



DMU



AJIDS

A Representation of Femininity as Reflected in Selected Amharic Films

Gedefaw Abie ^{1,*}, Anteneh Aweke ^{2,*} Demeke Tassew ^{1,*}

¹Department of English Language and Literature, College of Social Sciences and Humanities, Debre Markos University, Ethiopia

²Department of Amharic Language and Literature, College of Humanities, Bahir Dar University, Ethiopia

*Corresponding author email: abdege42@gmail.com, awekeewnetu@gmail.com, demeketasew123@gmail.com phone no:+251962905231

Abstract

This study explored how femininity is portrayed in selected Amharic films a feminist lens. Using feminist stylistics and multimodal analysis as a framework, the research examined how these films represent femininity. The findings revealed that female characters are consistently shown as mentally incapable, physically appealing, emotionally fragile, sexually objectified, culturally adhering traditional femininity, occupationally engaging in blue collar jobs, rather than showcasing independence or progressive ideals, the films reinforced the domain of traditional femininity by denying women agency and limiting them to progressive alternatives. Therefore, the analysis suggested these films sustain traditional views of femininity rather than offering post femininity representations of women.

Keywords: Amharic Film, Feminism, Femininity, Feminist Stylistics, Multimodal Analysis

1. Introduction

Feminism, as social, cultural and political movement, has underlined on diversified nature of gender parity. The main goal of feminism is to protect and extend the rights of women in each and every sphere of life since women were socially marginalized, culturally voiceless and politically powerless (Bala, 2022). It has been over decades of feminist movement strives in advocating women's participation in political affairs, economic equality, bodily autonomy, equal social and cultural representation, and other marginalization. Thus, the main aim of this movement is to give equal opportunity for

women in access to education, employment, fair wage, and it is also to protect women from gender –based violence like rape, sexual harassment, and domestic abuse (Srivastava, Chaudhury, Bhat and Sahu, 2017). Gender refers to social, cultural, political and economic attributions that are associated with being men and female. Its categories are associated with the binary of feminine and masculine, extend beyond human classification (Eckert, and McConnell-Ginet, 2013; Alenazy, 2018).

For theorists like Luce Irigaray, prominent feminist advocator, the characteristics of gender is not a fixed categorization between

men and women but rather a dynamic process of self-construction. She confronts the essentialist gender classification which is biologically determined and inherited (Gersch, 2013). In alignment with Irigaray, de Beauvoir's emphasizes that women define themselves through their affective experiences and interactions with the world they pass through in any sphere instead of being passively defined by external forces (Whitford, 2014).

Hoffman et al. (2005) remark that the importance of allowing individuals to define their own femininity or masculinity, rather than imposing rigid gender stereotypes. To achieve this self-definition concept, Irigaray notes that women must reject the patriarchal mill and social norms which hinder them to entertain their self experiences and thought.

Femininity defined as multifaceted socially constructed concept that is characterized by women traits like emotional expressiveness, nurturance, and interpersonal connection. These traits are traditionally considered as communal or relational women traits. However, despite its simplicity at a face value, the complexity and potential for problematic associations of the concept of femininity demands further investigation (Pickard and Strough, 2003).Gonick (2010) and Roussell (2013) underline that misrepresentations of women in the media have contributed to gender inequalities that extend into real-life experiences because these inequalities are often manifested in stereotypes that reinforce traditional gender roles and limit representations of what it means to be a woman.

Furthermore, traditional femininity norms and traits are: body image, caretaking,

sexuality, family, marriage, passivity, childlike, shy, yielding, that skew feminine traits as non-desirable or a sign of limited intelligence; whereas, masculine traits are tended to be forceful, independent, self-reliant which suggest more socially desirable personality outcomes (Roussell, 2013).

Traditional femininity is often portrayed as fragile, nurturing, and submissive, with women accepting male advances and prioritizing romance and emotional connection. This portrayal can harm women's sexual health, self-efficacy, and personal fulfillment, as it suggests they are passive, overemotional, and dependent on men. Research indicates that women in media are frequently depicted as submissive, sexualized, or lacking in physical or mental strength (Levant et al, 2007).

On the other hand, Post Feminism Femininity strives to avoid traditional gender roles. This is a shift in how women defining themselves; that is women define and express their individuality openly. It is a way of advocating to away women's role from traditional home care giver and societal expectations. It provides a new understanding of womanhood in that women are empowered to define themselves independently, free from the constraints of male-dominated structures (Lotz, 2006; Roussell, 2013; Ervin, 2006).

When it comes to Ethiopian context, Ethiopian feminist movement has its roots dating back to the 17th century by Ethiopian philosophers Zara-Yaqob and Wolde-Hiwot who were ground breaking thinker in advocating women equalities (Dawit, 2019).

Despite its early beginnings, it is hard to find descendant intellectuals. As Hirut (2022) and Samirawit, (2018) state that Ethiopian feminism started in 1930 in organized way even if it has no progressive movement. A long after, a contemporary feminist movement "Setaweet", which was established in 2014, provide a platform for women to discuss and challenge patriarchal ideologies. However, this movement "Setaweet" (meaning "of woman") has faced significant challenges, including societal taboos and limited geographical reach (Samirawit, 2018). Its impact is primarily restricted on the capital city, Addis Ababa (Hirut, 2022; Samirawit, 2018).

Historically, women faced significant exclusion in Amharic films, with male-dominated casting practices prevalent until the late 20th century. This exclusionary environment was reinforced by societal expectations that restricted women to domestic roles (Aboneh, 2017, Gebeyehu and Seema, 2019).

Michael (2015) highlights the multifaceted nature of Ethiopian film in general and Amharic film in particular demands textual analysis to fully grasp its meaning. He emphasizes the gap in scholarship concerning Amharic films compared to the well-studied Nollywood industry (Nigerian film industry). This underscores the need for further research on the recent growth of Ethiopia's video film industry.

Despite the early introduction of film to Ethiopia, the production and scholarly exploration of the cinematic medium have remained relatively understudied and undervalued; however, recent years have

witnessed a significant surge in the creation of feature films, signaling an escalating and expanding cinematic landscape within the country (Gebeyehu and Seema, 2019; Sewalem and Sisay, 2023).

Despite feminist scholars consistent criticism on gender stereotype representation of females in film, still there have been perpetuating limitations in attributed agencies of female characters in film narratives (Connor and Bejoian, 2006). These polarized representations are critical viewpoint on gender-related issues.

Investigating gender representation within feminist perspective have been a worth issue in Ethiopian film industry as long as there have been persistent disparity between men and women representation across various domains; this serves as a critical marker for a significant research gap. For instance, studies by Michael's (2022) and Gebeyehu and Seema's (2019) explore aspect of gender representation using interview and textual analysis, and content analysis, respectively, and they conclude that Amharic films portray women in limited and domestic roles. In light of this, Assefa (2015) remarks that Ethiopian women are often subjected to harmful stereotypes that portray them as physically and psychologically weaker than men. Their works don't fully address how femininity, language and power intertwine to represent women in Amharic film narratives.

Despite the above arguments, here is counter-example that showcase positive and influential female role models. In this regard, Hirut, Tilahun, and Tesfamaryam (2022) identify two Amharic films, entitled

“The Portrayal of Gender and Power Relations in Two Amharic Films: *Rabboni* and *Endateketelegn*”, that challenge conventional portrayals of women. Their research suggests that these films depict women as possessing greater power and independence, even venturing beyond traditional domestic roles. This challenges the stereotypical representations often found in Amharic film. Yet, it is difficult to find refuting the above works except Hirut et al.’s (2022) study. Consequently, this study seeks to advance existing research by investigating feminine features: occupational state, emotional state, physical state appearance, mental state, cultural state and sexuality state by applying multimodal analysis approach. In addition to the above gaps, the following summarized research gaps are identified to show worthy of the study.

The proliferation of technology has significantly impacted the Ethiopian film industry, making Amharic films more accessible to both domestic and Diaspora audiences. Given the films' newfound accessibility, a critical exploration of these portrayals is paramount. So, this is pressing reason to conduct this research.

Neglect of Alternative Voices on award-winning Amharic films which provide potentially overlooking that may offer different perspectives on gender representation. There is a gap in research that includes a broader spectrum of films to capture diverse narratives and representations of women in Ethiopian film. This study investigates Amharic films recognized by the prestigious Gumma Awards, hypothesized to represent a

benchmark of quality and achieve wider public exposure. These films hold pedagogical value within academic film studies, necessitating a multifaceted exploration of their feminist themes. As result, the researcher interested to unfold realities that are reflected in selected Amharic films.

Limited Intersectional Analysis: Existing studies often focus on individual aspects of gender representation in Amharic films. For example, Michael (2019) in his PhD thesis, “Cinema in Ethiopia: Genre, Melodrama and the Commercial Amharic Film, investigates that melodrama as a dominant genre, characterized by its focus on emotional intensity, exaggerated conflict, and moral dilemmas. Besides, Samrawit’s (2018) study focuses on “The Setawet Way: An Articulation of Ethiopian Feminism.” Therefore, previous studies focus such as femininity or power dynamics, without adequately exploring their intersection. There is a gap in research that comprehensively examines how occupational state, emotional state, physical state appearance, mental state, cultural state and sexuality state are intersected with femininity within the context of Ethiopian film in general Amharic film in particular.

Methodological Diversity: Previous related studies employ a limited range of methodologies, such as quantitative, content analysis or critical discourse analysis, to analyze gender representation in Amharic films. There is a gap in research that incorporates diverse methodological approaches, such as feminism studies, multimodal discourse analysis studies and language theories to provide a more holistic

understanding of how women are represented and perceived in these films.

Objective of the Study: This study aims to explore the representation of femininity in selected Amharic films. Specifically:

To examine how female characters' experiences are represented in Amharic films,

To analyze the representation of female characters' physical state in Amharic films

To assess the cultural state of femininity as depicted in Amharic films

To assess occupational role of female characters in Amharic films.

2. Research Methodology

2.1. Research Paradigm

Interpretive research paradigm is based on the premise that social reality is shaped way of human experience, social setting and individual culture. It enables to focus on the role of social construction, language, social consciousness, and social interaction in shaping our understanding of reality (Ryan, 2018). This researcher employs a qualitative research approach based on the nature of the study. As McKee (2003) states qualitative research, by putting description into a natural, specific context, and using numerous natural techniques, is intended to understand phenomena about people in terms of their overall behavior, perceptions, motives, and actions.

To select sample films, criterion of importance is applied. As Patton (2002, p. 238) states that this logic of criterion sampling method is used to meet a set of "predetermined criterion of importance". This criterion sampling is oriented a theory-

based sampling in which the research samples subjects of the study on basis of their potential manifestation of important theoretical constructions. To narrow the study focus, the study also delimited on Gumma award winning films. Gumma award winner film of the year has tested against different evaluation criteria that show the quality of the film. It is believed that it has better recognition than other Amharic films. In this conception, as the current study has been predetermined to focus on gender representation on selected Gumma award winning Amharic films, the sample films are selected on the basis of their palatability for applying of feminist lens of criticism.

Therefore, sample films are selected on the following basis. First one is their diversified gender perspectives. This means that films which have women and women's issues in their content. Secondly, the films that engage female characters either as main character or supporting to the main character are chosen. Since the nature of the study aims to explore female characters' role with interplay of feminine experiences, giving emphasis for female characters' involvement in the film as a criterion is a paramount issue. Thus, two films: *Taza* by Kidist Yilma (2017) and *Manyazizewal* (2022) by Nur Akimil were selected for analysis of the study since the nature of the study is qualitative.

2.2. Theoretical Framework

This section focuses on theoretical framework that underpins the research, providing a methodological lens through which to analyze the data.

2.2.1. Feminist Film Theory

When analyzing a film, it is essential to consider not only its content but also its stylistic choices. As with any literary work, a comprehensive examination requires investigating into the film's purpose, message, narrative structure, character development, and the cinematic elements that contribute to its overall meaning (Kustiana, 2017).

The emergence of feminist film theory, spearheaded by Laura Mulvey's (1975) work "Visual Pleasure and Narrative Cinema," marked a significant turning point in the study of film. By highlighting the seemingly routine aspects of women's lives, such as domestic labor, family relationships, reproductive rights, language use, fashion, and appearance; Feminist film theory, therefore, is a product of a broader social and political struggle to transform women's experiences in all aspects of life. It seeks to analyze and critique how films represent and perpetuate gender stereotypes, reinforce patriarchal norms, and shape cultural attitudes towards women (Chaudhuri, 2006).

Smelik's (1998) feminist film theory posits that cinema serves as a cultural sign system that reinforces or challenges societal gender norms. Semiotics, a key analytical tool within this framework, examines how female characters are constructed as symbolic representations within cinematic narratives. By analyzing the visual and narrative elements of films, semiotics can deconstruct the "myth of Woman" as perpetuated in classical cinema, revealing underlying codes and conventions that define femininity. Simone de Beauvoir's work, *The Second Sex*, argues that gender is a social construct rather than a biological

given. She posits that while one is born with a sex, one becomes a woman through societal conditioning and expectations. The term "feminine" is a cultural construct that attributes specific qualities, such as inferiority, gentleness, and emotionality, to women. These qualities are assumed to be innate but are, in fact, socially constructed (Waters, 2011).

2.2.2. Feminist Stylistic Analysis

Feminist stylistic analysis offers a rigorous framework for investigating the ways in which gender is constructed and represented in texts. Central to this approach is the exploration of the author's implicit or explicit biases regarding gender. By examining the author's linguistic choices, researchers can identify the ideological stances that inform the text's portrayal of women. This involves a meticulous analysis of elements such as vocabulary, imagery, and narrative perspective (Mills, 1998).

2.2.3. Multimodal Discourse Analysis

Multimodal discourse analysis has emerged as a prominent area of research within the discourse analysis field, gaining significant traction in the Western world since the 1990s (Kristina, 2018). As Blau (2017) suggests multimodal discourse analysis offers a comprehensive framework for examining the ideological underpinnings of films. By integrating both oral and visual elements, this approach provides a nuanced understanding of how discursive social practices are represented and perpetuated, films can be considered ideological objects, reflecting and reinforcing prevailing societal beliefs.

Visual Analysis Theory a Multimodal Perspective: Leeuwen's (2015) groundbreaking work on visual analysis theory, often referred to as visual grammar, has significantly contributed to our understanding of communication processes involving symbolic representations. Departing from a unidirectional view of language, Leeuwen argues that meaning is not solely confined to the arrangement of words but extends to other semiotic regimes such as icons, images, and colors.

By integrating visual rhetoric into this framework, it is valuable insights into the multimodal nature of communication. As result, though the analysis of visual semiotics and iconography, the art of representing and describing images offers a rich lens through which to examine the complex interplay of visual elements in discourse

3. Results and Discussions

Gender is a social construct rather than biological created characteristics of how male and female differently defined. Femininity is constructed by society; however, it is based on both socially defined and biologically created factors. Female characters are represented in different spectrum, but they remain troubling, not only for their own mistake or simply for the societal philosophies influenced masculine ideology. These can be presented through film which is widely reaching to the society in way that who does what, who has what, who wins and losses, who decides and in what way, who says what. In this context, both male and female characters' roles, attributes, looks, and interests which constitute femininity exist in multitude

ways, including, mental, physical, emotional, cultural, sexual, and occupational states through films. Each of feminine states thereby has been elucidated in the form of characters' physical appearances, voices, actions, dialogues, and gesture expressions.

3.1. Mental State of Femininity in Selected Amharic Films

The mental state of female characters is manifested in forms either enforcing or devaluing as women. It can be seen through both male and female characters utterance, action and physical expression, and how female characters perceive the things people around them and how they experience any phenomenon they face. Therefore, the chosen films, *Taza* and *Manyazizewal* employ feminine mental state in different spectrum.

Regarding to mental state, Muskan and Kumar Gaurav (2024) discover that education makes female characters to be strong and to understand their dreams. It makes them to support themselves and others. They remark that Women who are educated and have their own money are shown as better able to handle the ups and downs of relationships and stand up against unfair rules. The major character *Selam* who is characterized as educated woman in teaching at abroad, Cuba, represents the elite women in *Taza* film in different chapters of life of herself. The first impression one get of her is positive, powerful and professional since she is educated and supposed to be a role model of the rest of females, but she is not foreground and maintained her profession as it is expected from educated woman. As she is the elite woman who is expected to be a signal for a remodification

of traditional feminine assumptions by representing new orientation in light her educational status, but narrative of the film pushes her to the background.

As has been shown in the narrative of Taza film, the story line of the film revolves on the life of the protagonist character, Selam. In the middle of the film, Teza, the house renter, the old man who is the father of Abirham later her a husband of Selam, was reading Bible in loud voice. Selam interrupts listening and stands up to enter her room. Immediately,

የከማነደርአባት: “ምነው ልጄ?”

ሰላም:የሚያነሳኝ

እስኪመጣድረስወደድቀቴልሄድ (ቅድስትይልማ, 2017, 28:15-28:26)::

The old man (father) said: “what is wrong, my child?”

Selam: I am going to my failure till the one who will pick up come (Kidist Yilma, 2017, 28:15-28:25).

The above extract indicates where the old man as religious actor is responsible in teaching religious thoughts. Besides, his expression, “my child?” sounds paternal caring with soft authority. Whereas, within Selam’s response and action, it is realized that her speech and action are taken as evidence how she perceives herself as failed woman. Despite her intellectual trajectory, she considers herself as a failure in her own standards and needs someone else to help her. In this case, her educational attainment is not translated into the lived reality because she is expected to pursue in the career of teaching which intellectually demanded profession. Instead, she is found

in grocery. This is different from being a teacher, which she was expected to be. Like Muskan and Gaurav (2024) said, showing educated women can make others want to be strong and make smart choices. But Selam doesn't do that for anyone and even for herself. She says “I am going to my failure”, which shows that she just accepts failure and can't do anything about it. In this sense, Selam accepts her failure as a normal business of life in way that she is trapped in unable to act for her. Besides, she tends to be submissive for her failure through masking in it because she is not seen while finding a job in her profession to address the problems ahead-on; instead, she turns into addiction as means of escape, and she makes drinking as her routine activity.

The above statement reflects that Selam as embodying traditional ideal of femininity, predominantly lack of self-determination. Regardless of being educated woman who might be expected to self-expressive and capable of finding alternatives paths for her life; she instead blames herself and internalizes feeling of inadequacy. Thus, she does not think she is worth much.

The other extract which is “till the one who will pick up comes”, justifies that she is not self reliant. Despite her educational status, mentally she frames herself as a needy person who demands a caregiver. This is traditional feminine mental states that woman is helpless and need a man to protect them. Longing of a breadwinner who is responsible in her life and who adjusts her miss, impliedly reveals her inherent mental reliance on man. As impliedly suggested on her statement, she demands of male intervention for directing her life and she manifests mentally submissive, reluctant and

helplessness behavior. It is understood from Selam's journey, a woman loses her meaning of existence unless and otherwise she is supported by a man even she is educated enough.

For consolidating this, it is essential to take other excerpt from the film *Manyazewal*. In the film *Manyazewal*, Rediet, a young student becomes a prostitute because she needs money. Like Selam, she complains about her life as follow

የረዳኤት ጎደኛ: አይዘንክ የኔ ቆንጆ ለግዜው ቢሆን እኔ በት በት ብድር አማራጮችን እንፈልጋለን።

ረዳኤት: ምንም አማራጭ የሚባል ነገር የለም። እንዳማረግኝ ሌላ ቦታ ሄጄ ስራየን እቀጥላለሁ።.....

ፈጣሪ ጨካኝ ነው። በምን ቀን ነው የተፈጠርሁት.....ለአንዱ ባለው ላይ ይደርስላታል፤ በሌላው ላይ በችግር ላይ ችግር ይደርስበታል (ኑር አክምል, 2022, 26:16-26:55) ::

Rediet's friend: *Do not worry dear! I will take care of it for a while; we will look for a solution*

Rediet: *There is no solution. I will just go other place and continue this work.God is cruel. Why am I this unlucky person?----- He gives more to those who already have enough while to others keeps bringing more problems again and again* (Nur Akimil, 2022, 26:16-26:55).

In dialogue above Rediet confronts God for making her born on an “unlucky” day. Her questioning of her existence to this world indicates not only about that she laments on her upbringing but also her current condition. In this representation, she

perceived herself incapable and dependent. Impliedly, the extract shows that she compares her life with contingent financial limitations without considering potential futures. Despite her youngness and future opportunities, she is depicted in limited outlook with lack of resilience. Provided to this, no scene has been seen while she is looking the bright future of life rather than making her to stick on the gloomy of life and to contemplate on the problems she faces.

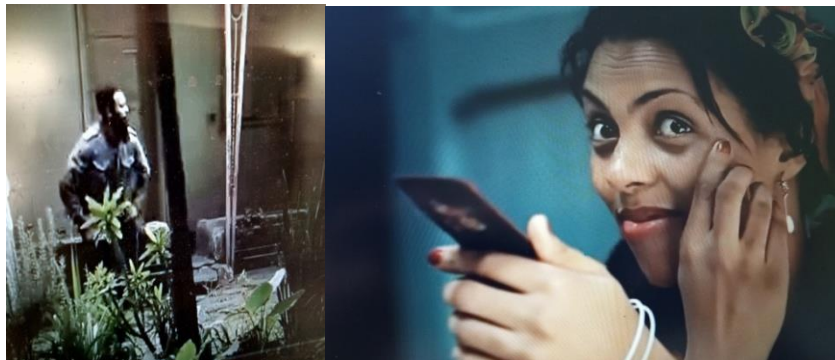
Bringing her front to overcome economic limitation through prostitution is pointing her vulnerably and dependability. Instead of showing the potential strength, resourcefulness of youth and many more personal qualities, her character image reinforces an inability to solve her problems. This representation is inserted to magnify her mental challenge in fixing the problems.

Projecting both Selam and Rediet in such mental states is a characteristic of traditional femininity. They are equated to pursue in adhering mental states of traditional ideals femininity norms because their action, saying, and behavioral pattern make them weak and needy person; no scene has been screened while they are overseeing the circumstances. As result, they base their hope on the path of men's subordinate.

3.2. Physical State of Femininity in Selected Amharic Films

As has been expressed in chapter two, physical state is exhibited in different forms in which characters are seen. The characters physically revealing, sexual and beauty roles in the film can be either enforcing traditional femininity or post- feminist femininity. Owning the visual nature of the under study films, representation of male gaze objectifies

femininity in visible and observable ways. In context of gaze's analytical lens, physical condition of female characters is an instance of discussion. As proof, hereunder displayed

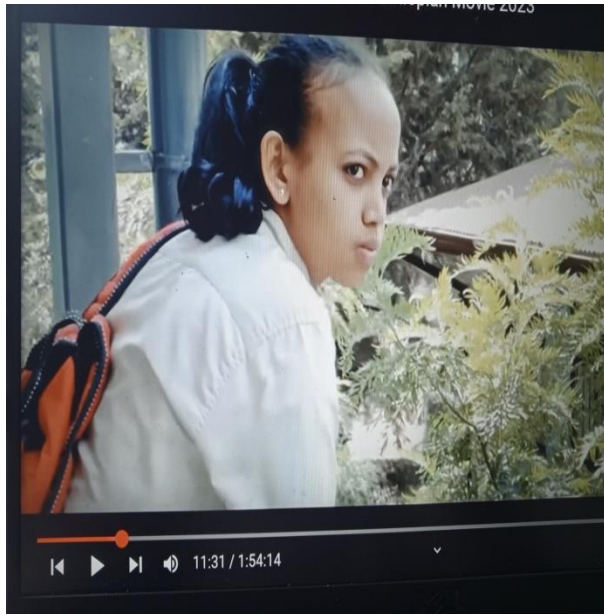


Picture.2 (Kidist Yilma, 2017)

This image shows about the pursuit of appearing sexiness of the character Selam by using different beautification products which can amplify her physical attractiveness. This image can be considered a breakthrough for having sex with Commander who is her presupposed husband. Owning the visual nature of the above images, representation of male (Commander) gaze objectifies femininity (Selam) in visible and observable ways. As Kress and Van Leeuwen (2006) remark that the represented image is clearly the most salient element of the text because of its sharpness of focus, high color saturation, and the sharp contrast between the high modality of their photo and the low modality of their background. The above picture shows the extreme contrast between Selam's and Commander's photo both in terms of background and the appearance. Selam's image is deliberately presented with detailed, saturated color and close-up

in the picture below demonstrates the character Selam tries to reveal her body portion.

framing to show her sexual state. Her smiling face functions in reflecting her sense of visual invitation, particularly to Commander. Besides, her use of additional beauty products highlights her external appearance by enhancing her skin tone and features. In light of this, Cafaro, Pelachaudn & Marsella (2019) argue that raising eyebrow has a significant effect to express behavior. In this sense, her facial features are represented deliberately to align with male gaze. Her image elicits her over toned sexual state as a reflected on foregrounded image. In this respect, she uses her physical attractiveness as primary tool to attract male instead of her intelligence. Her representation not only portrays her physical attractiveness but also demonstrates the significance of young age in order to align the lens of male gaze. Furthermore, Rediet, in the film *Manyazewal*, is depicted as a student on the picture below:



Picture.3 (Nur Akimil, 2022)

As shown at young age, her representation reflects her physical desirability at most appealing time. Physically she is young, it mean that she is immature while compared to those males who have made sex with her. Distancing age between her and males also show her body necessity in preference to her mental maturity. In this regard Braizaz (2019) point out, the visual power is undeniable in a society that has experienced an exponential intensification of the male gaze. Thus, visual representation of women is used for pleasing others. Here, the picture above is used to echoing her youngness. In such ways of representation, both characters portrayed as prioritized their physical attractiveness over other qualities. To this representation, female characters' worth is tied to their physical appealing which trigger them to use their physical beauty to full to be selected in place of their personality. To this representation, more emphasis is given for physical attractiveness of the female character which substitutes character

development. In this regard, representing young girl with bright skin color seems to be as compensation for mental and personality attributions. In addition to that, majority of the female characters who are involved in under discussion films have bright skin and slim shape that demonstrates they are characterized by their skin color and shape. From this, it is understood that those females characters, who have bright skin color and thin in appearance, are likely to get role in the understudy films in order that color and appearance are fair enough to characterize femininity beyond other attributions.

3.3. Emotional State of Femininity in Selected Amharic Films

Emotional states are subjective experience involving a variety of verbal and nonverbal clues such as facial expressions, tone of voice, and gesture expressions (Aurier and Guintcheva. 2015). In the under study films, the female characters are depicted in traditional feminine emotional states. They

are depicted as overemotional and dependent on males. To this instance, the extract taken from the film, Taza reflects Selam's emotional state as follow:

የኮማንደር አባት፡ ሐገር ማለት ወንጌ ህዝቤ ያለበት ቦታ ነው።

ሰላም፡ እናታዲያ እዚህ ሐገር ወንጌ አለኝ? ህዝብ አለኝ? ተውኝ ብሶቴን አይቀስቅሱብኝ (ቅድስት ይልማ, 2017, 37:07-37:16)።

Commander's father: a country is a place where your relatives and your people live.

Selam: Do I have a relative this country? Do I have people in this country? Leave it. Do not provoke my sorrow (Kidist Yilma, 2017, 37:07-37:16).

The stated extract reflects Selam's quest of confirmation about her sense of belongingness in her country of residence. When considered holistically of her response, it suggests her profound lack of emotional connection with to both her family and homeland which point her psychosocial dislocation. Her response draws her profound emotional impact of being distanced from family ties and indicates how her relationship to these familial ties has shaped her experience. She also remarks that the father as a trigger for her emotional struggle, as he appears in explaining about country, he engages her to internalize the feeling of social exclusion. This signifies that her emotional state is broadly detached from not only from family but also homeland, as a community.

Her emotional pain portrays her indirect invitation for emotional support since she is

suffering due to lack of familial structures and social bond which secure her belongingness and identity. In general, the above extract indicates how Selam's familial and social exclusion amplifies her emotional state. Yuval-Davis (2006) affirms that spatial and relational stability are held in high regard as very important to emotional health and identity integrity. On the other hand, Selam's situation represents her emotional state instability and appeal of emotional support. In support of this, the following dialogue indicates her emotional detachment:

የሽላላ ቃናት፡ የሰላምን ዶርም እያንኳኳች እንዲህ አለች። “ሰምዋለሽልኝ የኔልጅ?”

ሰላም፡ አቤት። አለሁ። የት እኔ ዳለሁ። እኔ እጄ ላይ ገንዘብ የለወደ እንደሰው ቤተሰብ የለኝ። በጣም እኮነው የተጨነቅሁት (ቅድስት ይልማ, 2017, 8:47—8:56)።

Commander's mother: knocking Selam's dorm and said “Are you here my child?”

Selam: Yes, where would I go? I do not have money or family like other people. I am stressed.

(Kidist Yilma, 2017, 8:47—8:56).

Within this emotional state expression, Selam's resurfaced feelings framed her emotional state by deepening her isolation since she focuses heavily on her loneliness and financial challenge. For example, her rhetorical question “Yes, where would I go?” implies that she has no place to escape from this mood. The other expressive statement of her emotion is “I do not have money or family like other people.” Here, she addresses financial scarcity and familial isolation with comparing other people to

underscore sense of inadequacy that catalyzes feeling of loneliness and despair. This makes her to realize that she has been pushed to the margin of life, and perceive herself as disconnected from support, security and belonging others seem to possess. Due to these, she sees the world through a lens of despair. On the top of it, her emotional family detachment affects her not to generate alternative domain of space.

Implying that she does not use her educational qualification to defy cultural norms that make her emotionally detached and sidelined from the society. In this sense, even having educational qualification does not allow a woman emotionally to be determined and strong sense of self. The following pictorial illustration taken from the film *Manyazewal* is also an apparent representation of Samri's emotional state:



Image . 4 (Nur Akimil, 2022)

Samire sat longing for Mintesinot's approval of their marriage, yet he did not say anything about their marriage proposal, and he twist the issue into how to celebrate Mitkie's birthday party. The perlocution act of Mintesinot is reflected on Simret's emotional state. His attempt of rejecting her presupposed plan through the use of verbal and visual expression immediately triggers her to be overemotional. His twisting the issue offends Samire, and then she feels as rejected and ignored. She immediately went to her house and drunk a bottle of alcohol as shown the figure above. Mintesinot had not thought that his evasiveness would upset her with such emotional intensity at a time when

her life felt in general volatile and changeable.

She feels as nobody concerns about her; this may trigger to drink for mitigating her emotional distress. Provided to her over emotionality, she turns to drinking as way of coping unpleasant feeling. Thus, the above image considerably expresses her tamper minded emotional state without uttering any word with resonating her profound emotionality, and how she emotionally defenses unpleasant feeling. This is an apparent way of evincing obsessively of her supposed emotional frailty. The pictures below also demonstrate her profound temper:



Image .5 (1:54:14)

ሙሴ፡ምንሁንሽልሳምረ?

ሳምረ፡እዉነተቱንተናገር።ትላንትማታየትነበርህ?
እድሜዘላለምህንየማትሻሻል።ብትሞትነበርየሚሻ
ለኝ።

ሙሴ፡እንዴቆይተረጋጊ።

እኔማላስብአመስልሻለሁ?(ኑርአክምል, 2022,
44:08-44:54).

Muse: what is wrong with you Samri?

Samri: Tell me the truth! Where were you last night? You are in a junkie! I never be better, I wish you were dead.

Muse: Hold on. Calm down! I you think I am this mindless (Nur Akimil, 2022, 44:08-44:54).

The visual and linguistic modality of the above image and dialogue suggests the presence of verbal conflict between Simret and Muse. The image along with Simret's utterance indicates that she dominates emotionally the context of the conversation. As such, her emotional struggle has visibly displayed in the picture above since her speech is accompanied with tear. She was yelling when she speaks with her brother. She is angry with her brother that intricate

her intense feeling with tear. Her emotional state is marked on accompanied tearful speech to express her perceived life, in the speech above. Samri feels that she lacks social support because of being an unmarried woman in addition to pretending of her brother as wrong doer, facilitates to be emotionally desperate.

It important to understand the above extract with its paralinguistic features which have a communicative and informative function because her tone of voice and tearing have additional meaning. In turn to this, she speaks in harsh tone to express her anger on her brother, and her emotion is vividly communicated to the listener.

As Cafaro, Pelachaudn & Marsella (2019) demonstrate that non verbal expressions like image have critical relations to the verbal content with providing information that embellish verbal expression. In this sense, the above image conveys emotion that induces how she feels. For instance, her tearing is indicative of her perceived unfavorable trajectory life in which she externalizes the circumstances. Therefore, it important to underscore her tearing is means

of emotional response for her life domain. She is not happy with her brother and would be husband Mintesinot since she does not able to fulfill the requirement demanded in Ethiopian culture, that is being a married woman. Thus, being single woman is makes her to be emotionally sensitive for each instant without considering the reason behind. Besides, lack familial bond is the actor of emotional instability in Manyazizewal film, as it stated below:

ሳምሪ: ሀፃን እያለን ውቤተ ሰቦችን የምቱት (ኑር አክሳ 2022, 17:45):

Samri: Our parents died when we were kids (Nur Akimil, 2022, 17:45)

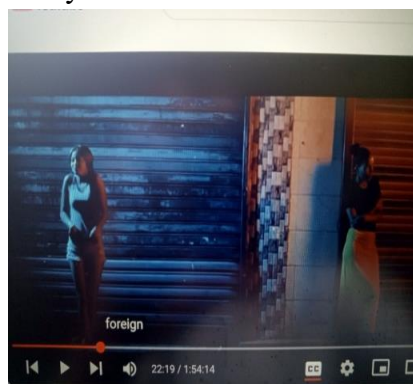
She narrates this statement to express her emotionally sensitivity for everything. Indeed, her being alone makes her emotionally bad tempered; mean that disturbed by every instance and lead her to emotionally distress.

Most female characters have resemblance in emotional upheaval in the understudy films.

The first one is these female characters have lack of family tie which easily attached them to weak emotional state. In this sense, lack of familial connection is foreground as a cause of emotional conflict and pain. It is noted that both visual pieces and the utterances of female characters in the under discussion films underpinning weak emotional state of female characters as lack of family tie.

3.4. Sexual State of Femininity in Selected Amharic Films

Despite the fact that women accomplish various tasks, they are used as sex symbols as a form of subjugation and violence. From feminist perspective, it is understood that women are used a sex symbol in which men disregard women and used as a sex tool anytime, anywhere and in any case in the under discussion films. Here the picture below is an evidence taken from Manyazizewal film for this notion:



Picture.6 (Nur Akimil, 2022, 22:19)

Rediet is seen wearing eroticized cloth that extends to commodification of her sexuality, in which she is objectified as a prostitute girl. In this scene, representation of sexuality is

used for financial gaining even though Rediet's involvement in prostitution is morally questionable activity; she is presented as a means of financial source.

Her ridden up clothing does not allude her sexual interest and biological desire instead appealing male gaze, with reinforcing for male pleasure. It is clear that this types of clothing seemingly to be sexually attractive. This is a sign that females can find themselves identified by a significant body part by males instead of other personalities. Showing the teenage in this type of clothing also enhances females to aspire in prostitution as a normal business.

Moreover, her representation indicates that she has no voice in dealing with male; mean that she presents herself for male who has finance; so that her consent is contingent on payment rather than her own sexual desire. In this situation, she has been waiting to be chosen as a passive object. On this point, Wang (2013) articulates that female body has been materialized; it becomes the object of aesthetics and the object of the male gaze, rather than the personality expression of the female subject itself. Impliedly, the sex market is on the hands of male, and her role is reduced being a commodity, and this representation demonstrates her as lack of economic alternative to the extent of social and financial issues can transform her body into marketable commodity. As result, her body right is determined by the male who accesses her.

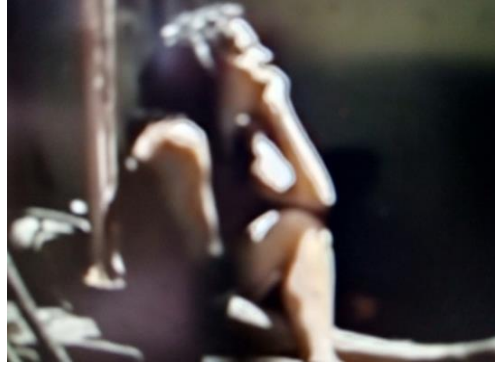
Thus, it shows that women's passive recipient of male desire. Because the embodiment of women characters in the understudy films marked women body as an

object of men's sexual desire. Instead, they use to show their interest through clothing and cosmetics which presuppose their proactive. Just a way of making themselves complete through projecting physically fit to male gaze without body sexual stimuli is exponential. Impliedly, it is interpreted as women use sex not only their biological desire but also for gaining economic benefit. Besides, Rediet's classroom teacher Mintesinot tells to the class students about his wife was a prostitute in the extract below:

ምንተስኖት:27:54: ረዳኤት? ባለቤቴ ሴተኛ አዳሪ ነበረች። ነገር ግን የእናንተ መምህር መሆን አልቸልም ማለት ነው (ኑር አክምል, 2022, 27:54)?

Mintesinot: *Rediet? My wife was a prostitute; does that not mean I cannot be your teacher* (Nur Akimil, 2022, 27:54)?

Mintesinot, whose profession is teacher, tells his students a life story of his former wife to his students, that is his wife was a prostitute woman. While sharing this story, he stands in front of the class with shaking Rediet's hand. He brings his former wife's story seems to heal Rediet's sexual pain; in the reality, it makes Rediet to distress in front of the class. She is young and may have engaged in sexual activities due to financial struggles, his statement is impliedly brings on her identity crisis and ultimately costs her life, with having forced sexual act with him.



Picture.7 (Kidist Yilma, 2017)

Clothing has a multiple effect in interpreting on film narratives. On this issue, Sherman (2022, 8) states “If one looks at clothing as a form of nonverbal communication, it is clear that clothing plays a role in one’s identity. Similar to words, the clothes you wear “say” a lot as well”. To this end, provocative clothing and appearance suggest that women have restricted voices and they are considered a gatekeeper. On the other hand, the background of the picture is blurred to suggest the gloomy life of her with no bright insights. It may be their clothing and cosmetics speak somehow their projection of sexuality. As Sherman (2022) remarks that women who wear more revealing clothes have less moral and mental capacity, and they are perceived to be more open to casual sex. In similar to this remark, the above picture manifests the character (Selam)’s welcoming sign to sex. As result, her representation reflects traditional feminine behaviors. Most importantly, evidencing those traditional feminine behaviors both in action and utterance of women characters are utilized to express the assigned roles. Along their verbal utterance, women used body language to manifest their inferiority either consciously or unconsciously. Events and utterances they

stick with the masculine dominance canon that went before.

It is difficult to find any events and sayings which capitalize the post feminist feminine traits in the under discussion films. Contrary to the post feminine feminist practices, they tend to act as culturally socialized activities which undermine their position.

These reinforce traditional feminine customs and conventions like objectifying, subordinating and controlling. Particularly, traditional feminine ideology tends women to be beautiful, thin, and physically weak in order to construct their body as sexual object for male gaze society.

3.5. Cultural State of Femininity in Selected Amharic Films

Women’s limitless scarification is not worth gaining for them. It is sometimes perceived as a daily obligation passed from generation to generation. This expectation of women to handle domestic tasks at home while excluding from being worth gaining occupations reinforce feminist concerns. In the narratives of the film Taza, there is a minimal event which demonstrates women-women alliance. For this instance, it is important to look the New Year song by a

group of girls, in which one vocalist tells to the crew a personal story. She sings of her conditions: how cramped her dwelling is; not even her own roof. Besides, the crew demonstrates the cultural constraints of women. In this song, the singer, along with those of the crew, beautifully intertwines themes of home, belonging, family, and cultural traditions, offering a thoughtful take on gender roles within its cultural background. These structural practices are illustrated in the following extract:

አበባየሁሽ

ለምለም

ባለእነጅሮቼግቡበተራእንጨትሰብፊቤትእሰክሰራ

ለምለም

እንኳንቤትናየለኝምአጥር

እደጅአድራለሁኮኮብስቆጥር

.....

ከብረውይቆዩከብረውበዓመትወንድልጅወልደው

ሰላሳጥጆችአስረው

ይሽታልደረደረየእማምዋረ

ይሽታልጠጅጠጅየአባብደጅ (ቅድስትይልማ, 2017, 1:06-1:12):

Abebayehush

Lemlem (lush and green),
May my friends enter one by one,
Till I carve simple wood and raise a home.

Lemlem (lush and green),
No roof to claim as mine,

Not even a fence—

I Stand at the threshold, counting the stars.

May you stay with joy, with prosperous,
Strong through the year
you born a son,
Having thirty calfs.

The stew scent lingers in mother's kitchen,
The sweetness hums(*teji*) in father's yard
(Kidist Yilma, 2017,1:06-1:09).

The song Abebayehush expresses the lives of girls within their cultural context. It's a holiday celebration filled with joy and community spirit, but the lyrics also reveal the struggles, hopes, and societal expectations these young women face and practices.

The first stanza demonstrates the girl, who is the songster, is longing to build a house, not just physically but emotionally. She welcomes her friends (the crew) into a house that is not hers. She invites them in until she can build her own. She shows her desire for security and independence in the line "Till I carve simple wood and raise a home." This line reveals her profound emotional commitment to crafting a nurturing space, the meantime she recites the lines "No roof to claim as mine" and "Not even a fence" to reflect her deeper instability. She has neither house nor fence, her sense of resilience in waiting and gazing at the stars indicate women's role across cultures at home.

Moreover, the girl (the sing star) refers stepmother's offensive behaviors that suggest a familial tension of girl, a cultural

reality of for many. This instance indicates young girls to feel isolated and unwanted in their own space even they pretend to believe as they are a burden, and they don't deserve kindness. As result, this implies that home can sometimes feel unsafe or unwelcoming, which deepens the girls' sense of uncertainty.

The crew (the girls) reflects the societal view son preference over daughter. The girls reflect their anticipation to bear a son, this is not reflection of their wish rather it is a reflection of broader society in which male offspring is culturally valued. This preference of male offspring shapes how girls see themselves and their worth within their families and community.

In the second stanza, the girls also show their wish to the father economically to be blessed with, "*May you stay with joy, with prosperous,.....having thirty calfs*". Their blessing wish underscores traditional symbol of prosperity is associated with masculinity. In this sense, the father is capitalized as right path finder for his family while the mother is tied to the kitchen (The stew scent lingers). This cultural division is not yet changed in the under discussion film instead it shows to what extent the society believed in such cultural expectations.

This song is believed to deter women not to be whoever they aspire to be rather it conforms the traditional feminine engagement in house duties; it also symbolizes communal cultural practices that are accustomed by the society who sustain male dominance in every aspects of life. By implication, girls are seen ultimately end up

with men. The act of expressing their realities, even indirectly, suggests unawareness of their situation in narrative of the film.

The other cultural representation is the woman who does not conforming feminine purity is considered as defiance of tradition. Selam has failed to meet traditional feminine domestic role. This makes mother a bit confusing about Selam, as stated:

የሺአለቃእናት: አይሴትመጥኔይስጥሽለባልሽ
(ሊጥስታበላሽትታያለችሰላም).ምንክለ ቆንጆ ሴት
ይዞልኝ ቢመጣ::

ሰላም: እኔ አለሆነውም?

የሺ አለቃ እናት: እብድ! የኔ ልጅ እኮ ኩሩ ነው::
እሱ እነዳንች አይነት ዱርዮ የሚወድ መሰለሽ

(ቅድስት ይልማ, 2017, 45:23-45:46)?

Selam is seen while she was not conforming in baking Injera. Then Commander's mother: Oh, are you a female who is unlucky to be your husband. May he (Commander) bring a pretty girl?

Selam: I the one who is not to him.

Commander's mother: Crazy, do you think he would love someone wild like you? My son is proud (Kidist Yilma, 2017, 45:23-45:46).

The extract above sounds that female character's sphere is home chores, qualifying for this duty is the expression of feminine purity. Commander Abirham's Commander turns down Selam's marriage proposal of Commander. In this sense that mother's cultural perspective confines being

wife with domestic space, in the kitchen. By inherently tying to a woman's role as homemaker, mother does not accept Selam's inclination to be a wife of Commander. In fact, Selam does not challenge this cultural mindset that confines a woman with domestic space. Selam's passive acceptance of mother's idea reflects that normalizing femininity in domestic space. As result, in this film, the depiction of Selam shows that she has not got yet enough space to define herself rather than intensifying the intended social and cultural gender norms, and this also a stereotypical exclusion of her from feminine traits. As Young (2009) confirms that the imposition of dominant gender norms and values onto marginalized groups, suppressing their cultural expressions and identities. Due to established gender norms, Selam is not equipped to be a wife of Commander. This is an indication of culturally labeling women to the domain of home space roles. This type of representation tends to persist traditional femininity by restricting the qualities of women in light to domestic roles. Let it see the other supporting song of this cultural practice:

መጠናልባዓመቱ እንደምንሰነበቱ

ክፍትበለውበሩን የጌታየን

ክፈትበለው ተነሳያንን አንበሣ

ሆብለን መጣን፤ ሆብለን መጣን (ቅድስት ይልማ, 2017, 45:50-46:00):

We have come to honor you, as we do every year

Swing a wide gate, door's of my Lord

Rise up, that lion to open the door

We came chanting 'Ho!' we came chanting 'Ho!'. (Kidist Yilma, 2017, 45:50-46:00).

The above a New Year song represents the communal support of division and exclusion of gender in the society's inherent cultural assumptions. For instance, the act of "*Swing a wide gate, door's of my Lord*" and "*Rise up, that lion to open the door*" signify masculine imagery. The actions are identified as attributed to "my Lord" and to the "lion" both of which are traditionally male titles and representations. To this end, a father (Lord) is forefront in house ownership. As said above, children's song is literally it's the community, and let the father as a Lord to open his house. In this sense, culturally, the father is given to control the asset, house. The father is given as sense of entitlement of the Lord who controls and owns everything. By assigning these to father, cultural song underline the idea men are rightful ownership and mediators of a divine power. On the other hand, the mother is not represented or linked to the house in any case within this cultural song. This confirms that the song impliedly shows the idea that mother has little or no ownership right over the house.

The song also extends the message with linking a father as lion to express his grace. As the "lion" is a powerful masculine symbol, this is associated with the father's strength, kingship and dominance in the house. Moreover, the line, "*We came chanting 'Ho!'*", signifies communal act to amplify male-centered ideas. Due to these depictions, the song reinforces presupposed cultural categorization of mother and father in particular and female and male in general.

To substantiate this, de Beauvoir in her book *In The Second Sex*, states that one is not born, but rather becomes, a woman. Precisely, the expression of gender is a matter of culture that being feminine is described as socially conditioning rather than being natural. This implies that female characters attribute the qualities like inferiority, gentleness and dependent.

As off the above examples, narratives of under study film represent women as a foil of men in the perspective traditional feminine conceptions. Each instance of narratives does not allow women to aspire better life, out of getting marriage and support from male, without allowing them to fall under conceptions of post femininity. As Denison (2007) conceptualizes that Post femininity exhibits the complexity of women experiences and their interaction with existing power structure. Women are expected to bring possible solutions for varied problems in the post feminine period. In contrast to this, the narrative of the film Taza suggests that women are shaped by the dominant cultural narratives through their subjection to the set of cultural restrictions. Thus, under discussion film considerably limits women characters' attribution.

3.6. Occupational State of Femininity in Selected Amharic Films

Depiction of female characters in occupational state is one of the issues across the films, so that the representation of women characters in occupational life is one of concern in feminist analysis. As stated in chapter three, women characters are commonly cast in traditional feminine. occupational states, off which character

Selam had got access of foreign education, and it is presumed to make Selam proactive both public and individual life agendas. It also important to see how she disregards her education in the following excerpt:

ሰላም: እኔ እና ከዛ መጣጥ ቤት ያየሁትዎ ዳደሮች ተምረን ሐገር ልንጠቅም ነበር የመጣነው፤.... ማንም የሚጠቀምብን ስላጣን ግን እራሳችንን ጠርሙስ ውስጥ ደብቀናል (ቅድስት ይልማ, 2017, 1:01-1:46)::

Selam: *Those people you see in the pub, we are educated, and..... No one wants us, so we are hiding a way behind those bottles* (Kidist Yilma, 2017, 1:01-1:46). .

As it is stated in the above dialogue, the character selam and her friends believe no one needs them even they are educated. From this statement, Selam lacks resilience of finding jobs in her line of education and puts herself behind alcoholism. To put in another way, she admits herself as she hides on the pub to rationalize her joblessness. Here the excerpt shows that she is distressed to the situation she had; she used alcoholism as means of daily basis. She deceives herself within drinking; let alone her educational status, being a teacher fuels variety of perspectives. This is due to that she does not have window tolerance of seeing herself to consider other possible prospects and options that honor her degree achievement rather than sticking on alcoholism. This types of representation degrades Selam's professional occupation and takes her into the corner of professional jobs. What else her education expected to bring a white collar job (paid job); nevertheless, she has no professional activity. As it has seen in the

film *Taza*, the character Selam, who has a degree in teaching; she does not secure employment with her qualification. Her educational qualification does not bring her front. By implication, this representation shows that women could not fully utilize their education in a broader phenomenon even though they are qualified, and professional jobs become a closed circle for them. Thus, the representation of Selam signifies to underscore her limited confinement in precarious form of labor, instead of public and professional roles. This means that her representation deters her from rewarding jobs as her educational status is not translated into professional jobs, white collar jobs.

The other feminine occupational state is engaging into commercial sex, Rediet, who potentially a productive girl is involved in commercial sex. The representation restricts Rediet to see different economic pathways. It is noted that this type of representation is assigning women in blue collar jobs. In this regard, a study by Vervecken (2013) indicates that that girls and women mostly aspire to work in stereotypically female occupations which offer on average less status, lower salaries, fewer opportunities for advancement, and less promising future option.

As a result of the above representation, women restrict themselves in involving a diversified activity because no character is portrayed in outside-the home employment rather than basing their hope on the path of marriage and voluntarily becoming subordinate to male. The understudy films, therefore, do not nullify the puzzled life of

women characters instead they intensify the possibility of male characters access a different set of life. This shows that women who are centered at the bottom and willing to better for males' life, but not theirs.

4. Conclusion

The study focused on how femininity is represented in Amharic films. It tried to show female characters in a multiple dimension such as, mental, physical, emotional, cultural and occupational states in selected two Amharic Films: *Taza* and *Manyazizewal*. These films perpetuate the traditional femininity attributions in any instances

In the film *Taza*, Selam, the major character, though depicted as an educated and accomplished woman, is ultimately portrayed as a dependent character who requires rescuer because she does not realize her educational potentials in any scene of the film. She undermines her professional agency. Similarly, in the film *Manyazizewal*, Rediet's struggle with financial hardship is not explored through her internal resilience or coping mechanisms; instead, the narrative frames her primarily to involve into prostitute. Thus, both characters are represented as mentally needy person.

The representation of female characters in the films under discussion, is reduced to their physical appearance since it demonstrates the physical values like, fair skin, slim figures, and conventionally young, which overshadow female characters' personalities. These Amharic films reinforce traditional femininity by

defining female characters with narrow circle of physical appearances.

The films depict female characters' emotional state as distress and unstable due to lack of support from others, particularly lack family connection. In both films absence of familial bond is reflected as a major cause for female characters fragile emotional state. As result, they need emotional support to feel complete.

Female characters sexual state is portrayed in underpinning restrictive of gender in which they act and speak in a ways that align with submissively framed sexual objects. Besides, their body necessity for male gaze is given considerable emphasis in the representation of under discussion films.

Cultural state of femininity is narrated aligning with male dominance. As stated on the analysis section, fathers as economic providers and mothers as confined to domestic roles. Besides, giving birth of male offspring is worthy. Female characters are expected to connect into the social domain of ale supremacy.

Occupational state of female character undermines female characters' professional potentials. For example, Selam deserves white collar jobs based on her educational status, yet she has become jobless. Rediet's sex work is also presented as her only option. Both examples restrict women to involve diversified professions rather than representing them in blue collar jobs.

In general, the understudy films do not represent female characters to outshine their values in any aspects despite they are

portrayed as supporter both in house hold and outside activities. They are seen while putting their energy on private and household activities throughout the films to maintain traditional femininity.

References

Primary source (Films)

Kidist Yilma, (2017). *Taza.Esikes Film Production*. Retrived from

<https://www.youtube.com/watch?v=v7ql2O09Irk&list=PPSV>

Nur Akimil .(2022). *Manyazizewa*, El-Sofi Film production. Retrieved from

<https://www.youtube.com/watch?v=AEqC9Q3tNrK&list=PPSV>

Secondary sources

Aboneh,A. (2017). The Ethiopian International Film Festival.*Cultural and Religious Studies*, 5(6), 350-359.

Alenazy, K. (2018). The Delegitimisation Discursive Strategies of Women's Right to Drive in Saudi Arabia (Doctoral dissertation, University of Essex).

Bala, B. (2022). Origin and Development of Feminism in Historical Perspectives. *Journal of Historical Studies and Research*, 2(1).

Blau, A. (Ed.). (2017). *Methods in Analytical Political Theory*. Cambridge University Press.

Braizaz, M. (2019). Femininity and fashion: How women experience gender role through

their dressing practices. *Cadernos de arte e antropologia*, 8(1), 59-76.

Cafaro, A., Pelachaud, C., & Marsella, S. C. (2019). Nonverbal behavior in multimodal performances. In *The Handbook of Multimodal-Multisensor Interfaces: Language Processing, Software, Commercialization, and Emerging Directions-Volume 3* (pp. 219-262).

Chaudhuri, S. (2006). *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*. Routledge

Dawit, G. (2019). A Feminist Reading in Ethiopian Philosophy as Portrayed in Treatises of Zara-Yaqob and Wolde-Hiwot. *Ethiopian Renaissance Journal of Social Sciences and the Humanities*, 6(1), 33-41

De Beauvoir, S. (2014). The second sex. In *Classic and Contemporary Readings in Sociology* (pp. 118-123). Routledge.
Eckert, P., & McConnell-Ginet, S. (2013). *Language and gender*. Cambridge University Press

Gashaw G. & Ayele A. (2016). The Image of women in Ethiopian Film Media Culture, *Journal of Connectivity*

Gebeyehu, A & Seema L. K. (2019). Representation of Women in Amharic Movies. *International Journal of Recent Technology and Engineering* Volume-8, (2S1).

Gersch, K. (2013). The feminine in body, language and spirituality. Unpublished thesis submitted for the degree of Doctor of Philosophy at The University of Queensland

Gonick, Marnina. (2010). "Indigenizing girl power: The Whale Rider, decolonization, and the project of remembering." *Feminist media studies* 10.3: 305-319.

Hirut, A; Tilahun, B; & Tesfamariam, G. (2022). The Portrayal of Gender and Power Relations in Two Amharic Films: Rabboni and Endateketelegn. *Ethiopian Renaissance Journal of Social Sciences and the Humanities*, 9(1), 97-115.

Hoffman, R. M., Hattie, J. A., & Borders, L. D. (2005). Personal definitions of masculinity and femininity as an aspect of gender self-concept. *The Journal of Humanistic Counseling, Education and Development*, 44(1), 66-83.

Kristina, D. (2018). Multimodal Branding of Indonesian Online Promotional Discourse in Hospitality Industries. In *Fourth Prasasti International Seminar on Linguistics* (Prasasti 2018) (pp. 19-24). Atlantis Press.

Van, L. T. (2015). Multimodality. *The Handbook of Discourse Analysis*.

Levant, R., Richmond, K., Cook, S., House, A. T., & Aupont, M. (2007). The Femininity Ideology Scale: Factor structure, reliability, convergent and discriminant validity, and social contextual variation. *Sex Roles*, 57, 373-383.

Lotz, A. (2006). *Redesigning Women*. University of Illinois Press: Urbana and Chicago.

McKee, A. (2003). Textual analysis: A beginner's guide. *Textual analysis*, 1-160

Michael, T.W. (2015). *The local film sensation in Ethiopia: Aesthetic*

comparisons with African cinema and alternative experiences. Black Camera: An International Film Journal (The New Series), 7(1), 17-41.

Mills, S. (1998). *Feminist Stylistics*. New York: Routledge

Patton, M. Q. (2002). *Qualitative research and evaluation methods 3rd. ed.* Sag publications.

Pickard, J, \$ JoNell S. (2003). "The effects of same-sex and other-sex contexts on masculinity and femininity." *Sex Roles* 48: 421-432.

Roussell, S. O. (2013). *An analysis of femininity: How popular female characters in the media portray contemporary womanhood*. Louisiana State University and Agricultural & Mechanical College.

Ryan, G. (2018) "Introduction to positivism, interpretivism and critical theory." *Nurse researcher* 25.4: 41-49.

Samirawit, A. (2018). *The Setaweet Way: An Articulation of Ethiopian Feminism*. Unpublished Master's thesis, Syracuse University).

Sewalem \$ Sisay T. (2023). Character Analysis on the Representation of People with Autism Spectrum Disorder (ASD) in Two Selected Ethiopian Amharic Films. *Journal of Ethiopian Studies*, 56(2), 147-176

Sherman, M. (2022). *Modifying Perception: How Clothing and Context Influence the Objectification of Women*.

Smelik, A. (1998). *And the mirror cracked: feminist cinema and film theory*. Springer.

Vervecken, D. (2013). *The impact of gender fair language use on children's gendered occupational beliefs and listeners' perceptions of speakers* (Doctoral dissertation).

Wang, M. (2013). *Aesthetic Training of Female Body Shape Shaping in the Context of Consumer Culture*. *Physical Education and Science*, (2), 79-82.

Waters, M. (2011). Introduction: screening women and women on screen. In *Women on Screen: Feminism and Femininity in Visual Culture* (pp. 1-14). London: Palgrave Macmillan UK.

Whitford, M. (2014). *Luce Irigaray: Philosophy in the feminine*. Routledge