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NAVIGATING GLITCH FEMINISM: REIMAGINING ASIAN WOMANHOOD AND IDENTITY IN TAN'S *SARONG PARTY GIRLS*

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Abstract

This paper explores the intersection of glitches—the sociocultural system errors and disrupted traditional gender norms—that empower marginalized women in Cheryl Lu-Lien Tan's *Sarong Party Girls* (2016). Jazzy, the desperate protagonist in the backdrop of Singapore, challenges the social and cultural stratification. Her interaction with unsettling societal glamour celebrates the acceptance of glitches to challenge and transform gender and sexuality norms. By employing Legacy Russell's glitch feminism, this research explores the cultural disruptions as they oscillate between cultural heritage and modern aspirations. This paper discusses how Jazzy's unapologetic pursuit of wealth and Westernized ideals disrupt hegemonic narratives of Asian womanhood while simultaneously laying bare the sociocultural systems that commodify and constrain female agency. Glitch feminism, as a framework, repositions societal errors as transformational opportunities to challenge the norms of oppression. By navigating and exploiting these contradictions, Jazzy redefines her identity, creating her own empowerment space, which results in commodification. Her act of seeking a more glamorous and opulent lifestyle symbolizes her desire to escape the traditional roles of Asian womanhood and redefine herself on her terms, aligning with Westernized standards of success and desirability. Moreover, this paper contributes to broader discourses on feminist theory, gender and global culture.

Keywords: *Commodification, Glitch Feminism, Hegemonic Narratives, Sociocultural Errors, Westernized Ideals*

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1. Introduction

Tan's protagonist, Jazzy, exploits and navigates the contradictions embedded in societal expectations as a "productive glitch" that resists and subverts traditional notions of femininity (Dever, 2023). It presents gender and cultural identity against Singapore's patriarchal and racially stratified society. Jazzy's relentless glitchy pursuit of social mobility and empowerment through the commodification of her own identity, particularly by embracing Western ideals of beauty, wealth, and status, aims to escape the constraints of her Chinese heritage and the expectations placed on her as a woman in Singapore's patriarchal society (Teo, 2018). Jazzy's pursuit of independence through reliance on getting married to Western men and giving birth to channel baby highlights a contradiction she critiques patriarchal structures yet operates within them. This paradox mirrors the idea of glitches exposing systemic flaws (Tan, 2021). She believes in empowerment through conforming to the traditional gender roles yet proves to be a glitch in the traditional set systems of her culture (Ho & Ho, 2019).

This research focuses on the global upsurge for cosmopolitan subjects. Jazzy wants to accept global subjectivity, which is a glitch in traditional cultural heritage and culture. However, Jazzy takes those glitches and the power to challenge the set cultural norms for women. Jazzy, the protagonist in Tan's narrative, is a glitch in the set rules of gender by disrupting the already assigned roles to women in culture (Levy, 2006). Jazzy's pursuit of rejecting traditional gender and cultural roles, getting married to a rich white man, strategic use of her body in a sarong, the skirt, taking westernization as a marker of success, reusing traditional modesty as glitch feminism disrupts norms but provides society with new needed possibilities to flourish. Glitch feminism believes in the causality of error, works as a transformational opportunity, and challenges the norms of oppression (Russell, 2020). Jazzy is a global subject that conforms to patriarchal and global settings to win empowerment.

Global Pressure to Assimilate into Western Standards of Culture: Identity and Visibility in Sarong Party Girls

Global pressure of prominence causes Asian women to become social climbers and grapple with the unrelenting pursuit of global subjectivity by getting married to Ang -moh, a Caucasian man (Goh, 2011). Her act of engaging in relationships with white men, particularly wealthy ones, in hopes of securing a glamorous life promises her opulence and social visibility. Jazzy's and other Sarong Party Girls' dilemma of empowerment and dependence is the issue that Singaporean author Cheryl Lu-Lien Tan addresses openly and

primarily (Ho & Ho, 2019). The primary character, self-described Jazzy, along with her closest friends, is desperately trying to find a way out of the social position that comes with marrying a white man and the more opulent lifestyle promised by Western consumerism. This is the indicator that Asian Women are bored of their Asian descent. She is extremely unhappy with her monotonous day job and uncomfortable with the fact that she is of Chinese descent, as she is constantly reminded of by her parents: a Chinese father she brushes off as ineffective and a Chinese mother who bothers her by calling her by her Chinese name and making her perform menial chores like going to the grocery store on Sundays at the wet market to get her ready for a Chinese family's domestic marriage.

The search for the identity that blurs the line between natural and globally transformed identities is expressed lucidly in the novel Sarong Party Girls (Teo, 2018). It is the winding path of a young Singaporean lady in the quest for self-a self-actualization. This research also probes the winding path of young Asian women who are on the way to alienation from the xenofeminist future by blurring the line between their own ancestral cultures and adopting the new for the sake of becoming more visible (Lek, 2022). Jazzy, the self-described "Sarong Party Girl," travels with her pals Fann and Imo. The plan is fivefold: be "chio," meaning attractive—skinny, fair, preferably dimple-cheeked; behave differently from other women, providing only one or two nights of excitement; be interested in ang moh interests beyond "laugh drink wink wink"; know the enemy—"China girls…Filipinas…other SPGs…ang moh girls"—who may try to "Potong" eligible men and learn the best places to go for pickups. Before she turns 27, she wants to find an ang moh—white, foreign—husband with whom to have the most desirable accessory, a "Chanel baby."

Jazzy navigates the frequently shocking world of after-hours life, which, at its most benign, involves infidelity and sexual harassment. At its most brutal, it consists of KTV lounges where men can choose from a variety of professional women and parties where wives watch as their husbands playfully sample sex toys with the young girls who work for them. Her discovery is herself, which comes second to a spouse. Tan (Singapore Noir, 2014) speaks in an irreverent, likeable voice that is all the more remarkable for its patois, Singlish—a distinctive blend of English, Malay, Mandarin, Hokkien, Teochew, and more—and provides an intriguing look into Singapore's club scene and social strata (Soh et al, 2022). After the ups and downs of Jazzy's trip, the message is ultimately good. For instance, if you have two nice-looking girls sitting outside McDonald's—Waldo, Ah Bengs confirm will suddenly damn steam," describes the kind of unwanted attention the girls experience at Marina Square.

2. Literature Review

This section provides a competing and complementing debate about the research under process. It discusses the topic from different points of view of different critics and reviewers. The Seattle Times, July 21, 2016, discusses the novel from a different perspective and claims that the book's essence is embodied in Jazzy's voice, which is witty, lively, brash, innocent, and perceptive. Tan said there would never have been a book if she had not heard her Singlish playing like someone was dictating. This is a tale that is impossible to tell in plain English. Tan said, "Jazzy is from that culture that speaks it all the time." Singlish also gives Jazzy an authenticity she ironically struggles to strip herself of in the attempt to fashion herself into a thoroughly modern, Westernized woman—dropping her Chinese name Ah Huay for Jazzy, shunning the shameful memory of grandfathers who worked as coolies on the docks, recoiling from traditional Chinese milieus like the run-down wet market where animals are slaughtered.

However, Jazzy's crowded working-class neighborhood is not immune to the pervasive misogyny of an ageing Asian patriarchy; it extends to the affluent metropolis of glistening glass skyscrapers. Jazzy does not care; she lives her life being exploited. She can only handle it as best she can. She tries all in her power to appease and titillate since she fears losing her opulent position as the editor-in-chief of a newspaper, an older man who typically fires his secretaries when they turn twenty-four. This involves a kind of everyday burlesque at the workplace when she sits on the editor's couch, her legs slightly apart, and strikes a suggestive pose against his desk. "While some people gaze at their legs, others display beautiful artwork on their walls." How is that not understandable? She makes an argument to support her employer.

On July 20, 2016, Slate discussed that Cheryl Lu-Lien Tan was a fashion writer during economic downtown in Singapore. She was hanging out with a group of recently divorced high school friends who had taken to calling themselves "sarong party girls" in Singapore. Her aunts spent days teaching her recipes and revealing the hidden causes of family embarrassment. Tan would go out with her buddies to the chic pubs and clubs SPGs frequented in the evenings. These gorgeous young ladies with unique cosmetics and short skirts filled the nightlife areas. Tan's buddies were not quite SPGs since they were in their mid-30s. The actual sarong party girls were 20-something Chinese working-class ladies who used their bodies to pursue a single goal: a white spouse. They would dance on club podiums while wearing neon bras or lay down on bars to allow strangers to take pictures of their navels.

Sarong stands out as an unexpected exception when authors of color criticise American publishers for publishing far too few diverse works. The book not only presents Asian characters to American readers who may not be familiar with them, but it also does so entirely on its terms. It comes alive on the page in the Singlish dialect that Singaporeans adore—a language that the government has made a concerted effort to eradicate with its multimillion-dollar "Speak Good English" campaign. This is a question of identity versus image, of who you are versus what you wish to become. Tan refers to her novel as "a subversive celebration of a patois that I love," and the late Lee Kuan Yew, the founder of modern Singapore who transformed an impoverished colonial port into an international financial capital, called Singlish "a handicap we do not wish on Singaporeans." Given the cultural conflicts in the book industry, it is essential to consider Sarong's presentation to a Western audience. It is suggested by the cover photo, which has an Asian fashionista in a miniskirt standing against an urban cityscape. The sleeve material states that Austen's Emma is set in modern Asia. Yes, the essential elements of a marriage story are present. Sarong, however, is intriguing in every manner that it deviates from Emma. The homogeneous society of Jane Austen's England is uncomplicated by racial and cultural distinctions. Unlike Jazzy, Emma is not forced to consider her identity; how Western is she? To what extent is Chinese? What inner attacks by the white guy she aspires to capture is she ready to put up with? July 7, 2016, Cosmopolitan portrays this book as "Emma, set in modern Asia," detailing the journey of Jazzy, a twenty-something Singaporean aiming to secure a wealthy spouse for social advancement. Lit. Hub, July 12, 2016, explores Jazzy and her friends, Imo, Fann, and Sher, who may initially come off as unlikeable due to their fixation on securing affluent foreign spouses, or "ang moh," and producing "Chanel babies" adorned with jewelry from birth. However, as the narrative unfolds in "Singlish," a captivating blend of Singaporean and English, readers will grasp that the women's preoccupation with status mirrors their culture and serves as their sole avenue for escaping the limited prospects available to them locally. This book challenges the notion that feminism has triumphed.

Cheryl Lu-Lien Tan's "Sarong Party Girls" by William Morrow offers a blend of "Sex-and-the-City" with a Singaporean twist. Narrator Jazzy advises that "if we are smart, it is best to try and faster settle" when finding an ang moh [Caucasian] spouse. The distinct vitality of the narrative stems from its language, told in bewildering Singlish, which the author describes as "a tossed salad" of the many languages and dialects spoken by Singapore's multiethnic populace. (While reading this book, I often wished there were a glossary; I read it with an internet connection nearby. Behind the brightness of the narrative lies a sense of melancholy as Jazzy and her friends flirt, drink, and plot, hoping to carve out lives distinct from their mothers'. This is a cheerfully profane, subversively feminist

story. "You grow up," reflects Jazzy in one of her more contemplative moments, "and you look around, and the men who are all around you, the boys you grew up with, no matter how sweet or kind or promising they were, that somehow they have turned into the men that all our fathers were and still are.

Newsday, July 12, 2016, asserts that this narrative, situated in Singapore and narrated by Jazzy, a 27-year-old determined to wed a wealthy white expatriate and bear a Eurasian offspring, dubbed a "Chanel baby," echoes the style of Kevin Kwan's "Crazy Rich Asians." Rich with instances of Singapore's lively "Singlish," a fusion of Mandarin, Malay, English, and other languages. This is a fun look into the lives of several Singaporean women in their twenties. Despite what its promoting material suggests, it is not an Asian setting for Emma. Jazzy is confident that she will marry affluent expats before the end of the year, along with her companions Sher, Imo, and Fann—also known as "sarong party girls," a word that refers to Asian women who exclusively date and favor wealthy white guys. Singlish, a patois that most Singaporeans speak that combines English and several different languages, is used by Tan (A Tiger in the Kitchen: A Memoir of Food and Family). After a few pages, it becomes easier to follow and enhances the flavor. In addition to being very funny, Jazzy tells brutally honest stories about the guys she meets, her friends, and herself as they frequent different clubs every night. Remarkably touching accounts of the protagonist's interactions with her parents and friends are given. As Jazzy gets older and realizes that maybe what she values most in life are not material possessions but more profound decisions like love and devotion, things take a more severe turn. Ozeki asserts that Sarong Party Girls have an incredible allure. Ozeki was enamored with Jazzy and her group of girls for their youthful, vivacious voices and sharp humor, but I soon discovered more. In her first book, Tan makes a profound and perceptive statement on women's roles in our capitalist, globalized, and linked society. Theroux (as cited in Tan, n.d.) probes that this satirical novel about predatory beauties would be considered highly subversive in Singapore; however, it is a hilarious and unique read for those unfamiliar with that tiny island state.

Searles (n.d.) praises the engaging writing style of Sarong Party Girls, which brings to life the creative, brave, amusing, and tragic journey of Jazzy. Jazzy, a captivating soul, is a desperate young woman searching for love in contemporary Singapore. Her candid and sometimes breathtaking nature make her a character that readers will find themselves drawn to. This can be with and without the attraction that girls have for the character of Jazzy. That every girl seems drawn to. Jordan (n.d.) highlights the novel's exploration of Singapore's patriarchal social structure, a theme delivered through Jazzy's carefree voice. This novel aspect will particularly resonate with readers interested in

contemporary social issues. Waldman (n.d.) says Sarong Party Girls is a darkly humorous account of one extremely driven woman's trip through contemporary Singapore. It is an enticing intersection of ambition, money, and culture. The pace and rhythm of Jazzy Lim's city, where tradition and the future do not need to live up to expectations. They perfectly complement her brassy and fearless pursuit of a better existence. Her speech is so fresh and captivating that it vividly captures her world from the first line.

3. Theoretical Framework

This research has been analyzed under the Glitch Feminism: A Manifesto" by Legacy Russell, published in September 2020, which introduces the concept of Glitch Feminism and reinterprets errors within socio-cultural systems as necessary corrections rather than failures. The manifesto argues that societal discomfort with glitches can lead to creative redefinitions of gender and sexuality that embrace disruption as a form of empowerment. The same is true of Jazzy. Through this lens, Russell highlights how glitch serves as a metaphor for resisting oppressive structures, thereby validating the experiences of marginalized bodies.

Glitch Feminism, however, embraces the causality of "error" and turns the gloomy implication of glitch on its ear by acknowledging that an error in a social system that has already been disturbed by economic, racial, social, sexual, and cultural stratification and the imperialist wrecking-ball of globalization—processes that continue to enact violence on all bodies—may not be an error at all, but rather a much-needed erratum. (Russell, 2020)

Russel defines a glitch as an error that should be well celebrated as it gives new possibilities and instead unveils new methods to introduce new possibilities for women to flourish. By definition, the main goal of a "sarong party girl" is to marry a Caucasian or "ang moh" guy to improve her standard of living. Beyond this "scant ambition" (Hudson, 2015, p.18), the sarong party girl proves her interactions with white and Western men instead of Singaporean Chinese men by embodying sexual deviance and racial difference. Therefore, the sarong party girl brings with her an unmistakable connection to hazardous female sexuality that worries and opposes the government because it causes a "moral crisis," unlike the famed Singapore lady who travels with the feted national airline. She is creating her own identity in the context of the country. Through this self-appellation, she simultaneously rejects her Chinese heritage and the close ties to her childhood. "The glitch" within the history of feminism is that feminism still clings to the binaries of

man/woman and male/female and so is rooted in that which is assigned at birth, not the journey that takes place thereafter (Russell, 2018).

4. Discussion

4.1.Intersection of Glitch and Sarong Party Girls' Ideology

Jazzy's identity is a battleground for modernity versus tradition. She represents glitches in her Singaporean culture and works for autonomy versus conformity. Moreover, putting her Chinese acceptance at bay and adopting the "Singing mixture of English and Singaporean language as her final language shows her resistance to her race and their stereotypes. She subverts traditional gender roles but also perpetuates another set of expectations, embodying both empowerment and vulnerability. Jazzy is well-ingrained in Asian society and the intergenerational community. She continued living under her parents' roof even in her late twenties as an unmarried female. She finds solace in going out to nightclubs with her like-minded pals, hoping to attract the attention of Western male customers and find a handsome spouse who works for a good salary. Thus, Jazzy's life goal is to find a wealthy white spouse who would enable her to live beyond her means, and this is how the novel's storyline is developed. She abandons the usage of Singlish and her Chinese accent in the middle of this endeavor. As a result, her self-defining effort is colored by the inner difficulties she faces as she considers her connections and Chinese heritage and, in the process, reexamines the promise of a wealthy white guy in enhancing her sense of self-worth and identity-building. The work's title is derived from an established phrase used in the city-state.

As Jim Aitchison's writings clearly show, the origins of "sarong party girls" can be found in the cultural exchange that occurred between native women and Western (British) soldiers on Singapore's shores during the British colonial era, which lasted from January 28, 1819, to September 16, 1963. In Peninsular Malaysia, it also refers to Malay or Indian females who are attracted to white men sexually outside of Singapore. The term has a particularly negative meaning in Singapore as it relates to promiscuous and socially irresponsible females who go to parties held by British officers to seduce white spouses. Sarong is a skirt that is designed for girls in Singapore. This skirt is used as a glitch. The local ladies are usually invited to the officers' parties by British troops in colonial Singapore. The sarong party girl term was born then. As a girl modification, the sarong, that delicately folded skirt, suggests a European conception of exotic beauty and the subjugation of East to West. The stereotype of the SPG became a gold-digging Asian vamp who seduces unsuspecting white males via cunning throughout time.

Tan's observation from a barstool of 21st-century sarong party ladies piqued her interest. She saw their glitz and fierce consumerism, their obsession with Prada handbags and Seven jeans, and how enduring racial and sexual politics shaped their lives. Tan depicts how Jazzy's perspective changes as a result of what she witnesses by sending her and her pals on a kind of sexual tour of the nightlife districts to evaluate their competitors. The term "sarong" refers to the traditional clothing worn by the area's ladies, which they do. In Singapore, girls wearing sarongs are also ubiquitous figures in the aviation sector, and flight attendants wearing sarongs characterize the national airline and its international brand. However, Jazzy and her friends use it to attract white men.

Aspect	**Glitch Feminism**	**Sarong Party Girls**	**Jazzy's Representation**
Identity	Fluid, hybrid, and performative.	Often stereotyped but rooted in cultural hybridity.	Fluid and performative, blending tradition and ambition.
Empowerment	Disruptive and radical, seeking liberation.	Emphasizes materialistic and relational empowerment.	Ambitious but constrained by societal expectations.
Critique of Systems	Challenges binaries and systemic norms.	Highlights the commodification of women and culture.	Exposes flaws in patriarchy and globalized materialism.

Synthesizing Glitch Feminism and SPG in Jazzy's Character

Jazzy's journey in the novel is understood as a glitch within the Singaporean society. She reinstates and resonates with radical femininities by asserting her agency and own narrative immersed in the pursuit of global subjectivity to broaden the horizons of Asian femininities. She disrupts traditional expectations and pursues an ambitious life with material success. However, her reliance on getting married shows her complex and confused state of mind when she prioritizes marriage to a white man in order to win status and a high name in society. Her acts complicate her empowerment and again make it an error in her character. Her modernity collides with cultural heritage. Though her narrative reflects the intersection of gender, race, and class, she is empowered through her rebellion

against tradition. She remains constrained by social pressures, mirroring the contradictions in Glitch feminism.

Sarong Party girls have sexy clothing, always have a 'chio' appearance, and are promiscuous with their late-night club hopping. In other words, women "self-exoticize" themselves to attract an ang moh man and make it easier to get high-profile employment (like Jazzy's work in the publishing business). The politicization of the Asian female body via commercialization is shown in Sarong Party Girls. SPG attitudes, conduct, and looks all serve to exalt themselves by emulating ideas of Asian women. When referring to Singaporean women, who were seen as a "sexualized and troublesome stereotype," SPGs were first used as a disparaging term. Women are here under the strong influence of patriarchy; they want to stay fit to attract Western men as it is, according to McRobbie, the "reterritorialization" of patriarchy. Even so, we must save time. Moreover, we must be serious because once you manage to marry a white guy, then you are only one step away from the number one champion status symbol in Singapore—a half-ang moh kid. The Chanel of babies! However, how do you get an ang moh husband? (Tan, 2016, p.06).

According to Hudson (2015), "a national and social 'Other,' defined by her sexuality on a derogatory scale of otherness in Singapore, and who interrupts the conventional marriage patterns." In this case, marriage to another Singaporean was the "normative" choice rather than the purposeful and sometimes violent pursuit of white males. In contrast, in an interview, Cheryl Lu-Lien Tan (2016) claims she tried to modernize and change this term. To "own it differently, trying to get away from the traditional patriarchal structure, and the traditional Singaporean husband who might want them to fit into that structure," as she puts it (Tan, 2016), is how she describes SPGs. In this sense, marrying an ang moh is a way of preventing themselves from being subjected to the "traditional patriarchal structure" and the "traditional Singaporean husband". There is a method behind why they "dollify" and "ornamentalise" themselves. For Puzar (2011), "dollification" is the "gradual commodification and fetishising of static femininity".

Puzar (2011) argues that Tan's narrative is the "old Orientalist gaze" being "normalised." "The gradual commodification and fetishising of static femininity, including adjacent elaborated embodiments and fashions, did not wait for mature industrial modernity and capitalism or the spectacular capitalism of the post-industrial era, having been ingrained throughout the history of patriarchy in the West and the East alike (p.90). Although 'dollification' and 'performative mimicry' share some similarities, the former does offer more specificity on how and why Oriental women adopt the typical "China doll" and "Madame Butterfly" image. They operate simultaneously on "the plane of vulnerable

innocence and the plane of seduction" (Puzar, 2011, p. 106). However, to be "mollified" is something more. It allows for social mobility and "has become the important fuel of affective and material exchange, including the exchange of commodities and the flow of capital" (Puzar, 2011, pp. 104- 105).

Helena Liu interviewed several Chinese Australians in 2016 about practicing self-exoticism. Her results concurred with Puzar's. They highlight the "rising tendency to self-orientalize under Western economic pressures to satisfy consumers' fantasies" (Lui, 2016, p. 785). According to Lui (2016, p. 783), participants might "secure recognition" and "re-allay the anxieties of the white Australians" via it. Put another way, "self-Orientalizing" is a strategy for preserving oneself. Similarly, Anne Anlin Cheng's 2018 captures the idea of "Asiatic femininity" as a "style" that "can be enlisted by those wielding power and, more disturbingly, those deprived of it". This mirrors Huggan's strategic exoticism as the postcolonial "style" itself to the figure of the Oriental exotic to gain power over the post-empire. In the world of SPG, "Asiatic femininity" is expressed in the form of "chio" and "sexy" girls with "almond-shaped eyes" and "glossy black hair" (pp. 415-418). Accentuate the characteristics and the fantasy is given form. The parallels between SPG and reality reflect the postcolonial women's condition and experience in an age of liquid modernity. SPGs look at their practice of self-exoticism as a way and means of avoiding the grasp of their traditional patriarchal society. It opens potential doors into the lives of the ang moh where social mobility, luxury and security are possible and attainable. The act of self-exotification is a way to gain greater acceptance in the workplace and appear more attractive to ang mohs. For Jazzy, Sharon and Moon, both can lead to financial freedom and independent liberation from societal constraints.

Simon Tay, in Alien Asian 1997, probes that it is "not so much as the authenticity of identity formation but a strategic and essentialized performance of it"(p. 125). There is a shift from cultural identity to a world of performance where the performance of these identities is 'essential'. This essentialism of expectation finds some correspondence with Liu's (2016) work on Asian(ness). It suggests that the ideals of exotic Asian women are being reproduced as a performance to achieve social mobility and financial security. In Sarong Party Girls, the SPGs groom themselves into the Oriental ideal in two ways: appearance and behaviour, both in contradistinction to white women. For Jazzy, this act of self-exportalism is a "strategy" and suggests some mission. As such, to succeed, they must be "calculative" and superficially conform to what these prospective husbands desire, i.e., the image of the Asian female: submissive yet sensual.

This desirous image of the Eastern woman is played repeatedly in Sarong Party Girls. For instance, the girls are always "chio" or "sexy", especially Jazzy. However, it is not enough to look like a "chio"; it has to be a specific kind of "chio" as Jazzy highlights how Imo dresses, "Imo's dress is exactly the kind of chio that these Euro guys like" (Tan, 2016, p.77). Appearances are tailored to a specific target. Jazzy sums up the hyper-sexualization of the female body for the Western male gaze: "The ang moh guys I have met are always talking about how glossy and black my long hair is and how soft and smooth my skin is—so I guess I at least have two things going for me. Of us all, though, Sher was the best looking—skin very fair like a Japanese princess, eyes not as big as Imo's but beautiful almond-shaped type. Moreover, she knows how to put on eyeliner so that the sides of her eyes look slightly pulled out, like those exotic Asian girls in Ang Moh movies. Also, she was the tallest of us all. However, she was not the skinny giraffe type—her breasts were small but quite lovely (at least got cleavage, unlike Fann or Imo), and with her tiny, small waist and legs long and so shapely, my god, when she wears a miniskirt she almost looks like a Barbie doll" (Tan, 2016). Here, Jazzy is underlining how physical appearance appears to be what attracts the ang moh guys the most, from the "glossy […] black hair" and "fair skin" to the distinct 'typical' "almond-shaped" Asian eyes that look "pulled out a bit, like those exotic Asian girls in ang moh movies". Roy (an ang moh) himself admits his attraction to Asian girls' "skin, eyes, hair" (Tan, 2016). The main goal is against the set social norms of Singaporean society, just like Singaporean girls use their bodies to pursue a white spouse in order to show their assertion, and the pursuit of a white partner reinforces gender norms and patriarchal setup. They are pursuing empowerment through conformity. It is strategic, albeit a form of agency.

Hinzen 2016 claims that Sarong party girls were 20-something Chinese working-class ladies who used their bodies to pursue a single goal: getting married to a white spouse. They dance on club podiums while wearing neon bras and lie down on bars to allow strangers to take pictures of them. Hinzin beautifully mentions that Asian girls are deeply immersed in the glamorous life of Singapore, which is all the result of Singaporean culture. Singaporean culture of consumerism, prestige, and how race functions within it. It makes white males superior to Chinese, Indian, or Malay guys. It is a hangover from the time of colonization. Sarong Party Girls tells the story of women in a money-driven nation utilizing their sole power and sexuality to improve their lives. Hinzin 2016 moreover focuses on how Tan captures Jazzy's identity crisis in her quest to meet a white guy interested in a relationship.

There are the cheongsam sluts, or desperate females from mainland China. These needy women are ready to sleep with their grandfathers. There are Thai girls also, and Tan

feels peculiar empathy for the adolescent Thai girls she sees in clubs, fondling beneath their skirts by fat, aged white males. Groups of businessmen were sent up to rooms with the hired hostesses in private karaoke clubs, or KTVs, like so many dishes, one with large boobs, one with long legs. Tan asked her male acquaintances about these men-only bars; one said that the KTV lounges in Taiwan were better since nude ladies fed the males. Even though Jazzy is indifferent to the mistreatment she has received, she rings to it as "rubber-ing," she becomes pitiful when she witnesses other women are treated terribly and even offers to assist, raising doubts about the glitzy society she aspired to enter. Hinzin 2016 has analyzed the dark life of Singapore by highlighting the dark aspects of this moneyed world.

The Identity of Singaporean girls is in Flux because The Sarong Party Girls are in the Pursuit of a "Good Life", claims Hannah Ho 2019. She examines that Singaporean girls are branded as “Sarong Party Girls” While the Singaporean government enthuses over promoting Asian or shared values, its citizens continue to embrace Western influences that the former would rather eradicate" (p. 146). Moreover, Ho 2019 analyses this novel as part of the state government's moral crisis debate. Through an interdisciplinary lens, it combines the study of their literary representation with a linguistic analysis of Singlish, a local variety of English spoken by most Singaporeans in informal domains. By discussing the main protagonist in Cheryl Lu-Lien Tan's novel Sarong Party Girls (2016) from this perspective, the authors argue that the identity crisis she experiences within herself is symptomatic of a broader conflict between Eastern and Western values that Singaporeans have not reconciled.

While the Singaporean government enthuses promoting Asian or shared values, its citizens continue to embrace Western influences that the former would rather eradicate. Therefore, Singapore's state produces a national discourse of questionable morality for those not espousing moral Eastern standards, accentuating citizens' conflicted identity. By illuminating the social-cultural conditions giving rise to, and, in turn, informed by the subject of women as problematic for the state, the authors frame the dilemma faced by the sexually autonomous woman with aspirations to marry a white and Western man as her identity in flux, signaled by her deviant behaviour, use of Singlish and material goals. Ho 2019 only stresses the changing socio-cultural conditions that significantly impact the lives of women in them. She probes the title Sarong party girls that play a fair part in making their identities xenofeminist by focusing on women's empowerment, creating problems for the state.

Sarong Party Girls utilize their sexual power, and it is the only power they have to improve their lives in the moneyed nation, a glitch in the traditional cultural norms. She said, "I have always been fascinated by them." It is further claimed that I mean the Singaporean culture of consumerism, prestige, and how race functions. What makes white males superior to Chinese, Indian, or Malay guys? It was just a few weeks before the publication of her hilarious, irreverent, perceptive first book, Sarong Party Girls, which is about women utilizing their sexual power—the only power they have—to improve their lives in a nation where money rules everything. In a way, it is a relic from our colonial days. East and West both take "Sarong Party Girl" and take their meanings in the historical and cultural dynamics but altogether in a different manner. It reflects a complex interplay of power, identity, and exoticism.

The Sarong is a traditional garment consisting of a long piece of cloth. It is wrapped around the waist for a very gorgeous look. It is inherently a part of Southeast Asian attire, but its delicate folds and flowing silhouette signify a European conception of exotic beauty. It indicates complex and colonial times. This is the reason that this garment became a symbol of the subjugation of the East by the West, embodying how colonial powers viewed and constructed the image of Asian women. The Local ladies are invited to officers' parties by British troops in colonial Singapore with this Sarong on. This is how Sarong became famous and entirely suggests a European conception of exotic beauty and the subjugation of East to West.

Jazzy's Glitches

Pursuit	**How It Disrupts Norms (Glitch)**
Rejecting Traditional Roles	Challenges cultural expectations for women to be submissive or family-oriented.
Performing Identity	Exposes how femininity and desirability are constructed and exploited within societal systems.
Contradictory Aspirations	Highlights systemic entrapment in patriarchal and colonial ideals while pursuing empowerment.
Embracing Materialism	Critiques the capitalist valuation of women based on wealth and status.
Redefining Authenticity	Shows that identity is fluid, performative, and adaptable to societal demands, exposing the artificial nature of such demands.

5. Conclusion

Jazzy represents a kind of "glitch" as defined by Glitch Feminism, critiquing systems that commodify identity, race, and gender subtly. The rejection of traditional roles, deliberate identity performance, and embracing of materialism in her work breaks up cultural and patriarchal norms that women are often placed within while seeking agency and empowerment. Thus, she is simultaneously caught within these systems by exposing systemic flaws, creating tension with resistance and complicity - Jazzy is both complicated and compelling. Her narrative transcends the reductionism of Sarong Party Girl, compelling also a more universal consideration regarding how women in this globally interconnected and stratified environment create space for themselves as autonomous agents. Jazzy's story, therefore, remains an outstanding example of the malleability and strength of identity under oppressive structures, which brings her account into the realm of transformation possibilities for Glitch Feminism.

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