

ABSTRACT

This thesis examines how romance appears in Celine Song's *Materialists* (2025) as an argument against capitalist logic. This study argues that the film both depicts and resists the capitalist structuring of romantic life by analyzing its intrinsic and extrinsic parts using Max Weber's idea of capitalist rationalization as its theoretical framework. Harry and John are the idealized capitalist partner and the emotionally genuine but financially unstable choice, in contrast, while Lucy, a high-end matchmaker in New York City, represents the rationalized subject of capitalism by viewing relationships through material calculation. Lucy's final choice of John over Harry and her resignation from a lucrative job promotion are acts of resistance, a rejection of capitalist rationality in favor of emotional truth. The thesis claims that *Materialists* (2025) depicts love as an object of opposition and reinterpretation of capitalist logic rather than as an extension of it, building on Weber's idea of the "iron cage" in capitalist society.

Keywords: capitalism, rationalization, resistance, romance.

