

## REPRESENTATION OF RACIAL DISCRIMINATION AGAINST THE MAIN CHARACTERS IN THE FILM *EVERYTHING EVERYWHERE ALL AT ONCE* (2022)

*Representasi Diskriminasi Rasial terhadap Karakter Utama dalam film Everything Everywhere All at Once (2022)*

**Adella Rizkia**

Program Studi Sastra Inggris, Universitas Islam Negeri Sunan Gunung Djati  
Jalan A.H. Nasution Nomor 105, Cibiru, Bandung  
Pos-el: Raadella040@gmail.com

Date Received: 18 October 2023, approved: 23 November 2023, final revision: 6 December 2023

### **Abstrak**

Penelitian ini mempelajari tentang diskriminasi rasial terhadap tokoh Asia dalam film *Everything Everywhere All at Once*. Tujuan dari penelitian ini adalah untuk menganalisis diskriminasi rasial terhadap tokoh Asia dalam film *Everything Everywhere All at Once*. Teori yang digunakan dalam penelitian ini adalah teori Orientalisme Edward W. Said untuk menganalisis diskriminasi rasial terhadap tokoh Asia. Penelitian ini menggunakan metode deskriptif kualitatif untuk menghasilkan data deskriptif berupa data tertulis dan lisan dari objek yang diteliti. Hasil dari penelitian ini menunjukkan bahwa terdapat sebanyak (7) data yang menunjukkan rasial diskriminasi terhadap tokoh Asia. Tokoh protagonis sebanyak (3) data, antagonis sebanyak (1) data, dan tritagonis sebanyak (3) data.

**Kata kunci:** diskriminasi ras, *Everything Everywhere All at Once*, orientalisme, protagonis, antagonis, tritagonis.

### **Abstract**

*This research study racial discrimination against the Asian characters in the film Everything Everywhere All at Once (2022). The aim of this research is to analyze racial discrimination against the Asian characters in the film Everything Everywhere All at Once (2022). The theory used in this research is Orientalism by Edward W. Said. This theory used to analyze racial discrimination against the Asian characters. This research used qualitative descriptive methods to produce descriptive data in the form of written and verbal data from the objects studied. The results of this research show that there are (7) data showed racial discrimination against the Asian characters. There are (3) data that found on protagonist character, there are (1) data that found on antagonist character, and there are (3) data on tritagonist character.*

**Keywords:** racial discrimination, *Everything Everywhere All at Once*, orientalism, protagonist, antagonist, tritagonist.

### **1. PRELIMINARY**

As the 20th century began, film developed as a fresh art form and a means of spreading culture and knowledge. The general public really appreciates watching films. Film is a kind of contemporary mass communication that supports culture and knowledge. In the film uses audiovisual technology, which enables the creation of moving pictures that represent a series of events on a white background. Films today

appear to be produced with a range of goals in mind, beyond from merely disseminating entertainment and ideas, based on how it has grown. Concerns about politics, racism, and prejudice are among these goals. Film is a subgroup of media that is likely to generate works that are suitable or reflect society concerns, wishes, biases, and racism (Campbell et al., 2005, p. 8).

According to Adi (2011), film is not only imaginative and personal works, but is more

a manifestation of the author's thought on social changes that occur. Klarer (2005) also added that film is an audio-visual communication media that conveys the messages created by the filmmaker to the audience. In the films, there are also social reflections that reflect good and bad things. Film is the most effective mass medium for disseminating social concerns, such as racial discrimination, which is frequently depicted in films as a way to marginalize an individual or a group based on their race and skin color.

These racial discriminations are reflected on character. The character is one of the important intrinsic elements in the film. According to Abrams (1999), character is a person who is portrayed in literary works of fiction and then the readers interpret them as possessing moral and certain tendencies as expressed by their words and deeds. This is known as character development. Characters are usually classified into three categories namely protagonists, antagonists, and tritagonist. Protagonist is usually known as a hero and becomes the central character, the antagonist is the opponent character, and tritagonist is the intermediate character. According to Patmarinanta and Ernawati (2016), the protagonist is the role of the center of the story, the antagonist is the character who acts as the opponent and is usually portrayed as enemy who causes conflict, while the tritagonist is the intermediate character or the main link between the protagonist and the antagonist.

Character is influenced by characterization. It happens because the author uses characterization to convey the personality and nature of the characters in the story. Characterizations can be described through character dialogue, other characters' reactions to the main character, or the characters' own thoughts. Characterization is more than just how a character acts; appearance and its relationship to one's outer self are also significant aspects to consider.

According to Jones (1968), there are four steps to understanding how a characterization is depicted clearly: physical appearance, personality, social status, and social relationships. First, physical appearance includes things like age, race, skin tone, hair, eye color, sexual orientation and gender;

second, personality describes each character's responsibilities, obstacles they overcome, situations they confront, and overall personality throughout the narrative; third, social status talks about the characters' upbringing, including their educational background and place in the social order; fourth, social relationships describe how a character interacts with other characters in their immediate vicinity.

The one of the US film industries that commonly portrayed racial discrimination against Asian characters is Hollywood. The racial discrimination that exists now has its roots in the 1920s, when Asian characters in American films commonly experienced discrimination because of their race, ethnicity, and skin tone.

In the American movies, Asian characters are typically presented as exotic outsiders who are different from Caucasians. They regularly dress up, apply yellow makeup, and make strange appearances. The fact that a white actor plays the main Asian role is ironic. This statement is supported by Umeda (2018, p. 145), for decades, leading roles in Hollywood have been dominated by white actors while the criminals or villains in movies are often played by people of color. The most frequent form of discrimination to be found in Hollywood films is racial discrimination. The West makes assumptions about the East based on their racial. Said outlined how "Orientalism produces racial assumptions and Orientalism gave rise to racism (in Ambesange, 2016, p. 48)."

Orientalism was popularized by Edward W. Said in 1978. Simply, Orientalism is a discourse created by the West for the East. According to Said, Orient is the production of discourse created by the West to justify imperial domination over the East (in Nurrachman, 2019, p. 370). Said's investigation of discourses developed by the West against the East in three nations, namely England, France, and America, gave rise to the idea of Orientalism. Said (1978, p. 1-2) states that the "concept of Orientalism refers to how the Western interprets the East and its culture with their Own knowledge, experience, and encounters with the Orient and the culture.

This concept of Orientalism first appeared historically between the years 1097 and 1295, or the two centuries after the Crusades. There are others who, however, assert a causal relationship between the rise of Orientalism and the rise of European imperialism and colonialism in the Islamic world. According to Nurrachman & Rohanda (2017), *secara historis, wacana orientalisme pada dasarnya adalah wacana klasik yang dapat ditelusuri kemunculannya pada masa pasca-Perang Salib yang berlangsung selama dua abad, yaitu antara 1097-1295. Namun ada pula yang mengaitkan kemunculan orientalisme bersamaan dengan munculnya imperialisme dan kolonialisme Eropa ke dunia Islam (Timur) abad XVIII Masehi.*

In this case, the discourse developed by the West against the East is based on hegemony over the East and power relations, as well as internal coherence and representational skills. According to Said (1985, p. 89), this was in relation to the goals of Orientalism. In addition to discussing political concerns, Orientalism also examines how culture, society, history, the link between knowledge and power, the function of intellectuals, and other aspects of human life.

Said (in Nurrachman, 2019, p. 381-382) claimed that Orientalism is not merely a political topic or field that is passively reflected by culture, scholarship, or institutions. It is also not merely a large and dispersed body of texts about the Orient, nor is it a manifestation of some evil "Western" imperialist scheme to subjugate the "Oriental" world. It is more of a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an elaboration of a fundamental geographical distinction (the world is divided into two equal halves, Orient and Occident); it is also an elaboration of a whole series of "interest" which, through such methods as scholarly discovery, philological reconstruction, psychological analysis, landscape, and sociological description.

The influence of Orientalism was immediate and significant because Said was able to depict how the politics of colonialism and the academic study of non-European cultures were intricately intertwined. More

than any other single book, Orientalism established a framework for the postcolonial era's study of culture's integration of philosophical, anthropological, literary, and political components and launched post-colonialism as one of the current movements in literary research.

On the other hand, the West deliberately crafted the idea of orientalism to generate a larger spectrum, including scientific advancements, philological reconstructions, sociological analyses, etc. It is undoubtedly important to distinguish between East and West, as well as to govern and manipulate them.

The idea of Orientalism is one that the West uses to explain how it differs from the East. The term "superiority" is used to characterise the West, whereas "inferiority" is used to describe the East. Nurrachman & Rohanda (2017) stated that *Orientalisme kemudian menjadi proyek kepentingan-kepentingan manusia yang hendak menciptakan konsep pertentangan (dikotomi) antara dua istilah; 'superioritas' dunia Barat (dan tentunya manusianya) dan 'inferioritas' dunia Timur (beserta manusianya juga).*

As Said claims in his influential and controversial book (Orientalism), the term East has a special meaning in the West as a place of exoticism, romance, and mystery, and is distinct from Western culture. The Orient was almost a European invention, and had been since antiquity 'a place of romance, exotic beings, haunting memories, and landscapes, remarkable experiences' (Nurrachman, 2016, p. 370).

The East is represented as being the continent's biggest, richest, and oldest colonial power. After Europe, the East has the largest human civilization and is a region with a wealth of natural and cultural resources. Additionally, the East helps the West define itself in terms of images, ideas, characters, and experiences in contrast to the East.

In this instance, the West distinguishes the East not only by its location and historical past but also by its populace. Newspapers and other print media often discussed discrimination towards the Easterners during the rest of the 19th century. Arabs have a reputation for being radicals, liars, and robbers. Turks are perceived as being

primitive and uncivilized. Asians are also perceived as having poor English language skills and yellow peril. Said explained that the Occident, at one point in its history used knowledge and stereotypes of opposing cultures in order to control them. Racism, sexism, eurocentrism and ethnocentrism were at the core of the Imperialist values of the XIXth century (in Donzé-Magnier, 2017, p. 6).

From 1960 until 1970, Hollywood solely featured white celebrities. White actors and actresses would use "yellow face" makeup. Because of the casting actor race, this disparity between white and yellow actors and actresses has drawn a lot of criticism. This not only caused by the dominance of white actors, but also by racial discrimination against non-white actors and Asian Americans. Nagaraj & Wen (2020) explained that the main concern is that the inclusion of a cast of different races has resulted in people of color being constantly misrepresented and stereotyped on screen, and this has been a constant topic of discussion by the public."

Asian people are frequently portrayed as villains. Ironically, white actors were chosen to play this Asian character. According to Umeda (2018, p. 145), "Asian characters in 1920s American cinema were stereotyped villains. However, white actors frequently played them. A few white actors and actresses who have portrayed Asian characters in American movies are listed below: Jennifer Jones in *Love is a Many Splendored Thing* (1955), Richard Barthelmess in *Broken Blossoms* (1919), Katharine Hepburn in *The Dragon Seed* (1944), Shirley Maclaine in *My Geisha* (1962) (Johnson, 2004, p. 2).

According to Johnson (2004, p. 2), with the intention of "Orientalizing" white actors and actresses, certain lists of actors and actresses required them to portray Asian characters and to dress in Asian attire. For her part in *My Geisha* (1962), Shirley Maclaine, for instance, wore a Chinese woman's attire. The cosmetologist will mix the plaster and apply the wax around the eyes. Then, using clay, create slanted eyes (of an Oriental shape).

White actors who play Fu Manchu, like Warner Oland, will wear yellow makeup and

moustaches in the meanwhile. One of the most well-known Asian villains in old Hollywood movies is Fu Manchu. According to a Collier's Weekly story from 1922 titled *The Insidious Dr. Fu-Manchu*, Dr. Fu Manchu described an Asian guy who was malevolent and sought to rule the globe (Hoppenstand, 1992).

The existence of racial discrimination produces an ideology to validate people from racial minorities. Marchetti (1991) claimed that Hollywood has the power to set difference, to reinforce boundaries, to reproduce ideologies that maintain a certain status. Wong (1978) also criticized that film has the power to socialize and define social norms to the American public, such as racial discrimination against Asians.

Racial discrimination is typically understood by sociologists as unequal treatment based on race that may be motivated by prejudice or hostility and may be deliberate in nature (Small & Pager, 2020). Or in other words, racial discrimination is the difference in treatment of individuals or groups based on skin color, race, and ethnicity. This racial discrimination is often given to minority races, such as Asian races. Therefore, Asian discrimination are differences images or ideas of all Asian ethnic groups (Dong et al., 2022, p. 257).

Racial discrimination against Asian characters is always presented in Hollywood films. Several Hollywood films featuring racial discrimination against Asian characters include *Dr. Fu Manchu* and *Charlie Chan*. These two characters are representation of Asian and are constructed by racial discrimination of American (Nagaraj & Wen, 2020).

*Dr. Fu Manchu* (1929) directed by Rowland V. Lee tells of a Chinese man named Fu Manchu. He is known as an Asian character who is evil and wants to conquer the Western world. The Fu Manchu character is also the personification of the yellow danger. He also wore yellow face make up and a moustache (Umeda, 2018, p. 153). According to Hoppenstand (1992), Fu Machu is represented the tension between the morally pure and superior West and the mysterious seductively evil East. Ironically, this character was never played by an Asian actor, but Swedish actor, Warner Oland.

Charlie Chan's character is portrayed as an Asian minority figure who is not English-fluent, too traditional, and meek, similar to the Fu Manchu character. Charlie Chan character was also played by a Swedish Actor, Warner Oland and Sidney Toley who had never been played by an Asian actor.

Another Hollywood film that portrays racial discrimination is *Everything Everywhere All at Once*, which was directed by Daniel Kwan and Daniel Scheinert and released in the US in 2022. This film tells the life story of Chinese immigrant Evelyn Wang, who came to America with her husband Waymond Wang, is depicted in this film.

In the film entitle *Everything Everywhere All at Once* (2022), Evelyn is the protagonist character. She opened a Laundromat business with her husband in the United States. She and her family had a lot of problems, including financial. Evelyn was almost stress because American taxes were so expensive. This is due to the fact that the tax officer there constantly makes things challenging for Chinese immigrants who want to build a business in the United States.

In addition to complicated tax liability, Evelyn also has to deal with problems that exist in the multiverse world. Where, Alpha Waymond comes from another dimension to ask Evelyn's help to save the multiverse from an evil figure who wants to destroy the multiverse.

Based on the explanation above, the researcher found several irregularities in the film *Everything Everywhere All at Once* (2022). Even though this film was created by Asian but this film was still represented racial discriminations on Asian characters. Therefore, the researcher will be analyzed racial discrimination on Asian characters in the film *Everything Everywhere All at Once* (2022). To analyze racial discrimination on Asian characters in the film *Everything Everywhere All at Once*.

## **2. RESEARCH METHOD**

This research uses descriptive qualitative research. According to Bilken (1982) qualitative research is research that produces descriptive data in the form of written or oral data from the object studied. According to Creswell (in Azizah 2019: 37), qualitative

research is a procedure that aims to comprehend all human social issues based on data sources that take the shape of complex and comprehensive images, phrases, or sentences. Based on this explanation, the researcher uses this method because the data used in this study are in the form of images and text obtained from the film *Everything Everywhere All at Once* (2022). Therefore, the researcher uses qualitative research to analyze how racial discrimination can impact Asian characters.

In this research, the data from research objects were collected in several steps. Researchers use techniques based on qualitative research methods. According to Creswell (2013, p. 166) there are several steps in collecting data using qualitative methods. First, identify the data sources that have been taken. The data source in this study is the film *Everything Everywhere All at Once* (2022) and its transcript. Second, identify the type of data. In this research, the data sources are films (audio-visual) and transcripts.

After collecting the data, the researcher conducted data analysis. Creswell (2013, p. 183) states that there are several steps in analyzing data: (1) Managing Data. At this stage the researcher selects the data to be analyzed, then the data is arranged based on the scenes taken in the film *Everything Everywhere All at Once*; (2) Classifying data based on topic analysis.

In this research, the topic of analysis is how racial discrimination can impact the Asian characters in the film *Everything Everywhere All at Once*; (3) Analyze each data classification to answer research questions; (4) Representing data. Researchers present data descriptively and clearly; (5) Summarizes all the discussions in this study.

## **3. RESULT AND ANALYSIS**

In the film *Everything Everywhere All at Once* (2022) there are types of racial discrimination that are depicted on Asian characters. This type of racial discrimination is usually found in narrative structure, visual images, and dialogue between characters contained in the scene. These types of discrimination will be divided into three categories, that are racial discrimination of skin

color, racial discrimination of oriental characters, and racial discrimination of villain characters.

### 3.1 RACIAL DISCRIMINATION AGAINST JOY'S CHARACTERS

The first data that found as representation of racial discrimination against the Asian characters in the film *Everything Everywhere All at Once* is Joy's character. Joy's character is described as tritagonist or intermediate characters who is the main link between protagonist and the antagonist.



**Figure 1.** *Everything Everywhere All at Once* (2022), timestamp: 00.03:20

In this scene, the author described Joy's characterization as a non-white character. We can see through this picture when the author contrasted Joy and Becky. Joy's physical appearance described as an Asian woman who has yellow or dark skin, stiff hair, brown eyes, and slanted eyes. While, Becky's physical appearance described as American woman who has white skin, straight hair, and green eyes. This scene showed that there is racial discrimination based on their physical appearance between Joy and Becky.

Where, the Asian characters in the American film were usually emphasized and differentiated by different skin colors and physical appearance (Dong et al, 2022:256). Furthermore, Yang (2011:53) also added that white identity becomes important when it is juxtaposed with Asian identity. White is consequently a default racial identity, determined more by what is not seen as being a component of the other than by anything that comes from the inside.

### 3.2 RACIAL DISCRIMINATION AGAINST GONG GONG'S CHARACTER

The second data that found as representation of racial discrimination against the Asian characters in the film *Everything Everywhere All at Once* is Gong Gong's character. Gong Gong's character is described as tritagonist character.



**Figure 2.** *Everything Everywhere All at Once* (2022), timestamp: 00.09:40

Evelyn: 爸！你落嚟做咩啊？(Baba! How did you get down here?)

Gong Gong: 我既早餐呢？(Where is breakfast? Evelyn looks at Waymond who obediently runs up stairs. Gong Gong watches Waymond go with a clear look of contempt.

Evelyn: 爸，你認唔認得阿Joy？(Baba, you remember Joy)

Joy awkwardly approaches. Becky stands behind her, excited.

Joy: 公公，好。你..飛機...好不好？(Wah, her Chinese is getting worse every time we talk.)

Evelyn eyes Becky who is slowly approaching Gong Gong. Joy watches Evelyn watch Becky. Joy test the water.

Joy: 公公... 這是 (Gong Gong ... this ) Becky. Becky 她是我的 (is my ...) How do you say it again... shit, I mean, crap. 她是我的 (She is my ...)

Gong Gong begins to stare at Becky. Evelyn interrupts.

Evelyn: 好朋友！Becky係佢好朋友。(Good friend. Becky is a very good friend) (Kwan & Scheinert, 2022)"

According through this dialogue, the author described Gong Gong's characterization through his social status. Gong Gong is described as an old Chinese who grow up in the Chinese culture and background. His character is described as an old Chinese who cannot speak in English. It can be seen on his dialogue with his family, especially

Joy. Where, Gong Gong couldn't understand what her granddaughter was saying. This showed that Gong Gong's character got racial discrimination.

### 3.3 RACIAL DISCRIMINATION AGAINST EVELYN'S CHARACTER

The second data that found as representation of racial discrimination against the Asian characters in the film *Everything Everywhere All at Once* is Evelyn's character. Evelyn's character is described as protagonist character. She is the main or center character in this film.



**Figure 3.** *Everything Everywhere All at Once* (2022), timestamp: 00.06.25 – 00.06.50

"Ricky: Evelyyyyyn! My belle! Guess whose 20 got eaten by the machine again. It's Rick, a chipper older white regular, who comes in a little too regularly. Without missing a beat, Evelyn picks up a baseball bat and uses the handle to THUMP a dented air vent in the ceiling. Evelyn: Waymond! More customers need help! Rick: (inhaling deeply) Evelyn! You know, my wife, God rest her soul, used to wear the same exact perfume... Evelyn: I see you at the party tonight? Rick playfully pulls out a party invitation from his pocket. Used to his come-ons by now, Evelyn smiles in approval then spots Waymond and Becky (Kwan & Scheinert, 2022)"

Through this dialogue, the author described Evelyn's characterization through her social relationship with her customer – Rick. This interaction made Evelyn uncomfortable and looked annoyed. Especially, when Evelyn was looking for her customer order. Suddenly, Rick came and teased her. Rick also intentionally smells Evelyn's perfume.

From this scene, Evelyn's character got sexual harassment from Rick. Evelyn's physical appearance also described as sexual object for Western male character as Said (1978) stated that the oriental women are often depicted nude, as an object of sexual desire.

In another scene, Evelyn's character also gets another racial discrimination. Through this scene, the author described Evelyn's characterization as oriental character. Oriental character is portrayed as an inferior character and it made the Western character superior to the East character.



**Figure 4.** *Everything Everywhere All at Once* (2022), timestamp: 00.10.20

It can be seen through Evelyn's social status. She is portrayed as laundry worker or owner laundromat who has a lower status than her customer –Debbie the dog mom. Evelyn tried to open the car door for her customer which is this scene showed that there is racial discrimination against Evelyn's character. Where, the author described Debbie the dog mom as colonizer who is superior and Evelyn as colonized who is an inferior (Spivak in Ambesange, 2016:49).

Besides Evelyn's social status, we can see how the author described Evelyn's character interact with her customer.

"Evelyn: Ah! Big nose!  
Evelyn spots Debbie the Dog Mom leaving. She grabs the laundry and rushes out the door. Joy grabs Becky and heads for the exit. Becky: Um, okay, it was nice to meet you. Waymond comes back with noodles to see Gong Gong standing alone in the room. Gong Gong spits on the ground.  
EXT. LAUNDROMAT - THAT MOMENT

Debbie the Dog Mom loads her dog into the car and shuts the door, as Evelyn arrives and hands her the laundry.

Debbie The Dog Mom: Took you long enough. She takes the coat and looks it over. Evelyn watches Joy and Becky head to their car.

Evelyn: Give us 5 stars? Please!

Debbie The Dog Mom: Are you serious?

Evelyn: (Still watching Joy) Also. We have a Chinese New Year party tonight. Open to all of my customers in the community. Please come and enjoy nice music and food. Let me get an invite-One moment, Joy wait! (Kwan & Scheinert, 2022)"

Through this dialogue showed that the author described Evelyn's as oriental character. It can be shown on her dialogue with her customer –Debbie the dog Mom. Where, Evelyn urged her customer to give her laundromat five stars and attend her festival for tonight. This scene justifies the statement that Hollywood created this Oriental character to present racial discrimination against Asian character through social relationship. According to Hunt (2009, p. 5), the Orientalist stereotypes involved here, which associate Oriental characters as always already inferior to their Western counterparts, allows the Orient to be used as a "subject" for an overall Western benefit.

In the next scene, racial discrimination is also described against Evelyn's character. When she visited the Internal Revenue Services (IRS) to pay her tax liability. She met Deirdre as tax officer who makes it difficult for her to pay taxes.



Figure 5. *Everything Everywhere All at Once* (2022), timestamp: 00.17.29

"Deirdre: Mrs. Wang, I'm sure you have a lot on your mind, but I cannot imagine anything mattering more than this conversation we are having right now concerning your tax liability. Need I remind you there is a lien on your property? Repossession is well within our rights.

Evelyn: I know. I am paying attention.

Deirdre: You think I'm stupid.

Evelyn: 你不是嗎? (Maybe?)

Waymond puts his hand on her lap. Deirdre is clearly frustrated. She gestures to a small shelf of trophies that say "Auditor of the Month".

Deirdre: You see these? You don't get one of these unless you've seen a lot of shit. Pardon my French. You might only see a pile of boring forms and numbers, but I can see a story. With nothing but a stack of receipts, I can trace the ups and downs of your lives. I can see where this story's going and it doesn't look good.

Waymond: Sorry, my wife confuses her hobbies for businesses. An honest mistake.

Evelyn looks at her husband, hurt. He ignores her.

Deirdre: With this many 'honest mistakes,' even if you aren't charged with fraud, we'll have to fine you for gross negligence.

Evelyn: You're always trying to confuse us with these words...

Deirdre: I thought you were going to bring your daughter to help you translate.

Evelyn: I am going to bring my...

Waymond: Sorry, she was going to come (Kwan & Scheinert, 2022)"

Through this dialogue, we can see that Evelyn's social relationship with Deirdre as tax officer is not good. Deirdre seems to have a problem with Evelyn's tax receipts. Where, Evelyn has many unpaid receipts. Besides that, Evelyn's personality is also described as backward character. Where, she cannot speak in English fluently. Evelyn's character got racial discrimination as explained by Nagaraj & Wen (2020) that Asian character is typically having Oriental characteristics such as speak in broken English.

### 3.4 RACIAL DISCRIMINATION AGAINST WAYMOND'S CHARACTER

The third data that found as representation of racial discrimination against the Asian characters in the film *Everything Everywhere All at Once* is Waymond's character. Waymond's character is described as tritagonist character. He is the main link between protagonist and the antagonist.



**Figure 6.** *Everything Everywhere All at Once* (2022), timestamp: 00.10.29

"The elevator door opens. It's filled with security guards.

Deidre: That's her. The Chinese lady!

Evelyn: (at Alpha Waymond) No! This is his fault!

Guard: Everyone remain calm. I need you two to lie down on the ground with your hands behind your heads.

Evelyn obediently lies down, but Alpha Waymond takes her bluetooths and places them in his own ears.

Guard: Sir, please comply...

Alpha Waymond reaches into his pouch. The security guards all draw their weapons.

He pulls out his chapstick.

Guard: Whatever you are thinking about doing, don't do it.

He pops open the cap, twists it to FULL STICK, and eats it WHOLE.

Guard: Sir...?

He chews and chews. The guards lower their guns, confused.

The devices VIBRATE and glow GREEN. He presses the button. His head snaps back as if kicked back by a shotgun.

He flashes a devious smile to Evelyn as a security guard walks over and reaches to grab his arm.

He unsnaps his fanny pack which dangles from his fingers.

Guard: Okay, that's enough—

Alpha Waymond whips his fanny pack like a pair of nunchucks right into the guard's face. He recoils in pain.

He deftly knocks each of their guns to the ground, whipping them in the face for good measure.

The guards pull out batons and circle him. It's a standoff.

Alpha Waymond calmly lengthens the fanny pack to full length, prompting the nervous guards to cautiously take a step back.

He reaches into a fish bowl on an adjacent office desk, pulls out a fist of little pebbles, then drops them into the unzipped fanny pack

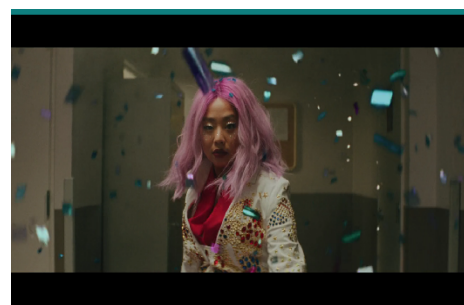
They attack. ZIP. He starts beating the living hell out of them with his heavy pack. He is incredible. (Kwan & Scheinert, 2022)"

In this scene, the author described Waymond's characterization through his personality. When the security officers came to calm down the commotion that Evelyn made. Suddenly, Waymond acted strangely. He took out a chap stick and chewed it. Not only that, Waymond also attacked the security officers. His acting totally made everyone, including Evelyn shocked. Waymond's characterization is essentially described barbaric, irrational, and illogical character as Said (1978) claimed that Western discourse forms a picture of the East as inherently barbaric, backward, and inferior.

From the picture above, it can be seen that Waymond attacked security officers. It showed that Hollywood did racial discriminates against Waymond character. Waymond is described as Asian male characterization who is barbaric, irrational, and illogical character. While, the security officers' characterization is described as rational and logical characters. The Orient suffered from some kind of alienation and came to this belief that they are an inferior race, backward, incapable of governing themselves (Said, 1978).

### 3.5 RACIAL DISCRIMINATION AGAINST JOBUP TUPAKI'S CHARACTER

The fourth data that found as representation of racial discrimination against the Asian characters in the film *Everything Everywhere All at Once* is Jobup Tupaki's character. Jobup Tupaki's character is described as antagonist character. She is the villain character who wants to destroy the entire multiverse using a bagel she invented.



**Figure 7.** *Everything Everywhere All at Once (2022)*, timestamp: 00.27.29

Through this picture, we can see that the author described Jobu Tupaki's characterization base on her physical appearance. She is described as a non-white villainess who has dark or yellow skin. According to Umeda, for many years, the villain characters were frequently played by people of color (2018:145).

"INT. IRS 9<sup>TH</sup> FLOOR HALLWAY – ORIGINAL UNIVERSE

Evelyn: It's wrong. SO WRONG!

Jobu: No wrong, no right. Only "wrought". No coke, no pepsi. Only "pokesi". It all just taste the same. Here, let me help you open your mind.

With her hands together, Jobu opens her fingers like spock.

Jobu (Cont'd): Slide your fingers between mine. She reaches her hands out to Evelyn who is too dazed to resist. We hear the familiar ominous RUMBLE.

Jobu (Cont'd): Open up. Take a peek.

Evelyn: What is it?

Jobu: A bagel. I got bored one day. So I put EVERYTHING on a bagel. All of my hopes and dreams. My old report cards. Every breed of dog. Every last personal ad on craigslist.

Jobu (Cont'd): Sesame. Poppy seed. Salt. And it collapsed in on itself. When you really put everything on a bagel, it becomes this. The truth.

Evelyn: What is the truth?

Jobu: Nothing matters.

Evelyn: No. Joy you don't believe that.

Jobu: It feels nice, doesn't it? If nothing matters, then all of the pain and guilt that you have for making nothing of your life, it goes away too. Sucked into a bagel. (Kwan & Scheinert, 2022)"

The author also discussed on how Jobu Tupaki's social relationship shaped who she is. There is a problem with Jobu Tupaki and Evelyn's relationship. From this dialogue, Jobu Tupaki is dangerous villain. She believed that the bagels she made could take away all of her pain and guilt in every universe. So, she wanted to destroy the universe. While, Evelyn tried to stop her. She believed that Jobu Tupaki is her daughter – Joy in another universe.

#### 4. CONCLUSION

Based on the analysis that has been done above, it can be concluded that there is

representation of racial discriminations against the Asian characters in the film *Everything Everywhere All at Once*. These racial discriminations are described on protagonist, antagonist, and tritagonist characters. There are (7) data that representation of racial discriminations against the Asian characters in the film *Everything Everywhere All at Once*. As many as (1) data that was found on Joy as tritagonist character, as many as (1) data that was found on Gong gong as tritagonist character, as many as (3) data was found on Evelyn as protagonist character, as many as (1) that was found on Waymond as tritagonist character, as many as (1) data that was found on Jobu Tupaki as antagonist character. Even though this film was created by Asian but this film was still represented racial discriminations on the Asian characters.

#### BIBLIOGRAPHY

- Abrams, M. H. (1999). *A Glossary of Literature Terms*. Boston: Earl McPeck.
- Adi, I. R. (2011). *Fiksi Populer: Teori dan Metode Kajian*. Yogyakarta: Pustaka Pelajar.
- Ambesange, P. V. (2016). Postcolonialism: Edward Said & Gayatri Spivak. *Research Journal of Recent Sciences E-ISSN, 2277, 2502*.
- Azizah, F. N. (2019). *The Lexical Relation in Surah ar-Rahman in The Holy Qur'an Translation by Muhammad Mukhsin Khan and Muhammad Taqi-ud-Din Al-Hilali*. Bandung: English Study Program, State Islamic University of Sunan Gunung Djati Bandung.
- Campbell, R. (2005). *Media and culture, An introduce to Mass Communication*. New York: Bedford/St. Martins.
- Dong, K., Sun, L., & Zhang, X. (2022). The Development of Asian Characters' Stereotypes of Ethnic Identity and Cultural Representation in American Films. *International Conference on Humanities and Social Science Research, 254-259*.
- Donze-Magnier, M. (2017). Edward Said: Orientalism. *ISRN GEONUM-NST, 1-7*.
- Ellemers, N. (2018). Gender Stereotypes. *Annual Review of psychology, 69, 275-298*.

- Ernawati, P., & Patmarinanta, A. (2016). Study Characterization of The Main Character in the Novel The Fault in Our Stars. *Research in English and Education (READ)*, Vol. 1. No. 1. Page 26-33.
- Hoppenstand, G. (1992). Yellow Devil Doctors and Opium Dens: The Yellow Peril Stereotypes in Mass Media Entertainment. *Popular Culture: An Introductory Text*, 277-91.
- Hunt, S. (2009). Can the West Read? Western Readers, Orientalist Stereotypes, and the Sensational Response to the Kiter Runner. *Occidental College OxyScholar*.
- Johnson, L. L. (2004). *Asian and Asian American Representation in American Film*. Bellingham: Western Washington University.
- Jones, E. (1968). *Outline of Literature: Short Story, Story: Novel, and Poem*. United States of America: The Macmillian Company.
- Klarer, M. (2004). *An Introduction to Literary Studies*. London: Routledge.
- Kwan, D., & Scheinert, D. (Directors). (2022). *Everything Everywhere All at Once* [Motion Picture].
- Kwan, D., & Scheinert, D. (2022). *Everything Everywhere All at Once*. New York: IAC Inc.
- Marchetti, G. (1991). *Ethnicity the Cinema and Cultural Studies In L. D. Friedman, Unspeakable Images: Ethnicity and the American Cinema*. Chicago: University of Illinois Press.
- Nagaraj, S., & Wen, C. P. (2020). Asian Stereotypes: Asian Representation in Hollywood Films. *Inti Journal*.
- Nurrachman, D. (2019). *Critical Theory*. Bandung: Pustaka Aura Semesta.
- Rohanda, R., & Nurrachman, D. (2017). Orientalism vs Oksidentalisme: Benturan dan Dialogisme Budaya Global. *Jurnal Lektur Keagamaan*, 15(2), 377-389.
- Said, E. (1985). Orientalism Reconsidered. *Race and Class*, 27(2), 1-15.
- Said, E. W. (1978). *Orientalism*. New York: Vintage.
- Umeda, M. (2018). Asian Stereotypes in American Film. *Chukyo University*, 145-171.
- Yang, Y. (2011). *Stereotypes of Asian and Asian Americans in the US Media: appearance, disappearance, and assimilation*. Waco: Baylor University.

