoritarian mothering style and adoption of the authoritative mothering style, as she allows Nick to make his own decision with guidance and approval from his parents, ultimately contributing to the film's happy ending.

Even though *Crazy Rich Asians* does not clearly show a bond between Eleanor and Nick, the improvement in their relationship can be inferred through Eleanor's transformed behavior toward Rachel. The transformation in Eleanor's

mothering is shown in the way she accepts Rachel, which indirectly improves her care for Nick through Rachel. This transformation is demonstrated during Nick and Rachel's engagement party, where both Rachel and Eleanor are seen smiling at each other without speaking. Their smiles symbolize silent acceptance and respect, suggesting Eleanor's adoption of a more authoritative mothering style.

In contrast, *Everything Everywhere All at Once* presents a more dramatic transformation. After experiencing multiple multiverses of Evelyn, she gains more empathy and understanding. When she tells Joy, "I just want you to be happy" (Kwan & Scheinert, 2022, 01:45:00), she shifts from a controlling mother to one who allows and supports her daughter's choices of sexuality. Evelyn not only accepts that Joy is a lesbian, but she also welcomes Becky, Joy's girlfriend, into the family. This moment helps heal and rebuild their relationship. As a result, Joy hugs Evelyn, a gesture that signifies a renewed connection after a long time. The next day, the entire family goes together to the tax center, with Becky driving them. This shows that by accepting Joy, Evelyn also includes Becky as part of their family. This shows that authoritative mothering can repair damaged relationships between mother and child.

Overall, these two films highlight the importance of listening to children, supporting their decisions, and creating a welcoming environment where they can freely communicate their desire. These films present how shifting away from authoritarian mothering and toward an authoritative mothering through balance control, trust, respect for the child's individuality, and emotional connection can lead to a more positive relationship between mother and child.

5.2.3 Changes in the Portrayal of Asian Mothering Styles in Hollywood Films

Finally, it can be shown that these films challenge the static and one-dimensional portrayal of Asian mothers as strict, emotionless, and unwilling to change. In the past, most Asian mothers presented are usually depicted as always right as their mothering styles are presented as stem from good intention or necessity circumstances. For instance, films like *Joy Luck Club* (1993) reveal through multiple storylines that mothers are strict with their daughters out of love and necessity. By the end of the film,

the daughters become aware of their mother's good intentions and accept their mothers' reasons for raising them in authoritarian mothering style.

Similarly, in the American television series *Gilmore Girls* (2000-2006), Lane Kim's mother, Mrs. Kim, is depicted as a static character. She is a strict, rigid, religious, and controlling mother to the point that it can be seen as abusive. Despite her daughter's attempts to communicate her feelings with her, she doesn't change her perspective about mothering throughout the series and even goes so far as to ask her daughter to move out when Lane challenges her authority.

Therefore, it can be concluded that the portrayal of Asian mothers in media in the past usually follows the stereotype of strict control, high expectations, lack of emotional connection, and resistance to change. However, *Crazy Rich Asians* and *Everything Everywhere All at Once* present Asian mothers as complex and adaptable. The authoritarian mothering can still be present, but both Eleanor and Evelyn demonstrate that Asian mothers can hold their traditional while learning to adapt to their children's needs.

Unlike older Hollywood films like *The Joy Luck Club* and *Gilmore Girls*, where Asian mothering is shown as a strict emotionally distant, and unwilling to change, recent films show a more flexible side of Asian mothering. In *Crazy Rich Asians* and *Everything Everywhere All at Once*, the mothers still hold high expectations but are willing to adapt new ways of mothering in order to better understand their children. In *Crazy Rich Asians*, Eleanor begins as a controlling mother, but she eventually supports her son's choice to marry Rachel, showing her ability to adapt for her son's happiness. Likewise, in *Everything Everywhere All at Once*, Evelyn begins as a critical and strict mother, but after experiencing different versions of herself through the multiverse, she learns to understand her daughter and begins to fix their relationship.

This modern portrayal is very different from the past, which portray Asian mothering as unchanging and lacking warmth, with children expected to follow strict rules. Moreover, these two films portrayed the mothers as the one who is "wrong" in raising their children that way. In the past, authoritarian mothering was presented as the

act of self-sacrificial love, and it is the children who are presented as becoming aware of their mother's good intention and finally appreciating their mother's actions as the act of love. It is the children who need to change. However, in *Crazy Rich Asians* and *Everything Everywhere All at Once*, it is the mothers who are presented as the one who is "wrong" in raising their children that way and needs to change. The punishment for their authoritarian mothering is the strained relationship between mother and children.

Therefore, these recent films challenge the portrayal of Asian mothering as a fixed and unchanging. Instead, they depict Asian mothers as more adaptive. They can transform, learn, and grow to better support their children. Eleanor, in *Crazy Rich Asians*, learns to prioritize her son's happiness over traditional expectations, while Evelyn, in *Everything Everywhere All at Once*, begins to understand and accept her daughter Joy after experiencing different perspectives across the multiverse. This change not only makes the portrayal of Asian mothering more realistic but also opens more space in Hollywood films to present Asian mothering in more diverse and evolving ways.

5.3 Limitations and Suggestions for Further Study

There were certain limitations to the study that should be noted. Firstly, the analysis focuses only on the Hollywood films *Crazy Rich Asians* and *Everything Everywhere All at Once*, which may not fully represent Asian mothering in Hollywood films. These selected films mainly reflect Asian mothering within specific culture and may not represent the full diversity of Asian mothering or communities.

For future research, it is recommended to include a larger sample and analyze a wider variety of films. Since films come in many different genres and styles, examining a more diverse example will allow for a broader understanding. The broader sample could lead to more reliable findings and help strengthen the credibility of the results.

REFERENCES

- Abbey, S. M. (2003). Deconstructing Images of Mothering in Media and Film: Possibilities and Trends for the Future. *Journal of the Motherhood Initiative for Research and Community Involvement*, 5(1), 7-23.
<https://jarm.journals.yorku.ca/index.php/jarm/article/view/1904>
- Amen, M. S. (2023). Description of Chinese Ethnic Culture in the Film "Turning Red". *Syntax Idea*, 5(6), 612-620.
- An, S., Dong, Y., & Xing, Y. (2023). Crazy Rich Asians: Deformation and Reconciliation of Mother-in-law and Daughter-in-law Conflicts in Western-Centrism Perspective. Proceedings of the 2022 4th International Conference on Literature, Art and Human Development (ICLAHD 2022).
- Ang, R. P. H., & Goh, D. H. L. (2006). Authoritarian parenting style in Asian societies: A cluster analytic investigation. *Contemporary Family Therapy*, 28, 131-151.
<https://doi.org/https://doi.org/10.1007/s10591-006-9699-y>
- Arendell, T. (2000). Conceiving and investigating motherhood: The decade's scholarship. *Journal of Marriage and Family*, 62(4), 1192-1207.
<https://doi.org/https://doi.org/10.1111/j.1741-3737.2000.01192.x>
- Barlow, C. A., & Cairns, K. V. (1997). Mothering as a psychological experience: A grounded theory exploration. *Canadian Journal of Counselling*, 31(3), 232- 247.
- Baumrind, D. (1966). Effects of authoritative parental control on child behavior. *Child Development*, 37(4), 887- 907. <https://doi.org/https://doi.org/10.2307/1126611>
- Bayar, H. (2022). Turning Red: Tradition, Repression, Mommy Issues, and a Millennial Way of Growing Up. *Journal of the International Society of Markets and Development (ISMD)*, 7(1), 1-8. <https://doi.org/https://doi.org/10.23860/MGDR-2022-07-01-02>
- Bedford, O., & Yeh, K. H. (2021). Evolution of the conceptualization of filial piety in the global context: From skin to skeleton. *Frontiers in Psychology*, 12, 1-14.
<https://doi.org/https://doi.org/10.3389/fpsyg.2021.570547>
- Bengtsson, M. (2016). How to plan and perform a qualitative study using content analysis.

NursingPlus Open, 2(1), 8-14.

<https://doi.org/https://doi.org/10.1016/j.npls.2016.01.001>

Bornstein, M. H. (2012). Cultural approaches to parenting. *Parenting: Science and Practice*, 12(2-3), 212–221.

<https://doi.org/https://doi.org/10.1080/15295192.2012.683359>

Brink, L., & Nel, J. A. (2015). Exploring the meaning and origin of stereotypes amongst South African employees. *SA Journal of Industrial Psychology*, 41(1), 1-13.

<https://doi.org/https://doi.org/10.4102/sajip.v41i1.1234>

Chao, R. K. (1994). Beyond parental control and authoritarian parenting style: Understanding Chinese parenting through the cultural notion of training. *Child Development*, 65(4), 1111–1119. <https://doi.org/https://doi.org/10.2307/1131308>

Chu, J. M. (Director). (2018). *Crazy Rich Asians* [Film] W. B. Pictures.

Chua, A. (2014). *Battle Hymn of the Tiger Mother*. Bloomsbury Publishing.

Deng, L., Yang, M., & Xu, Y. (2023). A Comparative Analysis of the Novel and the Film of the Joy Luck Club from the Perspective of Postcolonial Feminism. *Journal of Education, Humanities and Social Sciences*, 18, 150-155.

<https://doi.org/10.54097/ehss.v18i.10971>

Echedom, A. U., Nwankwo, T. V., & Nwankwo, E. U. (2018). Influence of authoritative, authoritarian, permissive, and the uninvolved parenting styles on the reading attitudes of students in Anambra State, Nigeria. *Journal of Library and Information Sciences*, 6(2), 1-25. <https://doi.org/https://doi.org/10.15640/jlis.v6n2a1>

Eriss, A., & Khoshsaligheh, M. (2023). Stereotypes in a Multilingual Film: A Case Study on Issues of Social Injustice. *Languages*, 8(3), 1-13.

<https://doi.org/https://doi.org/10.3390/languages8030174>

Fahlgren, M., Wahlström Henriksson, H., & Williams, A. (2023). Ambivalent Narratives of Motherhood and Mothering: From Normal and Natural to Not-at-all. In *Narratives of Motherhood and Mothering in Fiction and Life Writing* (pp. 4-6).

https://doi.org/10.1007/978-3-031-17211-3_1

Febiyanti, A., & Rachmawati, Y. (2021). Is Authoritative Parenting the Best Parenting Style?

- Proceedings of the 5th International Conference on Early Childhood Education (ICECE 2020).
- Ghosh, O. (2021). Effect of Authoritarian Parenting Style on Psychopathology. *International Journal of Humanities and Social Science Invention (IJHSSI)*, 10(9), 37-45.
<https://doi.org/https://doi.org/10.35629/7722-1009023745>
- Glenn, E. N. (1994). Social constructions of mothering: A thematic overview. . In E. N. Glenn, G. Chang, & L. R. Forcey (Eds.), *Mothering: Ideology, experience, and agency* (pp. 1-29). Routledge.
- IMDb. (2018). *Crazy Rich Asians (2018) - Awards*.
<https://www.imdb.com/title/tt3104988/awards/>
- IMDb. (2022). *Everything Everywhere All at Once (2022)*.
<https://www.imdb.com/title/tt6710474/>
- Irawan, S. (2020). Tiger mother and her cubs on a stage: 'Tiger' parenting style and its effects in Listen to Me. *KATA: Journal of Language and Culture*, 20, 33-41.
<https://doi.org/https://doi.org/10.9744/kata.20.1.33-41>
- Jadon, P. S., & Tripathi, S. (2017). Parenting styles and its impact on students' academic achievement at secondary level. *International Journal of Indian Psychology*, 4(3), 910–918.
- Khan, O. (2022). Analysis of the theme of motherhood in contemporary Uzbek cinema. *Habarşy*, 9(4), 39-46. <https://doi.org/10.52512/2306-5079-2022-92-4-39-46>
- Kim, E., & Hong, S. (2007). First-generation Korean American parents' perceptions of discipline. *Journal of Professional Nursing*, 23(1).
<https://doi.org/https://doi.org/10.1016/j.profnurs.2006.12.002>
- Kobakhidze, M. N., Ma , Y., & Tsaloukidis, A. (2024). Tiger Parenting Beyond Cultural Essentialism: Discourses of Class, Culture, and Competition in Hong Kong. *ECNU Review of Education*, 7(3), 531–553.
<https://doi.org/https://doi.org/10.1177/20965311231162771>
- Kubrak, T. (2020). Impact of films: Changes in young people's attitudes after watching a movie. *Behavioral Sciences*, 10(5), 1-13.

<https://doi.org/https://doi.org/10.3390/bs10050086>

Kwan, D., & Scheinert, D. (Directors). (2022). *Everything Everywhere All at Once* [Film] A24.

Lamborn, S. D., Mounts, N. S., Steinberg, L., & Dornbusch, S. M. (1991). Patterns of competence and adjustment among adolescents from authoritative, authoritarian, indulgent, and neglectful families. *Child Development*, 62(5), 1049–1065.

<https://doi.org/https://doi.org/10.2307/1131151>

Lang, D. (2023). *Parenting and Family Diversity Issues*. LibreTexts.

[https://socialsci.libretexts.org/Bookshelves/Early_Childhood_Education/Parenting_and_Family_Diversity_Issues_\(Lang\)](https://socialsci.libretexts.org/Bookshelves/Early_Childhood_Education/Parenting_and_Family_Diversity_Issues_(Lang))

Lee, N., & Osborn, J. (2024). Motherhood to Motherhoods: Ideologies of the “Feminine”. *Journal of the Motherhood Initiative: Motherhood to Motherhoods Ideologies of the “Feminine”*, 14(2), 7-13.

Lin, Y., & Wang, Y. (2022). Filial piety and academic achievement: A cultural perspective on parent–child relationships in East Asia. *Asian Journal of Social Psychology*, 25(1), 45–58. <https://doi.org/https://doi.org/10.1111/ajsp.12444>

Liu, M. (2023). Love in Shadow: The narrative of East Asian mother-daughter relationship in contemporary Films. *Journal of Education, Humanities and Social Sciences ALSS*, 11, 58-63.

O'Reilly, A. (2019). Matricentric Feminism: A Feminism for Mothers. *Journal of the Motherhood Initiative for Research and Community Involvement*, 10(1/2), 15-22.

<https://jarm.journals.yorku.ca/index.php/jarm/article/view/40551>

Odame-Mensah, S., & Gyimah, E. K. (2018). The Role of Permissive and Neglectful Parenting Style in Determining the Academic Performance of Adolescents in the Senior High Schools in the Birim Municipality. *Journal of Education and Practice*, 9(4), 73-82.

Paiva, N. D. (2008). South Asian parents' constructions of praising their children. *Clinical Child Psychology and Psychiatry*, 13(2), 197-207.

Pak, Y. (2013). An Examination of Chinese vs. Western Parenting Through Battle Hymn of

- the Tiger Mother. *The Morningside Review*, 9(1), 29-35.
<https://journals.library.columbia.edu/index.php/TMR/article/view/5443/3228>
- Pattana, N. (2020). A reflection of parenting styles and impacts on behaviors of children in The Joy Luck Club. *Academic Journal of Humanities and Social Sciences*, Burapha University, 28(1), 44-66.
- Rezai Niaraki, F., & Rahimi, H. (2013). The study of relationship between parenting styles and students' academic achievement. *Procedia - Social and Behavioral Sciences*, 84, 79-84. <https://doi.org/https://doi.org/10.1016/j.sbspro.2013.06.505>
- Risqi, R. A., & Ekalestari, S. (2022). *The influence of parenting style on the protagonist's behavior in Todd Phillips' movie Joker* Proceedings of the 3rd Annual International Conference on Language and Literature (AICLL).
- Rosa, S., Priyoto, & Mujani, S. (2024). An analysis of parenting style reflected in movie Run by Aneesh Chaganty. *Journal of English Language and Literature*, 9(2), 405–412.
- Ruddick, S. (1989). *Maternal thinking: Toward a politics of peace*. Beacon Press.
- Shen, C. (2021). *The Presentation of Female Characters in Disney's Film Mulan (2020)* [Master's thesis, Srinakharinwirot University].
- Tan, I. F. (2022). The Evolving Portrayal of Chinese Women in American Film from the Silver Screen to Modern Day. *English Language, Literature & Culture*, 7(3), 84-88.
<https://doi.org/10.11648/j.ellc.20220703.13>
- Virasiri, S., Yunibhand, J., & Chaiyawat, W. (2011). Parenting: What Are the Critical Attributes? *Journal of the Medical Association of Thailand*, 94(9), 1109-1116.
- Wang, S. (2024). *The "Tiger Mom": Stereotypes of Chinese Parenting in the United States*. Applied Psychology OPUS. Retrieved June 30 from
https://wp.nyu.edu/steinhardt-appsych_opus/the-tiger-mom-stereotypes-of-chinese-parenting-in-the-united-states/
- Wang, W. Z. (2023). Daughter's dilemma: Queer identity and misogyny in mother–daughter relationship in Everything Everywhere All At Once. Proceedings of the International Conference on Global Politics and Socio-Humanities,
- Zhang, W. (2023). Tiger Parenting and its Influence on American High School Students.

World Journal of Educational Research, 10 (5), 164-170.

<https://doi.org/doi:10.22158/wjer.v10n5p164>

Zhao, Y. (2019). Crazy Rich Asians: When Representation Becomes Controversial

Markets, Globalization & Development Review, 4(3), 1-13.



VITA



