Reimagining Asian-American Representation in *Everything Everywhere All At Once*

Cat-Tam Huynh

Abstract

In the past, Hollywood frequently cast Asian Americans in stereotypical roles, perpetuating misconceptions and prejudices about Asians both among the general public and within the Asian-American community. This paper explores how *Everything Everywhere All At Once* subverts stereotypical representations of Asian-American characters in Western cinema. It dissects how the film transcends traditional tropes by delving into the intricate mother-daughter dynamic between Evelyn and Joy Wang, addressing themes of cultural heritage, generational conflict, economic upheaval, and the pursuit of the "American Dream." Through an analysis of culturally defined relationships, the transformation from “bad” to “good,” tensions between cultural heritage and Western values, and the impact on spectatorship, the film offers a more authentic, multifaceted portrayal of Asian-American experiences, challenging viewers to reconsider their biases and assumptions.

Introduction

Western cinema and television have long been the most popular and publicized forms of media worldwide. Contemporary Asian-American films provide an outlet for audiences to feel represented, gain a broader understanding of different cultures, and form emotional connections. However, in previous years, Hollywood has often placed Asian-Americans in stereotypical roles, leading to misconceptions and prejudices against Asians both within the general public and the Asian-American community. Therefore, *Everything Everywhere All at Once* critically examines and challenges traditional stereotypes of Asian-American identity by delving into the complex, evolving relationship between Evelyn and Joy. The film redefines self-sacrifice and provides a more nuanced portrayal of immigrant experiences, advocating for more authentic and multidimensional representation of Asian characters in Hollywood.

Movies have the power to shape beliefs about what is considered American by exploring societal issues and current perspectives. Negative portrayals of Asians in film have contributed to negative perceptions of Asians in America. These sentiments of ethnocentrism against Asians initiated in the 1850s when a surge of thousands of Chinese immigrants seeking “a chance to escape poverty in China” through the California Gold Rush were, in turn, met with unwelcomeness by fellow miners as blame was placed on “Chinese workers for [white Americans’] economic difficulties such as low wages” (Ibarra 144). With “many white residents uneasy,… California law prohibited members of the Chinese community…from testifying in court… [and passed] a Foreign Miners’ Tax…in 1852 aimed at Chinese immigrants,” in an attempt to stop foreigners from obtaining economic opportunities and dissuade them from taking away these advantages from white Americans (National Park Service). Consequently, this led to the U.S. passage of the Chinese Exclusion Act of 1882 to restrict Asian immigration to the West.

The disillusion that Asians were the enemy perpetuated with propaganda films depicting villainized Japanese people during WWII, continuing with caricatures such as Mickey Rooney in yellowface in *Breakfast at Tiffany's* and hyper-sexualized exotic women (Ibarra, 144-145). Additionally, in recent media portrayals Asian-Americans are placed in “model minority” stereotyped roles with an example being *Spider-Man: Homecoming* (2017) depicting Peter Parker’s best friend, Ned, as “a nerdy Asian boy who is a science aficionado that loves gaming and hacking” (Le, 7). These depictions led to Asians being seen as economic threats and

reinforced the "model minority" stereotype. Consequently, in blockbuster Western films, Asians have often been objectified to fit the desires of Western audiences, becoming objects of ridicule, sexual desire, or villainy to deflect economic blame.

However, due to increasing outcry for more diverse roles on screen, cinema has slowly started to change. Between 2007 and 2019, only 5.9% of the 1,300 top-grossing movies created by Hollywood featured Asian-American or Pacific Islander characters (Yuen 2). Since then, award-winning productions such as Everything Everywhere All At Once (EEAAO) have emerged. Directed by Daniel Kwan and Daniel Scheinert, this Academy Award-winning film, released in 2022, explores the dynamic social relationships within the Wang family, revolutionizing the science fiction genre and possibly even cinema itself by offering an authentic yet cinematically verisimilar representation of the Asian-American experience.

Stories like *Everything Everywhere All At Once* aim to explore the nuanced relationships within Asian-American communities and lifestyles while also appealing to Western audiences. Thus, examining the portrayal of Asian-American family dynamics within the context of America’s capitalistic society is crucial to understanding whether these stories have changed their purposes and if *Everything Everywhere All At Once* accurately represents or transforms viewers' perceptions.

Culturally Defined Relationships

The film *Everything Everywhere All At Once* revolves around Evelyn, a mother attempting to keep her family's laundromat business alive while also having to save the multiverse from her daughter Joy, who goes by the alter ego Jobu Tupaki. Beyond the spectacle, the film is rooted in the complex mother-daughter relationship between Evelyn and Joy.

The complexity of Evelyn and Joy's relationship lies in how it diverges from the traditional, straightforward dynamics often assumed in Western parent-child relationships. Their motivations and exchanges are shaped by their Asian, specifically Chinese, heritage, creating a culturally defined relationship. This contrasts with the Western parenting style, where "Western majority parents... adopt a child-centered focus [where]... children are considered communicative partners," fostering an environment where children feel comfortable expressing themselves openly (Prevoo and Tamis-LeMonda 3). Evelyn's more authoritarian style of parenting, however, reflects her struggle between the Western cultural emphasis on open communication and the ethnic-minority traditions she was raised in. This contrast perpetuates the idea that the Western approach is "good," while the culturally centered one is seen as "bad."

Evelyn and Joy’s characterization is demonstrated throughout most of the narrative when their relationship is strained, with both visibly upset in each interaction. In the beginning scene, Joy wants to tell her grandfather, Gong Gong, about her sexual orientation and girlfriend, while Evelyn wishes to hide the truth to protect him from confusion, believing that, being from a different era, he has a more simplistic view of heterosexual relationships. This dynamic stems from Evelyn’s strained relationship with her father, which worsened when she decided to marry her husband Waymond and move to the United States. This defiance of her father's expectations led to a longstanding rift, adding layers to Evelyn's character and making her struggle to balance familial duty and personal happiness all the more humanizing and saddening.

Fourteen minutes into the movie, Evelyn is given the ability to travel across the multiverse. Before she can "verse jump," she must first calibrate the device, an act that metaphorically and literally reconnects her with her past. In doing so, she, along with the

audience, relives her youthful defiance and romantic idealism as she follows her love against her father's wishes, leading to her current predicament filled with debt and unhappiness with her family. Her regret reflects the values she imposes on Joy by constantly commenting on Joy's weight and criticizing her for never visiting or calling back home.

Instead of comforting Joy and addressing her feelings of being neglected amidst the chaos of the laundromat, Evelyn hesitates while following Joy to her car, saying, "You... have to try eating healthier. You are getting fat" (*EEAAO*, 11:00). Inevitably, this leaves Joy feeling broken, as her mother's only attempt at communication comes through harsh criticism.

These moments reveal that Evelyn is unable to break the generational cycle of harsh communication that she and Gong Gong used to express love. Evelyn's position stems from a deep sense of dissatisfaction and the belief that the only way to prevent Joy from facing the same struggles is to wield the same fear mongering tactics her father used. Evelyn hopes that by doing so, her daughter will concede and listen, thinking this will protect Joy from future hardships. However, this approach only perpetuates the cycle of negativity and misunderstanding, showing that Evelyn is trapped in a pattern she desperately wants to break but doesn't know how to. In her attempt to protect Joy, Evelyn ends up reinforcing the very behaviors and attitudes she wishes to change.

Evelyn, trapped in this context, reflects the clash between these cultural norms. Raised with the traditional Asian value of strict familial duty, she uses harsh, critical methods to try to protect Joy, much like how her father treated her. Despite her desire to break free from this pattern and connect with her daughter more openly, Evelyn remains stuck in the cycle of negative communication, unable to reconcile the emotional openness of Western parenting with her own ingrained values.

Additionally, Evelyn's motives are echoed by her pursuit of the "American dream." As explained by Gabriel Borelli, the "American dream" is a "century-old… idea that anyone can achieve success in the United States through hard work and determination," (Pew Research Center, 2024). Although Evelyn never explicitly states that she believes the "American dream" will come naturally to her family through their hardships and perseverance, her actions demonstrate her adherence to the perception that by conforming to the expectations of others, such as her father, the IRS agent, and Western society, she will be able to obtain economic success and emotional stability for her family.

When she excitedly decided to follow Waymond to America, her expectations of a new lifestyle filled with financial opportunities were instead met with the economic challenges of managing a laundromat. As a result, Evelyn and Waymond continue to work harder to keep their laundromat afloat. This distress of falling into immense debt provides insight into Evelyn's situation, as it is seen among immigrant families trying to seek a new outlook in a capitalistic society throughout history enticed by the prospects of the "American dream" such as Chinese workers in the late 1800s or in the 1980s with "Japanese automakers… expanding their presence in the United States" (Ibarra 145). Therefore, her consequent actions with Joy are a product of the severity of financial problems Evelyn must endure as seen through being literally covered in a mountain of debt, papers, and taxes to file. Her seemingly disregard of her daughter and inability to effectively communicate with her is done out of Evelyn's need to tackle what she considers as more pressing physical issues.

Evelyn's struggle to communicate with Joy reflects a "bad" or muted style of communication, rooted in her cultural upbringing and the pressures of pursuing the American dream. In this context, "bad" is characterized by Evelyn's reliance on harsh criticism and

strictness, reflecting the more hierarchical, authoritarian style of communication often found in traditional Asian cultures. This muted form of communication focuses on controlling outcomes and protecting children from hardship through criticism, rather than offering emotional support. Evelyn's inability to openly express love or understanding results in misunderstandings and reinforces the generational cycle of negativity she desperately wants to escape. For her, showing love means shielding Joy from pain, even if that means using tough, blunt words like her father did with her.

On the other hand, "good" communication is presented as socially normalized in Western emphasis on openness, emotional upliftment, and empowerment. This style encourages parents to engage with their children as communicative partners, validating their feelings, ideas, and identities. In this framework, children are nurtured through positive reinforcement and dialogue, helping them grow emotionally and develop their own autonomy. The film presents this type of communication as an ideal, but one that Evelyn struggles to embrace. Her deep-rooted cultural beliefs and financial struggles mute her ability to connect with Joy in this way, as she remains preoccupied with the material demands of her pursuit of the American dream.

Transformations from “Bad” to “Good”

This dynamic between Evelyn and Joy is further fleshed out and challenged throughout the film *Everything Everywhere All At Once*, as Evelyn is confronted with having to fight her daughter's alter ego Jobu Tupaki forcing her to transform from “bad” to “good” to have a breakthrough with her daughter. When Jobu Tupaki and Evelyn meet, Jobu convinces the protagonist Evelyn, who is considered by the entire multiverse to be the biggest disappointment of all the Evelyns, that life is not worth living. Essentially, Jobu Tupaki argues that life is meaningless because she has had the ability to travel anywhere and obtain any ability, and through this, she has seen that there is no purpose. Although her search for Evelyn has led to constant catastrophes and death, it is revealed that her only hope was to find the most broken Evelyn to join her in being sucked into nothingness by a magical "everything bagel."

Through entering this nothingness, Evelyn would be essentially ending her existence, possibly perpetuating a continuation of affective labor, where Evelyn's emotions and depth is removed. It represents the emotional burnout experienced by workers required to constantly produce or regulate effects that can be withdrawn from by entering a state of neutrality. In reality, it reflects an unsustainable solution to affective labor where service workers are unintentionally told to suppress their emotions. However, this shift from common tropes manifests when Evelyn chooses not to enter the “everything bagel.”

Within this journey, Evelyn goes through a variety of decisions, first hoping to protect her version of Joy from Jobu Tupaki, to attempting to convert Jobu Tupaki saying this wasn't her fault but due to external factors, to finally giving in to Jobu Tupaki's urgings. This rollercoaster of decisions and changes in her mindset throughout the plot causes a question as to who the real villain of the story is.

Despite many Hollywood classics evidently depicting Asians as the enemy with World War II propaganda films or distasteful with the offensive character of Mr. Yunioshi in *Breakfast At Tiffany's* (1961), EEAAO differs from these narratives by first having both the “obvious” protagonist, Evelyn, opposing the antagonist, Joy, rather than simply making the only Asian character the antagonist. However, despite setting obvious roles, beyond Jopu Tapuki, Joy and Evelyn are given humanistic backgrounds beyond stereotypes. Instead of presenting Joy as a

faceless enemy or Evelyn as a one-dimensional hero, the film explores their personal struggles, offering a more empathetic and nuanced exploration of their individual and shared experiences.

From the start, Evelyn's impact on her daughter at times paints Evelyn as a neglectful mother due to her inability to effectively communicate and inherently accept what she views as her daughter's abnormalities. Henceforth, Joy's depression and Jopu Tupaki's insanity to find a mother that is willing to enter nothingness with her is represented by the love and acceptance they seek, creating a motivation that is an all too familiar feeling for immigrant families. Therefore, even though Jopu Tupaki's murderous and world-ending rampage paints her as the villain, her motivations empathize with the character beyond the surface.

On the other hand, Evelyn's hesitance to open up to her daughter in an overtly affectionate manner, highlights her negative portrayal at first. However, Evelyn's journey and persistence on saving her daughter through the rest of the film garners respect from audiences as her love for Joy is physically demonstrated when she refuses to murder her daughter despite Joy being taped up into a chair and defenseless. Although a seemingly low bar for respect, Evelyn's situation, coupled with her grandfather's encouragement, give way to the struggle she faces, especially after she just witnessed Jobu Tupaki infiltrate Joy's body and eviscerate several security personnel from the Internal Revenue Service Building.

Furthermore, in this scene, her grandfather from the Alpha universe urges his daughter to use a box cutter to eliminate Joy, so that Jobu Tupaki can no longer have access to this universe. Even with such remarks from her father, a figure she is more likely to listen to as she now wishes to adhere to ideals because she experienced the misfortune she faced when coming to America, she counters that "she's [his] granddaughter," a statement that leaves Gong Gong remarking, "how do you think I feel?" (*EEAAO,* 1:07:04). Although Evelyn starts to slowly inch towards her daughter, box cutter in hand, in a moment of conflict she swipes the cutter on the tape, freeing her daughter.

Essentially, Evelyn's protection of her daughter provides for admirable qualities that demonstrate her defiance for her grandfather. Having previously disobeyed her father and facing the consequences, Evelyn is more inclined to follow his instincts. However, her decision to free her daughter, despite the impending universe-ending implications, transforms the character from "bad" to "good" as she becomes a multi-faceted mother that exemplifies the depth of love she has for her daughter: willing to risk the entire universe, to save her daughter.

This act of protection, despite her outward display of criticism of her daughter, leads to the concept of staying in. In Summer Kim Lee's *Mitski, Ocean Vuong, and Asian American Asociality*, "staying in" is articulated as a response to "the need to...pull back from [navigating social worlds]," a social strategy that Evelyn puts into practice when she refuses to have an outwardly Western form of support for Joy in the beginning of the movie (Lee 31). However, through this method it allows for "the distinctions..between relatability and relationality...[that] can alleviate ourselves [from]...the social worlds through which we move [and]...the compulsory aspects of sociability," meaning that it creates a space where individuals can disengage from societal expectations and prescribed social norms, enabling a more autonomous and reflective mode of interaction (Lee 31). Evelyn's initial reluctance to display overtly Western forms of support for Joy reflects this withdrawal, allowing her to engage with her daughter's struggles on a deeper, more authentic level.

However, as Evelyn transforms throughout the film, she begins to bridge the gap between her inward-facing form of love and the externalized, demonstrative affection Joy seeks. Her ultimate refusal to conform to her father's expectations, as well as her decision to embrace her

daughter's complexity rather than dismiss or "fix" her, redefines their relationship. In doing so, Evelyn does not merely reject the compulsory aspects of sociability but actively reimagines a mode of connection that balances relationality and individual authenticity.

This nuanced portrayal of Evelyn and Joy resists the traditional tropes of Asian American characters in Western cinema, illustrating how their struggles and growth are shaped by, yet transcend, cultural expectations. It challenges the audience to reconsider notions of love, support, and identity within immigrant families, celebrating the messiness and resilience that define their journey. Evelyn's choice to not only stay in but also lean into her daughter's world ultimately transforms the narrative, offering a vision of representation that is as vibrant and multifaceted as the characters themselves.

Tension Between Cultural Heritage and Western Values

Building on this, for Asian Americans, most of Western society and media portray this success as automatic due to the longstanding belief that these attributes come naturally to Asian immigrants. In a research done by Neil G. Ruiz, Carolyne Im, and Ziyao Tian, the narrative of Asians being categorized as a "model minority" became popularized in the 1960s, stereotyping "the nation's Asian population as high-achieving economically and educationally, attributed to Asians being hardworking," (Pew Research Center 2023). Evidently, these characteristics coincide with the requirements to achieve success within the "American dream." Essentially, the "model minority" diminishes the efforts made by Asian individuals in America, labeling all future success within the "American dream" system as intrinsic rather than earned.

However, in reality, financial success is not as easily associated with Asian people as once thought. The article from the Pew Research Center further explains how for most Asian families, such a declaration is a myth. For most Asian Americans, this assumption does "not align with their lived experiences or reflect their diverse socioeconomic backgrounds," a clarification that is realized in Everything Everywhere All At Once (Pew Research Center 2023). At the beginning of the movie, Evelyn's evident pain and economic struggles are personified by her belief that her self-worth is tied to her determination to achieve financial success, or at least financial stability. This is seen with her trying to keep the laundromat going amidst the debt and being audited, urging people to attend their Chinese New Year party for exposure, or seeing the fame and success that could've been had she stayed in home country. Due to this ongoing cycle of the romanticism of the "American Dream" that anyone can climb the "economic ladder" with pure aspirations and determination, immigrants are often victimized under this fantasy when facing the reality.

Asians and other immigrants often grapple with maintaining a successful foothold in capitalist America, as achieving the "American Dream" frequently requires them to "learn English and get rid of one's connection to culture." This expectation goes beyond assimilation into Western norms, demanding a complete erasure of any foreign traits that deviate from the "normal" values perpetuated by Hollywood and society (Le, 4). Consequently, Hollywood has historically normalized the portrayal of Asian hardship and the moral conflicts of assimilation, reducing Asian characters to flat, one-dimensional depictions of labor and sacrifice.

This phenomenon is explored in Flatness, Industriousness, and Laborious Flexibility, where the concepts of "flatness" and "flexibility" are introduced as tools to examine how Asian labor is framed as "unremarkable background." For instance, Evelyn is likened to "modular furniture that epitomizes modernism" (Huang 107). Here, "flatness" refers to the emotional and narrative shallowness imposed on Asian characters, making them lifeless and utilitarian, like a

stage flat. “Flexibility,” meanwhile, speaks to their ability to be reshaped or adapted to fit the needs of others, emphasizing their utility over their humanity. Together, these ideas reflect how Asian lives are often valued solely for their practicality rather than their emotional or personal depth.

However, Everything Everywhere All At Once transcends this shallow framework by delving into Evelyn’s internal struggles. Rather than reducing her to an unfeeling laborer, the film examines how her relentless work ethic stems from systemic pressures and the sacrifices demanded of her identity as an immigrant. Evelyn’s life, through managing the laundromat, raising her daughter, and caring for her father, seems like an endless cycle of service, leaving her little room to express affection or vulnerability. This ceaseless labor positions her as interchangeable and dehumanized, as though her value lies only in what she can provide.

Yet the film rejects this reductionist portrayal by showing how Evelyn’s seemingly emotionless actions are born not of indifference but of love burdened by societal expectations. Her pain and persistence are tied to her refusal to let her daughter, Joy, inherit the same cycle of flatness and flexibility. Evelyn’s struggle to reconcile these pressures brings emotional depth to her character, challenging Hollywood’s tendency to depict Asian characters as unremarkable laborers. Instead, her story becomes a profound critique of systematic dehumanization, emphasizing the humanity and individuality of immigrants like her.

By framing Evelyn’s labor and sacrifice as deeply personal and systemic rather than merely expected, the film transforms her from a flat, background figure into a complex individual. This shift in perspective enables the audience to see Evelyn’s pain and love as justified, providing her with the emotional depth often denied to Asian characters in the media.

Evelyn and Joy’s relationship develops in a way that Western audiences might not readily appreciate. It’s only after Evelyn shares in the same misery and anguish as Joy, experiencing the same sense of emptiness, that she can truly connect with her daughter. Bringing herself to that darkest moment creates the deepest and most heartfelt connection she has ever had with Joy. By navigating this unique emotional bond, Evelyn is able to lift her daughter out of her "slump" and instill a sense of hope. Evelyn is able to break up the generational cycle of reaching the American dream at the cost of personal happiness without having to sacrifice her own cultural heritage and submitting to the western value of overt affection.

Impact on Spectatorship

Thus, the impact on spectatorship in *Everything Everywhere All at Once* lies in its ability to challenge deeply ingrained stereotypes, prompting viewers to rethink societal expectations and their emotional engagement with characters like Evelyn. Her life of relentless labor mirrors the model minority stereotype, which idealizes Asian Americans as diligent, obedient, and self-sacrificial individuals who achieve success through quiet perseverance. This stereotype, though seemingly positive, traps individuals like Evelyn in a cycle of service and self-erasure, presenting them as useful and adaptable yet devoid of emotional depth.

The film subverts this notion by portraying Evelyn's ultimate decision not to kill as a transformative act. Initially, Evelyn's life conforms to the stereotype, as she sacrifices her personal happiness for her family's survival and success. Her actions align with the societal expectation that Asians must serve others without complaint or acknowledgment. However, when Evelyn rejects violence and chooses compassion and connection, she challenges the stereotype of self-sacrifice as a necessary virtue. This decision marks a pivotal moment of empowerment, where Evelyn chooses her humanity over the oppressive weight of expectations.

For spectators, this decision prompts a complex response. While Evelyn's choice upholds a form of self-sacrifice by choosing love and understanding over aggression, it also redefines what sacrifice means. Rather than an act of submission to societal demands, it becomes an assertion of agency and humanity. Spectators are invited to view Evelyn as a multidimensional individual whose strength lies not in conforming to expectations but in breaking free from them. In rejecting violence and embracing love, Evelyn challenges the simplistic view of self-sacrifice as a virtue and highlights that true strength can be found in vulnerability and connection, not blind obedience or submission.

Through this lens, the film transforms the stereotype of self-sacrifice. Evelyn's decision emphasizes that true strength lies in empathy and choosing connection over isolation. It reframes the model minority narrative by showing that Asian characters can transcend their roles as flat, industrious figures and become fully realized individuals, challenging audiences to reconsider their own biases and perceptions. In doing so, the film invites audiences to confront their assumptions about the roles Asian characters are often relegated to and the emotional toll those stereotypes can take on individuals.

However, it's important to note that this impact isn't enough to completely change the norms of Western cinema, as A24 strategically employs discourses of cultural authenticity, often rooted in familiar narratives of Asian immigrant families, to position their films as "quality" works worthy of official recognition. This success highlights Hollywood's recognition of its historical failure to represent Asian stories, while also demonstrating a desperate desire to commend any efforts to rectify this oversight (Hu 1). Despite these strides, the persistence of deeply embedded stereotypes and the industry's history of marginalizing Asian stories suggests that such change, while significant, is gradual and ongoing. Even as *Everything Everywhere All at Once* offers a groundbreaking portrayal of an Asian family breaking free from traditional narratives, it still operates within a broader context where Asian representation in Hollywood is often limited to specific, well-worn tropes. This underscores the complexity of the task at hand as while the film pushes boundaries and challenges stereotypes, it also reveals the limits of how much one film can shift entrenched societal expectations and cinematic norms.

Ultimately, the film's impact on spectatorship is a testament to the evolving nature of representation in Hollywood, where films like *Everything Everywhere All at Once* create room for more complex, diverse, and authentic portrayals of Asian experiences. While these shifts are powerful and necessary, the true transformation of Hollywood and its treatment of Asian characters will require sustained efforts to diversify narratives, disrupt stereotypes, and ensure that these stories are told with the depth and nuance they deserve.

References

[1] *Everything Everywhere All at Once*. Directed by Daniel Kwan and Daniel Scheinert, A24, 2022.

[2] Ibarra, Sharmaine. “Significant Trends in the Portrayal of Asian Americans in Hollywood Films and the Role of American Perspective.” *K@ta*, vol. 26, no. 00, 1 Mar. 2024, pp. 143–148, https://doi.org/10.9744/kata.26.00.143-148.

[3] “California NHT: Chinese Immigration (U.S. National Park Service).” *National Parks Service*, U.S. Department of the Interior, www.nps.gov/articles/000/california-nht-chinese-immigration.htm. Accessed 1 Dec. 2024.

[4] Le, Khanhlinh. "Hollywood Media and the Model Minority Myth: The Representation of Asian American Masculinity and its Effects." *Master's Projects and Capstones*, 2020, 1019, https://repository.usfca.edu/capstone/1019.

[5] Yuen, Nancy. “The Prevalence and Portrayal of Asian and Pacific Islanders across 1,300 Popular Films.” *Philanthropy News Digest*, philanthropynewsdigest.org/features/research-briefs/the-prevalence-and-portrayal-of-asian-and-pacific-islanders-across-1-300-popular-films. Accessed 1 Dec. 2024.

[6] Prevoo, Mariëlle JL, and Catherine S. Tamis-LeMonda. “Parenting and Globalization in Western Countries: Explaining Differences in Parent–Child Interactions.” *Current Opinion in Psychology*, vol. 15, June 2017, pp. 33–39, https://doi.org/10.1016/j.copsyc.2017.02.003.

[7] Borelli, Gabriel. “Americans Are Split over the State of the American Dream.” *Pew Research Center*, 2 July 2024, www.pewresearch.org/short-reads/2024/07/02/americans-are-split-over-the-state-of-the-america n-dream/.

[8] Lee, Summer Kim. “Staying in.” *Social Text*, vol. 37, no. 1, 1 Mar. 2019, pp. 27–50, https://doi.org/10.1215/01642472-7286252.

[9] Ruiz, Neil G., Carolyne Im, and Ziyao Tian. “Asian Americans and the ‘Model Minority’ Stereotype.” *Pew Research Center*, 30 Nov. 2023, www.pewresearch.org/2023/11/30/asian-americans-and-the-model-minority-stereotype/.

[10] Huang, Vivian L. *Surface Relations: Queer Forms of Asian American Inscrutability*. Duke University Press, 2022.

[11] Hu, Brian. “A24 and the Asian American Prestige Film.” *Film Quarterly*, vol. 77, no. 2, 2023, pp. 20–31, https://doi.org/10.1525/fq.2023.77.2.20.