

**AN ANALYSIS OF CHINESE CULTURE AS SEEN IN A NOVEL  
ENTITLED *CRAZY RICH ASIANS* BY KEVIN KWAN AND ITS  
SIMILARITIES TO CHINESE CULTURE IN INDONESIA**



**A THESIS**

**Presented as a Partial Fulfillment of the Requirements for Sarjana Degree in  
English Department Faculty of Teacher Training and Education  
The University of Mataram**

**by**

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**RATIFICATION**

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**Motto:**

“Everything is a choice”

**This thesis is dedicated to:**

English Department Faculty of Teacher Training and Education

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My beloved *Ibu* and *Ajik*

## **CANDIDATE STATEMENT**

I certify the thesis entitled AN ANALYSIS OF CHINESE CULTURE AS SEEN IN A NOVEL ENTITLED *CRAZY RICH ASIANS* BY KEVIN KWAN AND ITS SIMILARITIES TO CHINESE CULTURE IN INDONESIA is submitted as partial part fulfillment for the requirement of the degree of Sarjana Pendidikan and it is the result of my own work. And this thesis has never been submitted for higher degree either to any other university or institution.

Mataram, 10 June 2020

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Mataram, 10 June 2020

The Writer



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*CRAZY RICH ASIANS* BY KEVIN KWAN AND ITS SIMILARITIES TO  
CHINESE CULTURE IN INDONESIA**

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**ABSTRACT**

This research attempted to identify and describe Chinese culture as seen in a novel entitled *Crazy Rich Asians* by Kevin Kwan and its similarities to Chinese culture in Indonesia. The theory which is used in this study is Mimetic Theory; which means the approach based only on the content of the novel itself instead of the form, since the content of the novel “*Crazy Rich Asians*” is the imitation or the reflection of reality. Method of data collection comprises two kinds of method, those are documentation in context of library research and observation and interview in context of field study. The results of the study show that there are some Chinese cultures reflected in the novel *Crazy Rich Asians* by Kevin Kwan. In terms of symbol it is found the use of white color as a symbol for mourning. In terms of language it is found that Chinese use the mixture language. In terms of norm it is found that Chinese use Chinese terms such *Cece*, *Koko*, *Meme* and etc. to address other and in terms of value it is found that Chinese tend to more conservative to maintain their culture and put family as the top priority. This results also show that there are similarities between Chinese culture in the novel with Chinese culture in Indonesia.

Keywords: *Chinese Culture, Similarities, Crazy Rich Asians*

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# **CHAPTER 1**

## **INTRODUCTION**

### **1.1 Background of Study**

Literature is a medium through which a person can convey his or her ideas or protest against different norms of society. An author can communicate with the readers of a literary work if they can understand what the author wants to send. The author expresses his or her feeling, thought, ideas, or arguments about the social issues by presenting those issues through literary work.

Literature is an ‘aesthetic object’ not merely as an ‘artifact’ which most of people view. Literature is dealing with the world of human beings. Literature is proposing culture. Literature is portraying the human beings’ civilization. (Nuriadi, 2016:2). It means that literature expresses thoughts, feelings, ideas or other special aspects of human experiences. Literature is a representative of the real life of humans. Sometimes it is used as publicly and criticism. Literature cannot be separated from human life since it gives many contributions to people that helps them to understand what exactly happens in their environment.

Literature is the reflection of human lives. It reflects the real social condition of human beings that was written into a literary work by an author. The literary works itself can be oral literary works or written literary works (novel, poem, prose). Actually, the function of literary work is a medium to express idea, opinion, thought, message, etc. In addition, literature itself is also a medium for

creativity and imagination. Despite of the media for expressing idea, opinion, and creativity, literary works can influence the human being perceptions. It means the literature can shape the society or vice, (the society shapes the literature). This is the concept that literature is a social product. (Apriyanti, 2015:7).

Literary work consists of many forms such as poem, novel, drama, songs, etc. In this study, the researcher tries to focus on analyzing one of the literary works that is novel. The researcher choose a novel entitled “*Crazy Rich Asians*” by Kevin Kwan to be analyzed. This brilliant novel by Kevin Kwan have sold 1,5 million copies in a year. It makes *Crazy Rich Asians* as the international bestseller novel. The novel tells about an American born Chinese woman, Rachel Chu, travels to Singapore with her boyfriend, Nick Young, to attend his best friend’s wedding. Rachel excited about visiting Asia for the first time, but nervous about meeting Nick’s family. Later on, Nick’s secret is out. He is from a family that is impossibly wealthy, he’s perhaps the most eligible bachelor in Asia. It makes Rachel becomes a target for every single woman that jealous of her, as well as for Nick’s judgmental mother, Eleanor, who wants nothing more than to break them up.

The reason why the researcher chose this novel is because it captures aspects of Asian culture. There are some nuanced moments that speaks directly to Asian, especially Chinese, such as the symbolism of white as a mourning color for Chinese, the used of mixture language, the use of Chinese terms to address

someone, Chinese tend to more conservative to maintain their culture also they put family as top priority. So, in this case, the researcher intends to explore the reflection of Chinese culture in *Crazy Rich Asians* novel and its similarities to Chinese culture in Indonesia.

In addition, as we know that Indonesia is a country with a unique multi-ethnic diversity and cultural richness. Indonesian Chinese is a minority ethnic in Indonesia but have received the attention from the Indonesian government and have a contribution for Indonesia economy. Indonesian Chinese appear to have a unity as reflected in the philosophy of Chinese culture. But behind the unity there is also have difference that make the Indonesian Chinese show it through the representation of cultural identity. Differences in the cultural identity was influenced by dialects, domicile, and family name. Cultural identity of Indonesian Chinese was not fixed, but changing. This changing was influenced by politics or power and other cultures like Western culture and other Asian cultures. Afterwards, beside analyzing Chinese culture reflected in novel *Crazy Rich Asians*, the researcher will also find the similarities between Chinese culture in novel *Crazy Rich Asians* by Kevin Kwan with Chinese culture in Indonesia.

## **1.2 Research Question**

Based on the explanation above, the question which will be answered through the study is:

What is the Chinese culture reflected in the novel “*Crazy Rich Asians*” by Kevin Kwan and its similarities to Chinese culture in Indonesia?

### **1.3 Objective of The Study**

Therefore, the objective of this research is:

To identify and describe the Chinese culture reflected in the novel “*Crazy Rich Asians*” by Kevin Kwan and its similarities to Chinese culture in Indonesia.

### **1.4 Significances of The Study**

There are two significances of this study. Those are theoretical and practical significances.

#### **1. Theoretically**

The selection of novel *Crazy Rich Asians* and the author Kevin Kwan, is an appropriate selection for analyzing the culture since *Crazy Rich Asians* is a novel that has not been analyzed by the students in our faculty, this study can be used as a reference for students to analyze literary works in the term of Chinese culture.

#### **2. Practically**

This study can give a comprehensive understanding toward knowledge of culture in literary works, especially about Chinese culture.



## **1.5 Scope of The Study**

The scope of this study is the analysis of the novel “*Crazy Rich Asians*” by Kevin Kwan and the limitation is the analysis of the Chinese culture reflected in the novel and its similarities with Chinese culture in Indonesia.

## **1.6 Definitions of Key terms**

To avoid possibility of having various interpretation and misunderstanding about the concept used in this study, the following key terms are worth to explained, e.g. culture, Chinese, novel, *Crazy Rich Asians*. The explanation of the terms as follows:

### **1.6.1 Culture**

Culture is a complex whole, that it contains the knowledge, belief, arts, morals, laws, mores, and other capabilities acquired by man as a member society. (Tylor, 1871:1)

### **1.6.2 Chinese**

Chinese is a group of related languages used by the people of China that are often mutually unintelligible in their spoken form but share a single system of writing and that constitute a branch of the Sino-Tibetan language family, especially Mandarin. (Merriam-Webster Dictionary)

### **1.6.3 Novel**

Novel is a narrative that imagining situation and characters in plot. Literature (novel) represents life and life in large measure, a social reality, even though the natural world and inner or subjective world of the individual have also been objectives of literature imitation. (Welek and Weren, 1970:4)

### **1.6.4 *Crazy Rich Asians***

*Crazy Rich Asian* is the outrageously funny debut novel about three super-rich, pedigreed Chinese families and the gossip, backbiting, and scheming that occurs when the heir to one of the most massive fortunes in Asia brings home his ABC (American-Born-Chinese) girlfriend to the wedding of season. (Morgenstern)

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Related Studies

Since no one has conducted this research before, therefore the researcher is going to provide some findings about Chinese culture from several related journals.

Fan (2000:5), in his journal entitled “*A Classification of Chinese Culture*”, Lincoln School of Management, Brayford Pool, found that even though there exist great differences in terms of political, social and economic dimensions between the mainland China and other places where Chinese culture dominates, it is still possible to identify certain core cultural values that are held in common by the Chinese people, no matter where they live: mainland China, Hong Kong, Taiwan or by the overseas Chinese. Chinese culture gives the Chinese people their basic identity. These core values are unique and consistent, shaped by a tradition of four thousand years of history and maintained by the same language. There is only one set of core values in the Chinese national culture, despite all the differences among these people and their societies. This cultural value system is uniquely Chinese that distinguish itself not only from Western cultures, but also from other Eastern cultures (for example, Japanese culture).

Another finding from Fransiska (2008: 11) in her thesis entitled "*Unsur Budaya Dayak dan Tionghoa dalam Novel Ngayau Karya Masri Sareb Putra*". This study aims to: 1) describe the structure of story builders that includes characters, characterizations and settings in *Ngayau* novel by Masri Sareb Putra and 2) describe elements of Dayak and Chinese culture found in *Ngayau* novel by Masri Sareb Putra. The results of the structural analysis of the story builders of the *Ngayau* novel by Masri Sareb Putra is that the main figures are Lansau and Siat May. Meanwhile, additional figures consist of A pa Mei, A kong Mei, Ahong, Sinfu, Sin Sang, Kek Longa, Domia, and Domamakng Bunso. In analyzing the background, she divides the background elements into three parts, namely, the setting of the place, the setting of time, and the socio-cultural setting. The dominant time frame was in 1967 during the Red Bowl and in 1999 during inter-ethnic riots in West Kalimantan. The background of the most dominant place is the Poromuan country. Socio-cultural background which includes ways of life, food, and language. In this study, there are six elements of Dayak culture were found, namely: (1) The language used were Dayak Kanayatn language and Dayak Djongkang (Djo) language. (2) Knowledge systems that include season reading, knowledge of natural flora, and traditional knowledge systems. (3) Equipment and technology systems that include weapons, shelter, housing, means of production and food. (4) Living livelihood systems which include hunting, farming and mining work. (5) A religious system that includes animism and dynamism, and (6) art which includes old objects that are still used, in the form of

spells, folktales and folk songs. Meanwhile, the elements of Chinese culture have four elements, namely: (1) Language which includes Tio Ciu language, hakka dialect. (2) The knowledge system of space and time is to determine the celebration date of Ceng Beng. (3) Equipment and technology systems that include typical Chinese food namely Kwee Cap. (4) Chinese ethnic livelihood systems which include gardening, floating markets, trading, and mining work, and (4) Chinese religious systems, namely Confucianism.

From those explanations, the differences between the previous studies and this research is that this research focus only on Chinese culture that reflected in the novel *Crazy Rich Asians* by Kevin Kwan and its similarities to Chinese culture in Indonesia.

## **2.2 Novel as Fiction**

Novel is a prose narrative fiction. Taylor (1981: 46) stated that a prose works of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct. A novel is almost the same as a short story; they both are included in prose narrative fictions that have similarity in the intrinsic element such as plot, character, theme, setting etc.

Novel is a narrative that imagining situation and characters in plot. Literature (novel) represents life and life in large measure, a social reality, even though the natural world and inner or subjective world of the individual have also

been objectives of literature imitation (Welek and Weren, 1970:4). It may include the real place, people and events. Besides, novel is a work of art whose materials are taken from the contemporary life. As a literary work, it represents a story about human life experiences. Novel is a mirror of the social life. As stated by Wellek and Weren (1970:95), “literature is an expression of society if it assumes that literature, at any given time, mirrors the current social situation’ correctly’ it is false: Its common place trite and vague means only that literature depicts so say that literature as a mirror of expression of life is even more ambiguous. A writer inevitably expresses his expert cue and total conception”.

Based on above definitions of novel, we can sum up that novel is a part of literary work which is not a scientific. However, it does not mean that novel could give nothing for knowledge development, but the personal and social dimensions of the idea represented in it are valuable knowledge for our social living.

### **2.3 Concept of Culture**

In this century, culture has been defined by different authors. Hofstede (1984:252) defines culture as the collective programming of the mind which distinguish one group of people from another. The world culture apparently originates with the Latin cultura, which is related to cultus, which can be translated as “cult” or “worship”. This meaning is helpful in understanding the use of the term. Members of a cult believes in specific ways of doing things, and

thus develop a culture that enshrines those beliefs. A definition by Terpstra and David (1985:5) serves to delineate what is meant by culture in this context:

“Culture is learned, shared, compelling, interrelated set of symbols whose meaning provides a set of orientations for members of a society. These orientations, taken together, provide solutions to problems that all societies must solve if they are to remain viable.”

To sum up the above definitions, culture can be described as the collection of values, beliefs, behaviors, customs, and attitudes that distinguish a society. A society's culture provides its members with solutions to problems of external adaptation and internal integration.

According to Barkan (2012: 64), Culture is a key concept to the sociological perspective because it influences people's beliefs and behaviours. Generally, culture form can be divided into five elements: (1) symbols, (2) language, (3) norms, (4) values, and (5) artifact

### 1. Symbol

Every culture filled with symbols, or things that stand for something else and that often evoke various reactions and emotions. Some symbols are actually type of nonverbal communication, while other symbols are in fact material object. Both nonverbal communication and tangible objects are an important part of any culture but also can

lead to misunderstanding and even hostility. These problems underscore the significance of symbols for social interaction and meaning.

## 2. Language

The most important set of culture is language. Language is crucial to communication and thus to any society's culture. Children learn language from their culture just as they learn about shaking hands, about gestures and other symbols. Humans have a capacity for language that no other animal species possesses. Our capacity for language in turn helps make our complex culture possible. Language of course, can be spoken or written. A shared language and thus society are possible as long as we agree how to interpret the words.

## 3. Norms

Cultures differ widely in their norms, or standards and expectations for behaving. Norms are often divided into two types, formal norms and informal norms. Formal norms, also called mores and laws, refer to the standards of behavior considered the most important in any society. While informal norms, also called folkways and customs, refer to standards of behaviors. Many norms differ dramatically from one culture to the next.



#### 4. Value

Value are another important element of culture and involve judgements of what is good or bad and desirable or undesirable. A culture's values shape its norms.

#### 5. Artifact

The last element of culture is the artifacts, or material objects, that constitute a society's material culture. In the most simple society, artifacts are largely limited to a few tools, the huts people live in, and the clothing they wear. One of the most important inventions in the evolution of society was the wheel. Although the wheel was a great invention, artifacts are obviously much more numerous and complex in modern industrial societies. Because of technological advances during the past two decades, many such societies may be said to have a wireless culture, as smartphones, notebooks, and laptops dominate so much of modern life. Sometimes people in one society may find it difficult to understand the artifacts that are important part of another society's culture.

### **2.4 Chinese Culture**

Chinese culture is as a set of core values that underlies social interaction among the ordinary Chinese people and remains relatively stable over a long period of time. The contemporary Chinese culture consists of three major

elements: traditional culture, communist ideology and, more recently, western values. The traditional Chinese culture encompasses diverse and sometimes competing schools of thought, including Confucianism, Taoism, Buddhism, etc., and a host of regional cultures. Nevertheless, Confucianism is undisputedly the most influential thought, which forms the foundation of the Chinese cultural tradition and still provides the basis for the norms of Chinese interpersonal behavior (Pye,1972:11).

## **2.5 Chinese Culture in Indonesia**

Indonesian ethnic ancestors originated from the mainland of China, especially from the Guangdong region, Hokkien, and Hainan, which later settled in Indonesia and married local residents (Wang, 2006:6). Chinese ethnicities in urban areas mostly work in the business sector or open personal businesses, while others work in the fields of education, research and development, health services, etc., while ethnic Chinese in rural areas generally work or become entrepreneurs in the fields of agriculture and agriculture.

Chinese ethnicity in Indonesia is divided into several subgroups. Based on the dialect, ethnic Chinese are divided into Hakka Chinese, Hokkien Chinese, Tiochiu Chinese, Cantonese Chinese, and Hainanese Chinese. Based on the domicile area, ethnic Chinese were divided into Medan Chinese, Javanese Chinese, Kalimantan Chinese, Bangka Chinese, and others. Based on the origin of ancestors or clans, the Chinese are divided into Chinese clan Cia / Tjia, Gouw /

Goh clan, Kang / Kong clan, Lauw / Lau clan, Lee / Lie clan, Oey / Ng / Oei clan, Ong clan, clan Tan, clan of Tio / Thio / Theo / Teo, clan of Lim, and others. From dialects, domicile areas, the origin of these ancestors or genera is reflected in the culture, customs, characteristics, and noble values of each subgroup. (Christian, 2017: 12)

Historical background, culture, customs, domicile, ethnic Chinese characteristics influence how ethnic Chinese position themselves in the context of cultural identity. The politics and power that play in Indonesia also influence the ethnic Chinese cultural identity in Indonesia (Christian, 2017: 13).

## **2.6 Theoretical Framework**

Regarding to the research questions, the theory which is used in this study is Mimetic Theory; which means the approach based only on the content of the novel itself instead of the form, since the content of the novel “*Crazy Rich Asians*” is the imitation or the reflection of reality.

Mimetic Theory is a concept developed by Rene Girard, 20<sup>th</sup>-century French anthropologist. According to him, Mimetic Theory comes from the Greek word “*mi mesis*”, which means the act of imitation. Mimetic Theory is the theory that mimetism and imitation are intrinsic constituents of certain instances of human desires and that mimesis, when it takes the specific form of imitation of other people's desires, potentially leads to rivalry between people.

Mimetic Theory distinguishes “desires” from “appetites” which only refer to vital needs such as, for instance, drinking and eating (Girard, 1978:130). Although it is common practice in everyday life, Mimetic Theory does not refer to those basic appetites as “desires”. Hence Mimetic Theory doesn't claim that all our desires in the everyday use of the term are mimetic, but only that certain instances of desire are mimetic. To this day, Mimetic Theory has not given details about which instances of desire – excluding appetites – should count as mimetic. Although some theorists have claimed all desires are mimetic.

In practice, Plato in his theory of Mimesis specifically stated that all art is mimetic by nature; art is an imitation of life. He believed that ‘idea’ is the ultimate reality. Art imitates idea and so it is imitation of reality. He gives an example of a carpenter and a chair. The idea of ‘chair’ first came in the mind of carpenter. He gave physical shape to his idea out of wood and created a chair. The painter imitated the chair of the carpenter in his picture of chair. Thus, painter’s chair is twice removed from reality. Hence, he believed that art is twice removed from reality. He gives first importance to philosophy as philosophy deals with the ideas whereas poetry deals with illusion – things which are twice removed from reality. So, to Plato, philosophy is superior to poetry. Plato rejected poetry as it is mimetic in nature on the moral and philosophical grounds. On the contrary, Aristotle advocated poetry as it is mimetic in nature. According to him, poetry is an imitation of an action and his tool of enquiry is neither philosophical nor

moral. He examines poetry as a piece of art and not as a book of preaching or teaching (Metha, 2012)

Aristotle in the poetics also defines poetry as imitation. He agrees with Plato in calling the poet an imitator and creative art, imitation. Aristotle imitates one of three objects: things as they were/are, things as they are said/thought to be or things as they ought to be. In other words, he imitates what is past or present, what is commonly believed and what is ideal. Aristotle believes that there is natural pleasure in imitation which is an in-born instinct in men. It is this pleasure in imitation that enables the child to learn his earliest lessons in speech and conduct from those around him, because there is a pleasure in doing so. In a grown-up child – a poet, there is another instinct, helping him to make him a poet – the instinct for harmony and rhythm. But he does not agree with his Guru in – ‘poet’s imitation is twice removed from reality and hence unreal/illusion of truth, to prove his point he compares poetry with history. The poet and the historian differ not by their medium, but the true difference is that the historian relates “what has happened”, the poet, ‘what may/ought to have happened’ - the ideal. Poetry, therefore, is more philosophical, and a higher thing than history because history expresses the particular while poetry tends to express the universal. Therefore, the picture of poetry pleases all and at all times. Aristotle does not agree with Plato in the function of poetry making people weaker and emotional/too sentimental. For him, catharsis is ennobling and it humbles a

human being. So far as the moral nature of poetry is concerned, Aristotle believes that the end of poetry is to please; however, teaching may be the byproduct of it. Such pleasing is superior to the other pleasures because it teaches civic morality. So, all good literature gives pleasure, which is not divorced from moral lessons, (Metha, 2012)

The concept that art is imitation, then, played an important part in neo-classic aesthetics; but closer inspection shows that it did not, in most theories, play the dominant part. Art, it was commonly said, is an imitation-but an imitation which is only instrumental toward producing effects upon an audience. In fact, the near-unanimity with which post-Renaissance critics lauded and echoed Aristotle's *Poetics* is deceptive. The focus of interest had shifted, and, on our diagram, this latter criticism is primarily oriented, not from work to universe, but from work to audience (Abrams, 1953:14).

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **3.1 Research Design**

This research is qualitative study. According to Vanderstoep and Johnston (2009:7-8) qualitative research is a research that produces narrative or textual descriptions of the phenomenon under study. Qualitative research is a textual description. This research used descriptive qualitative method because the data are taken from texts or words. According to Endraswara (2004:16), the research is analyzed as descriptive, it is described by words or figures if necessary, and it does not describe the numerical analysis. This study was carried out by formulating the problem, collecting the data, classifying, and explaining the result.

Based on the explanation above, this research is aimed to analyze the Chinese culture that occurred in the novel "*Crazy Rich Asians*" by Kevin Kwan by using descriptive qualitative method, since the description of the analysis in the form of words.

#### **3.2 Sources of Data**

The data consist of two sources, primary and secondary data sources. The primary data source refers to the novel entitled *Crazy Rich Asians* by Kevin Kwan. This novel consists of 18 chapters and was published in May 2014 by The

Anchor Press with 527 pages. While for the secondary source of data, the researcher uses books and articles to gain more knowledge or information related to the research questions. In this research, *A History of China* by Wolfram Eberhard (2004) is the main book for supporting the data. In addition, these articles are listed on the reference pages.

### **3.3 Method of Data Collection**

Method of data collection comprises two kinds of method, those are documentation in context of library research and observation and interview in context of field study. These methods are intended to obtain data directly from the research, including relevant books, studying, reporting on activities, relevant research data from library and websites. However, in content of library research, the researcher obtained data documentation from the novel "*Crazy Rich Asians*" by Kevin Kwan to do research. Moreover, in context of field study, observation and interview are used to find out information of Chinese culture in Indonesia

Technique of documentation method that the researcher will use:

#### **1. Highlighting**

The researcher reads and highlights the important things from the novel such as the information that can be used.



Technique of observation and interview method that the researcher will use:

1. Audio Note Taking

The researcher selected and noted the data that support the problem that is being discussed.

The steps of collecting data from documentation method are described below:

1. Reading and understanding the novel "*Crazy Rich Asians*" by Kevin Kwan
2. Choosing the data dealing with Chinese culture in the novel "*Crazy Rich Asians*" by Kevin Kwan.
3. Selecting the data dealing with the purpose of the study.

The steps of collecting data from observation method are described below:

1. Identify Objective. Determine what the researcher wants to observe and why.
2. Develop Questions and Techniques. Determine whether the researcher is conducting an informal or a formal observation
3. Observe and Take Notes. Visit the space that the researcher is hoping to get information from. Be as unobtrusive as possible, taking notes, photographs,

audio, and film, only where it is allowed, you have permission, and it makes sense for the research without disrupting the environment.

4. Analyze Behaviors and Inferences. Separate the difference between what being observed (which are factual behaviors) and why what being observed happened.

The steps of collecting data from interview method are described below:

1. preparing the concept of questions that want to be asked to subject and
2. the researcher transcribes the result of interview.

All of information that the researcher will collect will be selected and related data that will be used in the process of making analysis at the thesis.

### **3.4 Method of Data Analysis**

Method of data analysis is descriptive qualitative method. In method of data collection, the researcher processed, sorted, and grouped the data in order to formulate working hypotheses and lifted it into conclusion or theories in the research findings.

To gain easiness of this study and to answer the research problem, after the data have been collected, then the writer will analyze them systematically. In order to make it systematic, the writer conducted the analysis through some steps as follow:

1. Identification

In analyzing the data, the first step that the researcher will do is identify the data and make an inventory of data. The inventory of the data is any word, phrase and sentence in the novel “*Crazy Rich Asians*” that reflects Chinese culture and its similarities with Chinese culture in Indonesia. The researcher will take a note to write the findings.

2. Classification

The second technique is classification of the data. Classifying is an activity to classify all data into their category or classification based Steven E. Barkan’s theory of elements of culture. In this step, the researcher classified the identified data in culture form symbol, language, norm, and value.

3. Description

Next the researcher will describe all the findings about the reflections of Chinese culture and its similarities with Chinese culture in Indonesia. The researcher describes all the findings into a good sentence.

4. Explanation

After that, the researcher explained all the data that already described into qualitative report. Then the researcher presents the data descriptively in brief.

**5. Conclusion.**

In the last step, the researcher makes conclusion based on the result of analysis.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter describes the answers of two problems formulated in chapter one. The first analysis deals with the Chinese cultures that are reflected in the novel “*Crazy Rich Asians*”. The second analysis is the similarities of Chinese culture in the novel “*Crazy Rich Asians*” with Chinese culture in Indonesia.

#### **4.1 Findings**

After the researcher read, understood and analyzed the *Crazy Rich Asians* novel by Kevin Kwan by using the concept elements of cultures by Steven E. Barkan, a professor of sociology at the university of Maine, the researcher found that there are some Chinese cultures that are reflected in the novel. So, these are the points:

##### **1. Symbol**

In terms of symbolism of white color, the researcher found some findings below:

“What are you bringing to his parents? Did you get the Estée Lauder gifts like I told you to?”

“No, I figured it would be too personal to give Nick’s mom cosmetics without having even met her. There’s terrific florist in the hotel, and ---”

“No, daughter, never bring flowers! Especially no those white ones you love. White flowers are only for funerals. You should bring them a big basket of Mandarin oranges, and hand it to

them with both hands. And make sure that you bow your head very deeply when you greet his mother and father for the first time. These are all gestures of respect.” (Kwan, 2014: 253)

Another statement of the symbolism of white color is also demonstrated in this following passage.

“First of all, Rachel Chu, you cannot wear a black-and-white dress to a wedding-those are mourning colors. Are you sure you’re really Chinese? How could you not know that?” (Kwan, 2014: 287)

## 2. Language

In terms of mixture language, the researcher found the use of Singlish that almost completely used in every conversation in this novel, as stated in the following table:

No	Singlish	Means
1	“Alix, don’t bother. He’s a typical <i>ang mor gau sai</i> !” (Kwan, 2014: 12)	A charming Hokkien colloquialism that translates to “red-haired” (ang mor) “dog shit” (gau sai). Used in reference to all Westerners, it’s usually shortened to a simple “ang mor.”)
2	“No, <i>lah</i> ! Why would I do that? It was always booked under my name,” (Kwan,	The most widely term used in Singapore. “ <i>Lah</i> ”

	2014: 11)	is a suffix that can be used at the end of a sentence for emphasis. But there is no good explanation why people use it.
3	“ <b>Gum suey ah!</b> Let me talk to him. Living in Hong Kong, I have more experience dealing with these types” (Kwan, 2014: 12)	Cantonese for “How rotten!”
4	“If Felicity wasn’t so <b>giam siap</b> and had let them take a taxi from Heathrow, they would have arrived looking far less disheveled.” (Kwan, 2014: 13)	Hokkien for “stingy,” “miserly.”
5	“Hey, Nadine, don’t underestimate them. These ABC girls can be <b>tzeen lee hai.</b> ” (Kwan, 2014: 92)	Hokkien for “very sharp” or “dangerous.”
6	“My son and my grandchildren are the ones who should have the bodyguards, not this girl with the flat nose! <b>Suey doh say!</b> ” (P.92)	Cantonese for “so atrocious I could die!”
7	“Ok, everybody <b>ziak, ziak</b> . Don’t stand on ce-ree-moh-ny Rachel Chu, this is simple lunch, simple food lah,” (Kwan, 2014: 116)	Hokkien for “eat.”
8	“Aiyah, Astrid, <b>um sailah!</b> ” (Kwan, 2014: 168)	Cantonese for “You really didn’t have to.”
9	“This girl wasn’t as <b>seow chieh</b> as he had been led to believe, and she even challenged him to a game of pool after dinner.” (Kwan,	Mandarin for “prissy” or “high maintenance.”

	2014: 170)	
10	“Aiyah, Eddie, <i>cha si lang!</i> ” (Kwan, 2014: 272)	Hokkien phrase that translates to “stop bothering me to death,” used to scold people who are being noisy, annoying, or, as in Eddie’s case, both.

### 3. Norms

In the use of Chinese terms to address other, the researcher found some findings as stated in the following passage

“Thank you, Mrs. Goh. It’s so nice to see you again,” Rachel said.

“Whaaaat?” the woman said in mock horror. “Don’t call me Mrs. Goh. Mrs. Goh is my hor-eee-ble mah-der-in-law! Call me Auntie Neena.”

“Okay, Auntie Neena.” (Kwan, 2014: 114)

The second finding is supported as follows.

“I am so honored to be invited to your... incredible... house for lunch, Mr. Goh,” Rachel said graciously.

“Uncle Wye Mun, please call me Uncle Wye Mun,” he said (Kwan, 2014: 116)

Another statement is shown below:



“I know how much you love these scones. Just wait till you taste my Ah Ma’s—” (Kwan, 2014: 12)

#### **4. Value**

The first value is Chinese tend to more conservative to maintain the culture. it is stated in the passage below:

“What’s she like? Is she very Taiwanese?” Eleanor asked.

“Taiwanese? Not at all. She seems completely Americanized to me,” Astrid offered, before regretting what she’d said.

How horrible, Eleanor thought. She had always found Asian girls with American accents to be quite ridiculous. They all sounded like they were faking it trying to sound so Ang Mor (red hair: western people). (Kwan, 2014: 55)

It is also demonstrated in the following quote,

“Tell me, is it true that you are a professor of economics?” Su Yi Asked.

“it is,” Rachel replied.

“It is good that you had opportunity to learn such things in America. My father was a businessman, but he never wanted me to learn about financial matters. He always said that within a hundred years, China would become the most powerful nation the world has ever seen. And that is something I always repeated to my children and grandchildren. Isn’t that right, Nicky?”

“Yes, Ah Ma. That’s why you made me learn my Mandarin,” Nick confirmed. He could already see where this conversation was headed.

“Well I was right in doing that, wasn’t I? I am fortunate enough to see my father’s foresight come true in my lifetime.

Rachel, did you watch the Beijing Olympics opening ceremony?"

"I did."

"Did you see how magnificent it was? No one in the world can doubt China's might after the Olympics."

"No, they really can't," Rachel replied.

"The future is in Asia. Nick's place in here, don't you think?"

Nick knew Rachel was headed straight into an ambush, and interrupted her before she could answer. "I have always said that I would return to Asia, Ah Ma. But, right now I am still gaining valuable experience in New York."

"You said the same thing six years ago when you wanted to remain in England after your studies. And now you're in America. What's next, Australia, like your father? It was a mistake to send you abroad in her first place. You have become far too seduced by Western ways." (Kwan, 2014: 271)

The second value of Chinese tradition is that the priority of family as demonstrated in the statement below:

"Daughter, that is the most important thing. You mustn't assume that Nick's parents are going to be as liberal-minded as I am. You are going to Singapore, and those Chinese Singaporeans are the most uptight of all the Chinese, you know! I don't want his parents to think that I didn't raise you properly." (Kwan, 2014: 34)

It is also stated by in the conversations below:

"Stop it, lah! It turns out that the girl is not one of the Chus from that Taipei Plastics family! This girl is being deceitful-she is pretending to be a Chu." Eleanor said

“Well, if her last name happens to be Chu, how can you accuse her of pretending to be a Chu?” Phillip said

“Aiyah... don’t contradict me! I’ll tell you how she’s being deceitful. Her family comes from some ulu-ulu (remote) village in China that nobody has ever heard of. The investigator thinks that they were most likely working class. In other words, they are PEASANTS! You haven’t heard the worst yet – this girl came to America as a baby with her mother. But where’s the father? There’s no record of the father, so the must have divorced. Can you believe it? Alamak, a child from some divorced no-name ulu family! I’m going to tiao lau!”

“What’s wrong with that? There are plenty of people these days who come from broken homes and go on to have happy marriages. Just look at the divorce rate here in Australia.” Philip was trying to reason with his wife.

Eleanor sighed deeply. “These Aussies are all descended from criminals, what do you expect?”

“This is why you’re so popular down here, darling,” Philip joked.

“You are not seeing the big picture. This girl is obviously a cunning, deceitful GOLDDIGGER! You know as well as I do that your son can never marry someone like that. Can you imagine how your family is going to react when he brings this gold digger home?”

“Actually, I couldn’t care less what they think.”

“But don’t you see how this will affect Nicky? And of course, your mother is going to blame me for this, lah. I always get blamed for everything. Alamak, surely you know how this will end.” (Kwan, 2014: 89)

Another value that shows the importance of family is shown by the characters in the following statement.

“Ah Ma will never allow you to marry Rachel, no matter how accomplished she is. Come on, Nicky, you know this! It’s been told to you a thousand times since you were a little boy. You are a Young.”

Nick shook his head and laughed. “This is all so unbelievable archaic. We’re living in the twenty-first century, and Singapore is one of the most progressive countries on the planet. I can assure you Ah Ma doesn’t feel the way she did thirty years ago.”

“Alamak, I’ve known your grandmother a lot longer than you have. You don’t know how important bloodlines are to her.”

Nick rolled his eyes., “To her, or to you? I haven’t researched Rachel’s geology, but if necessary, I’m sure I can find some dead Ming emperor somewhere in her bloodlines.

“Nicky, there are things about Rachel’s that you don’t realize.” Eleanor kept silent on that score. She simply warned. “Save yourself and Rachel the heartache, Nicky. You have to give her up now, before things go any further.”

“She is not something that can just give up, Mum. I love her, and I’m going to marry her. I don’t need anyone’s approval,” Nick said forcefully, rising from the table.

“Stupid boy! Ah Ma will disinherit you!”

“Like I care.”

“Nicky, listen to me. I haven’t sacrificed my whole life for you just to see you waste everything on that girl,” Eleanor said anxiously.

“Sacrificed your whole life? I’m not sure what you mean, when you’re sitting here at the chef’s table of your twenty-million-dollar-apartment,” Nick huffed.

“You have no idea! If you marry Rachel you will be running all our lives. Make her your mistress if you need to, but for heaven’s sake, don’t throw away your entire future by marrying her,” Eleanor pleaded. (Kwan, 2014: 350)

## 4.2 Discussion

After presenting the findings in the Novel *Crazy Rich Asians* by Kein Kwan, the researcher intends to discuss the findings and answer the research questions proposed in the first chapter.

The research question concerns about the Chinese culture that reflected in the novel “*Crazy Rich Asians*” by Kevin Kwan and its similarities to Chinese culture in Indonesia. After analyzing the data, the researcher found some Chinese culture that reflected in the novel and its similarities to Chinese culture in Indonesia. The researcher used the elements of cultures by Steven E. Barkan in classified the culture. There are 4 from 5 elements of culture that found in the novel: symbol, language, norms and value.

### 1. Symbol

Every culture filled with symbols, or things that stand for something else and that often evoke various reactions and emotions. Some symbols are actually type of nonverbal communication, while other symbols are in fact material object. Both nonverbal communication and tangible objects are an important part of any culture but also can lead to misunderstanding and even hostility. These problems underscore the significance of symbols for social interaction and meaning. (Barkan, 2014)

In Chinese culture, color as the symbol that refers to certain values that Chinese culture attaches, like which colors are considered auspicious or

inauspicious. China has more powerful scale of color symbolism. The five elements theory (metal, fire, water, wood, and air) play a very important role in influencing many of the Chinese customs and beliefs.

In novel *Crazy Rich Asians* by Kevin Kwan, the researcher found that the symbol of color that is being used is white color. White, in Chinese culture is the symbol for a new beginning, more often described as something sacred. The negative side of white color is cold and lifeless. Because white describes things that still look plain and back to the beginning of life. So, that's why white color is often used when someone dies. Due to Chinese philosophy, when someone dies, they will return to the sacred state, back to God and continue their new life in another realm.

The use of white color as a symbol in Chinese culture is as shown by Kelly (Rachel's mom) when he talks to her daughter, as presented in the following quote.

“No, I figured it would be too personal to give Nick's mom cosmetics without having even met her. There's terrific florist in the hotel, and ---”

“No, daughter, never bring flowers! Especially no those white ones you love. White flowers are only for funerals. You should bring them a big basket of Mandarin oranges, and hand it to them with both hands.” (Kwan, 2014: 253)

In the statement above, Kelly strongly prohibits her daughter, Rachel, to brings any kind of white flowers to Nick's parents. She told Rachel that

white flower is only use for funerals. Kelly worried about Rachel since Rachel was born and grew up in New York city and has lack of knowledge about Chinese culture.

Another statement of the symbolism of white color is also demonstrated by Peik Lin to his friend, Rachel, as seen in the following passage

“First of all, Rachel Chu, you cannot wear a black-and-white dress to a wedding-those are mourning colors. Are you sure you’re really Chinese? How could you not know that?” (Kwan, 2014: 287)

This happen when Rachel wants to use her white and black dress to Collin’s wedding and Peik Lin try to tell Rachel that white color is bad fortune and must not be worn to auspicious occasions like weddings.

Similar to the novel, the symbolism of color is also found in Chinese Indonesia. Based on the observation and interview that conducted by the researcher, Chinese Indonesia still believes that white color has value as the symbol of mourn.

The use of color as the symbol of cultured is stated by DS. The symbolism of color is still exist in her family tradition. For example, like red is the symbol of joy and happiness. White is the symbol of grief. In Indonesia, people usually use black color to symbolized sorrow and grief. But, in Chinese tradition it is symbolized in white. That’s why when there is a

funeral, they have to use everything in white. Ranging from crates, clothes, flowers and even every small thing use white color. So, they have to wear only white color. The belief is still used by almost all Chinese people.

As the evidences, the researcher presents some pictures that related to the use of white color as a symbol of mourn which obtained from Chinese funeral homes, Rumah Duka Setia Kawan





Source: Rumah Duka Setia Kawan

In the pictures it is clearly see that the Chinese show their mourning feel through the white colored outfits.

## 2. Language

The most important set of culture is language. Language is crucial to communication and thus to any society's culture. Children learn language from their culture just as the learn about shaking hands, about gestures and other symbols. Human have a capacity for language that no other animal species possesses. Our capacity for language in turn helps make our complex culture possible. Language of course, can be spoken or written. A shared language and thus society are possible as long as we agree how to interpret the words. (Barkan, 2014)

In the novel, it found that the representation of language as the element of Chinese culture is by the use of mixture language. The fact that many Chinese from mainland China immigrated to other countries and settled there, which soon be called *Peranakan Chinese*. Chinese who lived in a certain place will continue to use their native language because Chinese people are very proud of their own identity and really appreciate language as a heritage. Then they mixed Chinese language with the local language. They usually use the mixture language only to families, relatives or other Chinese.

Since the novel take place in Singapore, so the mixture language that is being use is Singlish, which the blend of Singaporean Slang with English. As

Singlish is one of Singapore's official language and Singaporean itself is the mixed of Chinese language. The intonation and sentence structure of Singlish are influenced by the main Chinese dialects spoken in Singapore such as Hokkien, Cantonese and Teochew. So, it can be sum up that Chinese people in novel *Crazy Rich Asians* use Chinese colloquial language in their daily lives.

The example of mixture language that are being used is presented in the following quote:

“Alix, don't bother. He's a typical *ang mor gau sai*!” (Kwan, 2014: 12)

*Ang mor sai* which in *Hokkien* means “red-haired” (*ang mor*) and “dog shit” (*gau sai*) that used to reference all the westerners.

The example also as seen in the same page,

“*Geum suey ah*! Let me talk to him. Living in Hong Kong, I have more experience dealing with these types” (Kwan, 2014: 12),

“*Geum suey ah*” which means in *Cantonese* “how rotten”.

Another of the use of mixture language is stated below:

“Ok, everybody *ziak, ziak*. Don't stand on ce-ree-moh-ny Rachel Chu, this is simple lunch, simple food lah,” (Kwan, 2014: 116)

*Ziak-ziak* means “eat” in Hokkien.

Similar to the novel, the researcher also found some mixture language in Chinese society in Indonesia. In novel *Crazy Rich Asians*, people always use mixture language like Singlish in their daily communication. Chinese Indonesian use the colloquial form of Chinese in their daily communication. If the language in the novel is the mixed between English and Singapore slang that influenced by the Chinese dialects spoken in Singapore, in Indonesia, Chinese people use the mix language between Bahasa and Chinese language (*Hokkien, Mandarin, Cantonse*).

Chinese Indonesians can be considered as the ethnic group who use a rich variety of different languages in their daily communication. Chinese speak mandarin combined with Bahasa only to their families of relatives. The common way of mixing several languages among the Chinese can be seen among other things in the practice of their daily casual communication.

As stated by DS that the use of colloquial language is depending on the habit. Chinese in Lombok mostly speak Bahasa mixed Mandarin, but it is kind of rough Mandarin. There are people who speak Hakka, while others speak Mandarin. So, *Hakka, Hokkien, Mandarin, Cantonese* and etc. are refer to the tribe or clan.

Another statement is also shown by LTK, that said the older generation like his parents, who are *totok* Chinese and had their Chinese

education before, often conversed in Mandarin, especially with family at home. LTK always use mandarin since she was a kid even though not as fluent as his parents. For her children, she sent them to study Mandarin in private courses. Because as Chinese, they have to be proud of their heritage. But, as the time pass by, there are many Chinese family that their “Chineseness” has also been fading.

The researcher found some mixture language that are used Chinese in Indonesia, for example, like

“Besok kita orang mau imlekan, jangan lupa siepin *Angpao*”  
(*We are going to celebrate Chinese New Year tomorrow, don't forget to prepare the **Angpau***).

In Indonesian meaning, *Angpau* is “gift money for Chinese New Year”, while in *Min Nan*, *Angpau* is “red envelope”.

Other example of the use of mixture language in indonesia is stated as follow

“Aku punya cece lagi *Bokek*”  
(*My sister is **Bokek***)

*Bokek*, which both in Bahasa and *Min Nan* means “moneyless”.

It also as seen in the quote below:

“*Gong Xi Fat Cai* buat temen-temen yang merayakan”

(***Gong Xi Fat Cai** for people who celebrate Chinese New Year*)

In Indonesian meaning, *Gong xi fat cai* means A Chinese new year's greeting, literally “Congratulations and be prosperous”, while in Mandarin, it stands for A Chinese new year's greeting, literally “Congratulations and be prosperous”

Other evidences to reinforce this thing can be seen through conversation between Chinese that take place in Chinese drug store below:

Eh *Cece* tumben keliatan. Makin *Pioliang*.

(*hi **Cece**, finally you're appeared. You get more **Pioliang***)

Iya ini kita mau cari ken si *meme khe wang*.

(*I'm looking for **khe wang** for **Meme***)

Dia punya batuk udah berapa lama tu *ce*?

(*How long has she been coughing?*)

Udah ada kali semingguan, sek sek, *Cece* liak dulu. *Dui*, bener. 8 hari yang lalu dia orang mulai batuk. Kasi ken yang paling bagus aja yah sekalian

(*About one week, I guess. Wait... wait... let me check first. **Dui**, that's right. She began to cough eight days ago. Give her the best medicine*)

*Hao hao*, kalo gitu kasi yang ini *ce*. Kasi 3x sehari abisnya si *meme* makan

(***Hao hao**... give her this. Three times a day after eating*)

Aku transfer *BCA* ya, *Cece* gaada bawa uang cash soalnya

(*I will transfer the payment. Because I didn't bring cash*)

*Wu sou wei*. Gapapa *ce* gapapa

*(Wu sou wei! It's okay, ce)*

*Sie sie.....* Oke lah aku balik yah, aku nebeng supir sekalian ke rumah bapak cakra.

*(Sie-sie. I went home then, since I went along with my driver to my father's home in Cakra)*

*Lu shang xiao xin!* Salami aku ke bapak ya ce.

*(Lu shang xiao xin! Send my greetings to your father)*

From conversation above, there are the use of mixture language between Bahasa and *Mandarin*. Some *Mandarin* words that are being use like *Cece* which stand for elder sister, *Pioliang* which means “beautiful”, *Khe wang* which means “cough medicine”, *Meme* which which means “daughter”, *Dui* which means “that;s right”, *Hao – hao* stand for the word “ okay”. *Wu sou wei* which stand for “it doesn’t matter” and *lu shang xiao xin* which means “take care”.

### 3. Norm

Culture differ widely in their norms, or standards and expectations for behaving. Norms are often divided into two types, formal norms and informal norms. Formal norms, also called mores and laws, refer to the standards of behavior considered the most important in any society. While informal norms, also called folkways and customs, refer to standards of behaviors. Many norms differ dramatically from one culture to the next. (Barkan, 2014)

In terms of norms, the researcher found in the novel that Chinese use Chinese terms to address other to show politeness and closeness. The terms that mostly used in the novel are *uncle*, *auntie* and *Ah Ma* (grandmother).

Since Chinese culture is one of the oldest surviving culture which has developed separately for thousand years in terms of address, the actual usages of addresses in china is vary. Address form are an integral part of polite thing. Family is the basis of society is perhaps more true of china than of any other highly developed nation. And seniority is regarded more highly in Chinese culture, age is considered an important factor in determining the choice of terms of address. Moreover, it is considered polite to be humble and to show respects to other, hence the Chinese have been interested in relationship terms from ancient times until presents.

In novel *Crazy Rich Asians* by Kevin Kwan, people always addressing elders by calling them “auntie” or “uncle” even though they are not related by blood. It is not the absolute age that matters, but the difference in age that matters. This is as shown by Mrs. Goh when she is in conversation with Rachel.

“Thank you, Mrs. Goh. It’s so nice to see you again,” Rachel said.

“Whaaaat?” the woman said in mock horror. “Don’t call me Mrs. Goh. Mrs. Goh is my hor-eee-ble mah-der-in-law! Call me Auntie Neena.”

“Okay, Auntie Neena.” (Kwan, 2014: 114)

Another example is shown when Rachel talks to Mr. Goh,

“I am so honored to be invited to your... incredible... house for lunch, Mr. Goh,” Rachel said graciously.

“Uncle Wye Mun, please call me Uncle Wye Mun,” he said (Kwan, 2014: 116)

Chinese people in Singapore has rules that anyone you’re introduces to who’s one generation older should be called “Uncle” or “Auntie” even though they might not be related at all. It is considered the polite thing.

They also call their grandma *Ah Ma*. It stated by Nick in the following passage.

“I know how much you love these scones. Just wait till you taste my Ah Ma’s—” (Kwan, 2014: 12)

*Ah Ma* is Chinese language that means grandmother.

As seen in *Crazy Rich Asians* novel, Chinese in Singapore always addressing other by using Chinese terms. It has similarities to Chinese Indonesian. Chinese terms that most of Chinese people may still use are in their address terms used among their family members and relatives, or other Chinese.

The address terms they use can vary from Indonesia, English, Mandarin and etc. hence, to their parents for instance, the address terms vary from *Mama*, *Papa*, *Mami*, *Papi*; to their grandparents can be *Emak*, *Engkong*,



*Bobo, Akung, Oma, Opa, Grandma, Grandpa*; to their siblings *Cece, Koko, Didi, Meme*; to their one generations older relatives the address terms may follow their local dialect or just *A'ik, Susu', Tante, Oom*; while to strangers the address terms can be *Ce', Ko, or A'ik, Susu', Bu, Pak, Mbak, Mas*. Hence the use of kinship terms of address is quite common even to strangers. They may not need to know the name of the addressee in using the terms. As stated by YT that even though they are not family, but they still addressing others by calling them *Koko* (for elder brother) and *Cece* (for elder sister). Like Chinese term “*Ayi*” to address auntie and “*Shushu*” to address uncle. It is to show closeness between them. It also shows politeness So, it's a must to use such calls.

#### 4. Value

Value are another important element of culture and involve judgements of what is good or bad and desirable or undesirable. A culture's values shape its norms. (Barkan, 2014)

In terms of value, the researcher found in the novel that Chinese is tend to more conservative to maintain their culture. They also always put family as the top priority.

Chinese people (Easterners) place great emphasis of harmonious social relationship. While in United State (Westerners, represented by Rachel Chu), of course, the situation is quite different. The American culture extols the

rights of the individual and promotes competition. If the Chinese value harmony and group feeling, American value competition and individualism.

Chinese believe family is the basis composition unit of the society and the relationship in family is the foundation of the complicated social relationships. In the history of China, such tradition idea as “raising sons to support one in one’s old age” is deep-rooted, so the extended family makes up the basic unit of society. In additions, Chinese subconsciously think family enlarges the society. Tradition interpersonal relationship in china are actually tied by kindred. In this kind of interpersonal relationships, people have extremely strong attachment to family.

In novel *Crazy Rich Asians*, the problem that the characters faced is because of the different background of culture.

Rachel Chu, as the American Asian girl or ABC (American Born Chinese: a term that widely used to refer to natural born American citizens of Chinese descent, excluding first-generations immigrants who are actually different from Chinese people) is being rejected by Eleanor Young (Nick’s mom) because of his family background. For Eleanor Young, an ABC (that refers to western people) is no different with other American.

Eleanor feels disappointed knowing that Nick’s girlfriend, Rachel, is not a pure Chinese, but rather she is an American-born-Chinese girl as shown in the conversation between Eleanor and Astrid, as stated in the following passage.

“What’s she like? Is she very Taiwanese?” Eleanor asked.

“Taiwanese? Not at all. She seems completely Americanized to me,” Astrid offered, before regretting what she’d said.

How horrible, Eleanor thought. She had always found Asian girls with American accents to be quite ridiculous. They all sounded like they were faking it trying to sound so Ang Mor (red hair: western people). (Kwan, 2014: 55)

The fact that Eleanor is not happy with the news. To Eleanor, it was a big problem when her only son dating a western girl.

It is also demonstrated by Su Yi (Nick’s grandmother) when she talks to Nick and Rachel, as stated in the following quote.

“Tell me, is it true that you are a professor of economics?” Su Yi Asked.

“it is,” Rachel replied.

“It is good that you had opportunity to learn such things in America. My father was a businessman, but he never wanted me to learn about financial matters. He always said that within a hundred years, China would become the most powerful nation the world has ever seen. And that is something I always repeated to my children and grandchildren. Isn’t that right, Nicky?” (Kwan, 2014: 271)

This event occurs when Nick introduce Rachel to his Ah Ma. Su Yi starts telling Rachel the differentiate between people who lived in Asia with people in America. Asians with Asians-American are very different. Su Yi tend to view America as a white country. She believes that Asians who grew up in Asia had stronger sense of their own ethnic identity than

Asia-Americans who grew up with relatively limited affirmation of their AA identity. Asians are used to seeing Asians well represented where they are from. Asian-Americans aren't.

The second value of Chinese tradition is that the priority of family. Family is a key part of Chinese civilization. Confucianism believes that the concept of family is as important as that of a nation or the world. To many Chinese, home is more than buildings or houses. It must have an emotional connection. Family relations and values are extremely important for Chinese, with some families even having genealogy records to documents the evolvement of the clan.

The important of family for Chinese is demonstrated by Kelly when she talks to Rachel,

“Daughter, that is the most important thing. You mustn't assume that Nick's parents are going to be as liberal-minded as I am. You are going to Singapore, and those Chinese Singaporeans are the most uptight of all the Chinese, you know! I don't want his parents to think that I didn't raise you properly.” (Kwan, 2014: 34)

Kelly warns Rachel that western parents are different from eastern parents. According to Kelly, Chinese Singaporeans are the most uptight of all the Chinese, that's why she wants Rachel to consider this issue carefully. Kelly, as the represented of western parents, is more flexible. She freed

Rachel to make decision on her own, unlike those in the East. Eastern parents are not as liberals as western parents.

The western world is an exception when it comes to this approach to family – it is not the norm. In a great number of countries around the world, family is the top priority, to be put before anything else. It is stated by Eleanor in the conversations below,

“Stop it, lah! It turns out that the girl is not one of the Chus from that Taipei Plastics family! This girl is being deceitful—she is pretending to be a Chu.” Eleanor said

“Well, if her last name happens to be Chu, how can you accuse her of pretending to be a Chu?” Phillip said

“Aiyah... don’t contradict me! I’ll tell you how she’s being deceitful. Her family comes from some ulu-ulu (remote) village in China that nobody has ever heard of. The investigator thinks that they were most likely working class. In other words, they are PEASANTS! You haven’t heard the worst yet – this girl came to America as a baby with her mother. But where’s the father? There’s no record of the father, so the must have divorced. Can you believe it? Alamak, a child from some divorced no-name ulu family! I’m going to tiao lau!” (Kwan, 2014: 89)

To Eleanor, Family background is very important. She has to know everything about Rachel, like where she comes from, what is her job, what’s her family do and belongs to what clan she is. Since the facts that Rachel is an ordinary ABC girl which Nick’s family thought come from famous “Chu” family has spread out, it makes Eleanor very upset. Besides that, Rachel’s mom who comes from remote area in China and gave birth without a husband

considered as a shame for Nick's family which leads to a conclusion that Rachel is not a good person for Nick's future and wants nothing but his wealthy.

Another value that shows the importance of family is shown by Eleanor when she argued with her son, Nick,

"Ah Ma will never allow you to marry Rachel, no matter how accomplished she is. Come on, Nicky, you know this! It's been told to you a thousand times since you were a little boy. You are a Young."

Nick shook his head and laughed. "This is all so unbelievable archaic. We're living in the twenty-first century, and Singapore is one of the most progressive countries on the planet. I can assure you Ah Ma doesn't feel the way she did thirty years ago."

"Alamak, I've known your grandmother a lot longer than you have. You don't know how important bloodlines are to her." "Nicky, listen to me. I haven't sacrificed my whole life for you just to see you waste everything on that girl," Eleanor said anxiously. If you marry Rachel you will be running all our lives. Make her your mistress if you need to, but for heaven's sake, don't throw away your entire future by marrying her," Eleanor pleaded. (Kwan, 2014: 350)

As can be seen that Eleanor's anger is mounting. She wants Nicky to considers everything, not to think about himself and do some fool things. She did that for Nick's good. She is afraid if Nick's Ah Ma, Su yi, who is *totok* Chinese and has runs strict rules in purpose to maintain family's tradition

disinherit Nicky. But Nicky didn't listen to her after all and still wants to marry the woman he loved, Rachel Chu.

Similar to the novel, it is found that there are some similarities to Chinese society in Indonesia. Based on the observation and interview, the researcher found that Chinese in Indonesia tend to more conservative to maintain their culture. They also put their family as the top priority among other things. Most Chinese family still used the strict rules, while some other are not. People thought that American Asian that referred to west culture is the opposite of Asian that referred to the west culture. As stated by DS that her family still runs such a thing. She has a niece living in Jakarta. He studied abroad and then dating a Chinese girl from Germany. Although she is Chinese like other Chinese people, but the family doesn't like her. Maybe this is because of lifestyle differences. As we know that Eastern culture and Western culture are very different.

But, in small cases, some Chinese family become more flexible as stated by YT that not all of Chinese family still runs those traditions. Her family doesn't mind with such a thing. They are very flexible. One of her cousins even married not with Chinese, but the family still accept him. As the world become modern, there are small prats of Chinese family that try to be more flexible, while the other who believes Eastern culture like Asian, which

have a lot of traditions and habits, should be maintain the old traditions and to not like to change them to something new.

The next value is that family is priority. Similar to the novel, Chinese people in Indonesia are basically family oriented. Family relations and values are extremely important for Chinese. Most Chinese are hard workers because they have to prepare the lives of their future generations (children, grandchildren) as stated by YT that Chinese people are easterners, they do prioritize their family, or at least more prioritize their family if it's compared to westerners. Chinese who worked their whole lives to build a successful business in general would want to see that business continue to prosper in trusted hands, and who better than their children to pass that responsibility on to? It creates tendency for Chinese people to regulate their children lives where the aim is to ensure that they are capable for the heir and are able to maintain it into the seventh generations.

Another fact about family oriented is also stated by DS that arranged marriages is common in Chinese family. They are normally arranged by the parents of the couple or elders. It is because, for Chinese people, family background is very important. If you know each other's family, it gets easier to know the quality, origin and rank (*bibit, bebet, bobot*) of the person. Especially for those who have daughters, it will make them feel safe if their daughters marry with men who have a good family background. They also believe in concept that love comes after marriage.



## CHAPTER V

### CONCLUSION AND SUGGESTION

After the researcher presented the data and analyze them in the previews chapter, then intends to draw the conclusion of this research.

#### 5.1 Conclusion

Based on research results that the researcher obtained, the researcher can conclude that the novel "*Crazy Rich Asians*" by Kevin Kwan has the reflections of Chinese Culture in aspects of symbol, language, norms, and value. Chinese culture that can be seen in a novel *Crazy Rich Asians* by Kevin Kwan is also has its similarities to Chinese culture in Indonesia in the forms of the symbolism of color, the use of mixture language or colloquial forms of Chinese, the use of Chinese terms to address other to show politeness and closeness, the use conservative rules to maintain culture and put family as top priority. Since there are the similarity between Chinese culture in the novel with Chinese culture in Indonesia, it can be proves that novel is a work of art whose materials are taken from the contemporary life. It may include the real place, people and events. As a literary work, it represents a story about human life experiences. Even though the cultures from both sides not 100% similar, at least it can reflects and proves that

the author of the novel inspired from real events in society and the imitation of human lives.

## **5.2 Suggestion**

Based on the results and discussion of this research, there is some suggestion that the researcher intends to convey:

1. For those who are interested in analyzing Chinese culture in the novel, they should search for many other novels that present Chinese culture.
2. For the academics who read the findings of this study, the researcher suggests them to be proud for living in a country that vary with cultures.

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## APPENDICES

### APPENDIX 1 The Synopsis of *Crazy Rich Asians*

Rachel Chu, a 28-year-old Economics professor at New York University, has been happily dating Nick Young, a 32-year-old History professor at NYU, for the past two years. One day, Nick tells her that his childhood best friend, Colin Khoo, is getting married over the summer. Nick plans on flying back home to Singapore for the wedding and wants Rachel to accompany him. Skeptical about being away from New York for so long—and curious as to whether or not an international trip means something more serious for her relationship with Nick—Rachel is apprehensive but ultimately agrees. As an economist, Rachel knows Singapore has one of the highest concentrations of wealth in the world, and she is excited to see the island up close with Nick as her guide. Plus, she would like to visit her best friend from college, Peik, who lives in Singapore. However, Rachel knows next-to-nothing about Nick's family and is nervous about what to expect. As Rachel fishes for details about them, Nick clams up.

Nick does not know how to begin to explain his mysterious, powerful family and his opulent life in Singapore to Rachel, since it is so far removed from their frugal lives as professors in New York. He turns to his cousin and close confidant, Astrid, for advice, and she warns him several times to prepare Rachel for the culture shock that awaits her in Singapore. Ultimately, Nick chooses not to heed to Astrid's

advice and defiantly thinks that he should be able to bring his girlfriend home with him without it being a big deal.

Before Rachel and Nick even leave for Asia, gossip swirls amidst the Singaporean upper crust. Rumor has it that Nicholas Young has a new girlfriend and is bringing her home to Singapore with him for the wedding of the year, between ultra-wealthy Colin Khoo and supermodel Araminta Lee. Some people say Nick's new girlfriend is just a no-name American-born Chinese girl, while others say she is a Taiwanese socialite. No matter the case, Nick's mother, Eleanor Young, is not pleased. As the potential heir to a massive fortune—and a member of one of most mysterious, wealthy, and powerful families in Asia—Nick should only be dating women in their social circle. That is, he should absolutely not be dating some unheard-of woman from New York. Despite knowing nothing about Rachel, Eleanor is certain Nick's girlfriend is a gold digger after Nick's fortune. Eleanor decides to take matters into her own hands, hiring a private investigator to conduct a full background check on Rachel and her family and enlisting her best friends and their daughters to help sabotage her son's relationship.

Meanwhile, Nick's cousin Astrid is dealing with relationship problems of her own. Her husband, Michael, has been traveling constantly and working long hours for his struggling startup. It is only when Astrid discovers an anonymous, dirty text message on Michael's phone that she grows suspicious that he is cheating on her. The clues begin piling up, like the receipt in Michael's wallet for an extraordinarily

expensive dinner at a French restaurant in Hong Kong, or the bracelet that Astrid's personal jeweler sold to Michael months ago that Michael never gave to Astrid. Eventually, Astrid hears rumors that Michael was spotted in Hong Kong with another woman and a child, which confirms her suspicions. When she confronts Michael about his infidelity, he admits to having a mistress in Hong Kong and hastily moves out, despite Astrid's pleas that they work on fixing their relationship. Later, with help from her ex-fiancé (and now friend), Charlie Wu, Astrid tracks down Michael in Hong Kong at his mistress' apartment to confront him again and find closure. Michael breaks down and admits that there was no mistress and that he never cheated on Astrid. His female cousin was posing as such to make it seem like Michael was cheating on Astrid. Michael confesses that he never wanted to actually marry Astrid, that he hates her family, and that he has grown increasingly unhappy over the past five years. He thought that if he looked like he was cheating on Astrid, she would find out and would want to leave him. He begs Astrid to let him go and move on, which breaks Astrid's heart.

Once Rachel and Nick arrive in Singapore, Rachel is immediately faced with confusing cultural differences, snide remarks, and most of all, the shocking discovery that her history-professor boyfriend also happens to be one of the wealthiest and most sought-after men in all of Singapore. Eleanor and her friends perpetuate the rumor that Rachel is a gold digger, as they try to turn the island against her while making several attempts to break Rachel and Nick up. Most notably, Eleanor enlists

Francesca, her best friend's daughter, to take the lead on sabotaging the relationship. Francesca leaves Rachel threatening notes, tries to make her jealous, and humiliates her in public. Eventually the truth spills out, as Rachel relays to Nick every cruel word and action she endured over their trip. Nick is horrified and shocked at how vicious his family and friends can be, especially to someone he loves.

Rachel wants to return to New York immediately, but Nick convinces her to stay a few more days so that they can go on a road trip together and escape from all of the people who mistreated Rachel. The next morning, they leave for Malay to spend a few days at Su Yi's summer lodge. Nick has already decided to ask Rachel to marry him once they arrive at the lodge—seeing her in the crowd at Colin's wedding reaffirmed to him that he wants to spend the rest of his life with Rachel. However, when Rachel and Nick arrive at the lodge, Nick's plans are shattered, as they find Eleanor and Su Yi waiting for them. In front of both Nick and Rachel, Eleanor and Su Yi blatantly say that Nick is not allowed to marry Rachel, as she is from an improper background. Eleanor divulges that Rachel's father did not die in a construction accident—he is alive and in jail in Shenzhen, while Rachel's mother, Kerry, is wanted for kidnapping charges. Reeling from the shocking news and Eleanor and Su Yi's cruelty, Nick and Rachel leave the lodge immediately. Rachel begs Nick to give her time alone to process all that she has heard, so he drops her off at a nearby lodge for the night. Once he leaves, she takes a taxi to Peik Lin's house, where she then hides out for several days, ignoring Nick and still reeling from the pain and shock.



While at the Goh's house, Rachel decides that she needs to go to China to meet her father and is adamant that Peik, not Nick, accompany her. The Gohs talk Rachel into at least seeing Nick face-to-face once before the trip. Rachel obliges but uses the opportunity to break up with Nick and get away from all the pain and cruelty she has experienced in Singapore. In his heartbreak, Nick spends several days wasting away at Colin's house while Colin is away on his honeymoon. Worried about Nick, Colin comes back early and convinces Nick to go after Rachel again, even if it seems impossible.

On the day Peik and Rachel are meant to leave for Shenzhen, they find their driveway blocked by an SUV. Nick hops out, followed by Kerry, fresh off of the plane from Cupertino. Surprised and angry to see both Nick and her mother, Rachel tries to leave for Shenzhen anyways. Kerry begs her daughter to not go to China and launches into the story she has been carefully hiding for twenty-nine years. Kerry reveals that long ago, she was living in China, married to an abusive alcoholic. She was able to cope with the abuse for a short while with help from an eighteen-year-old neighbor boy, whom Kerry began having an affair with. Eventually, Kerry became pregnant, and Kerry knew the child belonged to the neighbor, not her husband. Luckily, no one suspected Kerry of infidelity. Soon, Kerry gave birth to a baby girl, but her husband's family, wanting an heir, were furious and plotted to harm the baby. With help from the neighbor boy, Kerry ran away with her infant daughter and eventually made it to America to start their lives over.

When Kerry finishes her story, Rachel is appalled at her mother's dark past. Realizing that the man in jail is not her father but is the man who made Kerry's life miserable, Rachel is glad Kerry stopped her from going to China. Rachel and Kerry patch up their relationship, and Kerry reaffirms how much she likes Nick and thinks Rachel should give him a second chance. Rachel obliges and steals off to have a moment alone with Nick. The two forgive one another wholeheartedly, and the novel closes as everyone bickers playfully about where to go for a meal.

## **APPENDIX 2 The Biography of Kevin Kwan**

Kevin Kwan (born 1973/1974) is a Singaporean American novelist best known for his satirical novels *Crazy Rich Asians*, *China Rich Girlfriend* and *Rich People Problems*. In 2014, Kwan was named as one of the "Five Writers to Watch" on the list of Hollywood's Most Powerful Authors published by The Hollywood Reporter. In 2018, Kwan made Time magazine's list of 100 most influential people and was inducted into The Asian Hall of Fame, a project of the Robert Chinn Foundation established in 2004.

Kevin Kwan was born in Singapore as the youngest of three boys, into an established Chinese family. His great-grandfather, Oh Sian Guan, was a founding director of Singapore's oldest bank, the Oversea-Chinese Banking Corporation. His paternal grandfather, Dr. Arthur Kwan Pah Chien, was an ophthalmologist who became Singapore's first Western-trained specialist and was knighted by Queen Elizabeth II for his philanthropic efforts. His maternal grandfather, Rev. Paul Hang Sing Hon, founded the Hinghwa Methodist Church. Kwan is also related to Hong Kong-born American actress Nancy Kwan.

While in Singapore, Kwan studied at the Anglo-Chinese School and lived with his paternal grandparents. Kwan's father and mother, an engineer and pianist respectively, moved the family to the United States when Kwan was 11. The family moved to Clear Lake, Texas and Kwan attended Clear Lake High School, graduating when he was 16.

He attended the University of Houston-Clear Lake, where he earned a BA in Media Studies, after which he moved to Manhattan to attend Parsons School of Design in order to pursue a BFA in Photography. In New York, Kwan worked for Andy Warhol's Interview Magazine, Martha Stewart Living, and Tibor Kalman's design firm M&Co. In 2000, Kwan established his own creative studio, clients of which included Ted.com, Museum of Modern Art, and The New York Times.

Kwan became inspired to write *Crazy Rich Asians* in 2009 while caring for his father, who was dying of cancer. Kwan and his father would reminisce about their life in Singapore while driving to and from medical appointments, and Kwan began writing stories to capture those memories. Kwan stated one of his goals was to showcase the "educated families with style and taste that have been quietly going about their lives for generations" which went beyond the typical contemporary coverage of Asia which focused on conspicuous consumption. Friends had been urging him to commit his memories to paper as well. Moving to the United States has westernized his view of Asia, and he likens himself to "an outsider looking in" when describing his life in Singapore.