

MARTIAL ART FEMALE ACTION CHARACTERS IN CONTEMPORARY VIETNAMESE CINEMA: MASCULINE TRANSFORMATION AND GENDER RENOVATION

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Abstract: This research discusses masculine transformation and gender renovation in contemporary Vietnamese cinema with the vivid depictions of female characters playing martial arts along the men and even transforming their masculinity. However, there is limited research about examining female characters in Vietnamese action films to find how genders are renovated and transformed. Using gender stereotype study, female masculinity and content analysis, this qualitative research analyzed four films: *The Rebel* (Charlie Nguyen, 2007), *Clash* (Le Thanh Son, 2009), *Rise* (Ngo Quoc Cuong, 2014), and *Furie* (Le Van Kiet, 2019), to identify (1) how women re-represent their image in films, (2) how female action characters are portrayed in Vietnamese cinema, and (3) with this re-representation, how they transform the masculinity with their active woman stereotype. Findings show that audiences get used to watching female characters in passive images and expect them to change to more masculine roles. First, women are depicted in a more consistent pattern of female characters at the age of twenties and thirties and do the occupations dominated by men. Second, they are viewed as a hero, a warrior, a fighter or a leader who manages others including men to save the country, win a business, or overcome dangerous obstacles. Third, they deal with issues and gain power to control over men, which has never happened before in Vietnam's cinema.

Keywords: female action characters, masculinity transformation, women representation, martial arts action genre

Introduction

Vietnamese cinema portrays the image of women with a variety of characteristics. They are often attached with tenderness, softness, even weakness in love, marriage, and family. However, women in war-themed movies are highlighted with strong personality: tenacity, courage, and determination. They are derived from cultural and traditional factors revolving around the image of women in the society and passed down from generations to generations. According to Nualart (2018), Vietnamese women are reflected with cultural codes that instill traditional values: fulfilling unpaid housing jobs and family responsibilities, making personal sacrifices and representing social rightness. Sacrifice is a Vietnamese word closely associated with womanhood. The impact of these values on the image of women can be seen through the character's appearance: costume, hairstyle, gestures, communication style, behaviors and attitudes (Marr, 1981 p 192).

Many classic movies successfully depicted the image of a resilient, indomitable, loyal, and courageous women during the Vietnam war. In *Sister Tu Hau* (Chi Tu Hau, Pham Ky Nam, 1962) the female

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character suffered many tragedies: rape, husband's death and the only child captured but she quickly overcame the pain and joined the army. Whirlwind Season (Mui gio chuong, Nguyen Hong Sen, 1977) and The Abandoned Field: Free-Fire Zone (Canh dong hoang, Nguyen Hong Sen, 1979) described the image of a tough woman in the war. They represent some traditional values (faithfulness and tenderness) reflected through their gestures and sweet voice while talking to their beloved men, and then become heroic while confronting invading enemies. Confucianism impacted the country with patriarchal ideology (Xiangjun Li and Xin Yan, 2006) but when the country was invaded, the women could go to the battle fields to fight alongside the men.

Gradually, female characters are introduced and embodied with a stronger and more active image, emphasizing masculinity transformation, leadership and even the soul of the country (Hamilton, 2009). Women-centric films were produced and screened, receiving positive comments from audiences thanks to action woman characters dealing with difficulty, dangers and life-threatening events. With the government's policy on gender equality, women are recognized as leaders in business, education, science and entertainment and the governance of femininity continuously draws attention of female movie producers (Pettus, 2003). Women's social positions are attended to and more desires for watching female leadership rather than male dominance increase. Women in films expose less traditional passive images, but become main family earners, gang leaders, or even heroes engaging in hand-to-hand combat, chasing scenes, concise communication, wine *and cigarette consumption*.

This research uses content analysis with empirical approach to examine martial art action female characters in Vietnamese films recently produced to determine whether there is a new trend of introducing women images in cinema. There is limited research toward the active women stereotype and female masculinity in Vietnam's films since the death of feminist film theory in 1990s as well as toward the martial art skills they perform in the movie. By analyzing four Vietnamese movies: The Rebel (Dong mau anh hung, Charlie Nguyen, 2007), Clash (Bay rong, Le Thanh Son 2009), Rise (Huong ga, Ngo Quoc Cuong, 2014), and Furie (Hai Phuong, Le Van Kiet, 2019), the research aims to answer three questions:

1. How were women re-represented in recent Vietnamese films?
2. How are female action characters portrayed?
3. With this re-representation, how do they transform the masculinity for more active woman stereotype?

Literature review

Vietnamese women: their roles and changing identity

Hoskins (1976) stated that Vietnamese women played important roles in family and society with their cultural mediation and reaction since the influence of 1,000-year Chinese ruling, Cham and Khmer, French colonialism and American war. A Vietnamese woman tends to speak tenderly to her man at home and in the publics but she can manage the family business, take care of finance and influence family issues. It is observed that she can dominate the family members in economic affairs with her occupational activity, social leadership and societal roles (Dutton, 2013). The current socialist

government gives the women the equal rights in all the aspects of economy and politics to culture and society and more women take leadership roles. Besides, women have their own equal right to get accessible to education and sciences and become leaders of their own firms recruiting men (Knodel, 2005).

Strong women representation in the war time

Borton (2018) discusses Vietnamese women in war times (French and American wars) influenced by Confucian teachings with their stronger representation and traditional maintenance. In the northern Vietnam, they wore gender-determined dress, looked after their families, supported male soldiers and fought the enemies. According to Nguyen Thuoc (1968), southern Vietnamese women could perform male jobs even better than their male counterparts and play vital roles in developing the country. Since the war was spreading the country, the women entered many education and career opportunities while men had to join the army to protect the country. It is clearly seen that the northern women actively took part in resistance movement while the southern women were responsible for keeping the home front strong for the men to fight in the battlefields (Stur, 2011). Women got stronger in the roles of superpatriotic warriors holding the rifle and joining the men to protect the nation or the roles of leaders managing others in their businesses and working in the rice fields and factories.

Female masculinity

The fact that women demonstrate masculinity is not a bad imitation of virility but a vivid and diverse expression of the hybrid and minority sexes. Halberstam (2019) explores the latent history of women's masculinity to better understand their genders rather than pathologizing them. Halberstam also refers to cinema, where women do boxing or male actors impersonate women in which the image of women is no longer feminine but strong and decisive. Female character's masculine actions in films are conveyed by the role of a warrior with traits of physical strength, power, sexual orientation, and a preference for violence (Donaldson, 2018). Characters in a feminine body are expected to portray femininity but act and behave very manly, while undermining general notions of femininity and masculinity (Goodwill, 2011).

Gender stereotype in cinema

The word stereotype was first used in 1922 by social scientist Walter Lippmann to refer to an idea of a particular subject that individuals carry in their heads (Brewer, 2009). Gender stereotypes are generalizations of what men and women are like and there is usually a lot of agreement on them (Hentschel et al., 2019). They arise from the disparity in the allocation of men and women into social roles, both at home and at work, according to the social role theory. Men are attached with leadership in the society and the breadwinner in the family while women occupy nursing tasks (Sekścińska et al., 2016). These beliefs, included in many forms of media outlets, become a confirmation of what people think it is true. In fact, media coverage is a factor that affects the interpretation and re-definition of gender and gender roles among individuals (Krahn, 2015).

Bussey and Bandura (1999) found that both men and women tend to be depicted in a hyper-traditional manner, which maintains stereotypes of personality traits, capabilities, and aspirations, and that social factors continually influence the perception of gender role and development throughout life for both

sexes. Similarly, Wood (1994) asserts that many forms of media conveying images of the sexes maintain perceptions that do not reflect reality. The underrepresentation of women falsely suggests that men are the cultural standard and women are less important or invisible. Male characters are screened with dominance, strength, power and truculence while women are viewed as sex objects with passive and incompetent image (Doyle, 1989). The image of women is divided into good and bad ones with dramatized differences, for example, good women are represented with beauty, obedience, and caring for others. They are often dependent on men, just staying inside the house, listening to their husbands or getting bullied by someone (Foreit et al., 1980, Faludi, 1991 p.138). The stereotypical portrayals of women through four themes: women's dependence on men, women's inability, women as primary caretakers, and women as sex objects.

Sutherland and Feltey (2017) claims that unbiased male filmmakers unsuccessfully tell exact women stories and give equal power to women. Female directors are more likely to bring in women in leading roles and represent women in a more positive image. According to Alzahrani (2016), gender roles on cinema can be a drawback for both sexes as they hinder the capabilities of men and women, forcing them to live the way the society and others expect them to be. Vietnamese women are supposed to take care of the family and elderly parents while, at the same time, also being an important component of the society (Gordon, 2018). As a result, this combination of gender expectations and representations has a powerful history in Vietnamese cinema. Compared to other Southeast Asian countries, Vietnamese women have a much larger public role as they are responsible for vending stuffs in the market and conducting food stalls that provide daily food for people (Andaya, 2006).

Martial art female action characters

Despite different cultures, the representations of women in cinema have some similarities which reflect the stereotypical imbalance in gender roles in the society (Gilpatric, 2010). It is now commonplace to see female action characters engage in hand-to-hand combat, wield swords, shoot machine guns, and employ high-tech weapons to destroy people and property—behaviors once the exclusive domain of male action heroes. According to Tasker (1998), female action characters can fight to protect their children or revenge for their husbands as heroic maternal motif. There are several behaviors that are considered as inappropriate for Vietnamese women to perform as they oppose the Confucian virtues. The representations of Vietnamese women with such behaviors are unfamiliar but impressive to local audience as they break the rules, creating something new that go far beyond the traditional mindset. For instance, smoking in Vietnam is considered unfeminine, and therefore smoking is an activity performed by non-virtuous woman (Soldavini, 2017). On the contrary, smoking reinforces male unity, social power and position. Female characters in films are more active, playing Vietnamese martial arts (Vovinam), turning action heroes and putting themselves in traditional male action roles. The martial art techniques are performed with gender orientation, exhibitionism, emotions and visual spectacles, creating female martial artists.

Research methodology

A content analysis is conducted to analyze four recent films to examine the new portrayal of women in Vietnamese cinema. This analysis design assists the researcher in identifying themes through the video transcripts describing the women images in films in the data collection (Hammer 2010). The re-representation of women in films has also reflected their developments in societal roles and

business leadership in recent times. Besides, women are viewed as a part of cultural norms and contribute their beliefs to the establishment and change in social learning theory and gender stereotypes (Bandura 1977). The researcher has screened the movie from the beginning to end and transcribed every scene with the image of all female characters in terms of dialogues, costumes, interaction with other characters and their influences on male characters.

The Rebel (2007), earlier called Heroic Blood depicted a much strong image of Vietnamese woman with skillful martial arts. The female character Vo Thanh Thuy, despite her feminine appearance, impressed audience with her tenacity and bravery even when she faced dangerous situations or was tortured by enemies. After this film's success, there were the births of other films screening female characters associated with a strong personality through their martial arts skills, bravery, manly physical appearance, and a protagonist. In Clash (2009) the female character Phuong Hoang played the role as the leader of a criminal male group. As a short-hair woman with a tattoo on the back of her neck, wearing sporty outfit and performing manly gestures, Phuong Hoang changed the mindset of Vietnamese audience toward the traditional image of women. In Rise (2014), the female protagonist Dieu, nicknamed Huong Ga, also showed a strong trait as she led a gangster group after the death of her husband. Similarly, the mother Hai Phuong on Furie (2019) performing impressive martial arts skills upon looking for her kidnapped daughter successfully describes the perseverance and courage of a Vietnamese woman who dares to fight with many violent, cruel criminals just to save her child. These films are analyzed to answer the research questions with four themes: (1) women representation in films, (2) portrayal of martial art female action characters, (3) masculinity transformation and gender renovation, and (4) active women stereotype.

Findings

The Rebel and a female militia fighting against the enemy

The Rebel is a Vietnamese martial arts action film in 2007 produced by Chanh Phuong Film Studio and Cinema Pictures. The film, directed by Charlie Nguyen, is written by himself and Johnny Tri Nguyen, about a spy officer and the daughter of the chieftain leader in the context of the anti-French uprising in the 1920s. The female protagonist Thuy first appeared in a traditional costume, showing the characteristics of Vietnamese women. As a woman in the path of fighting for the independence of the nation, she spread leaflets denouncing the crimes of the French colonialists. With courage and recklessness and with the simple weapon, a knife, she tried to assassinate a French officer on a crowded street. Using martial arts skills and not giving in, she fought Sy, who was promised to take over the command of the task force.

Resistance movements against the French sprang up everywhere with the participation of people including men and women. The French government trained a few minions with skillful martial arts to suppress this movement. When assassination of French officers failed, Thuy was arrested, tortured and humiliated but she remained resilient and refused to submit. Sy plotted to Cuong, another henchman, to rescue Thuy, using her trust to insulate the rebel lair to assassinate the leader of this army. However, witnessing Thuy intense patriotism and beginning to have feelings for her, Cuong changed his mind and followed her to fight against the French. Cuong once enticed her: "There will be no shortage of land, gold for your father and his subordinates if he lets go of the gun", and Thuy

responded grimly: "To become people like you guys?" The male character was influenced and transformed by the spirit of Thuy, then he changed the game and entered a mortal battle with Sy.

Thuy was a militia, living in the forest, practicing martial arts and fighting, sometimes running wild, engaging in work, and speaking curtly like men. *Vovinam* is used in the film and fully honors the martial arts techniques. Vietnam has a saying: when the enemy comes, women also fight, so women participating in the resistance is familiar in Vietnamese cinema. Thuy was willing to sacrifice herself to protect her father because she thought he was the soul of this French uprising. Love between her and Cuong arose but her rebellious spirit was stronger and her father's will as a guide for her to follow.

Clash and a female leader of a gang making the last mission

The main character, Trinh, nickname *Phuong Hoang* (Phoenix), with a cold face and short hair is the soul of the whole movie. Trinh has a tattoo on the back of the neck as females with tattoos are not common in Vietnam, except for strong girls, Gypsy people or gangsters. Trinh is a young girl "under one, the boss *Hac Long* and above all those who follow the mission". Decisive action, cold words and tough decisions, as well as the use of weapons and strong martial arts are elements of violence expressed by the female protagonist.

Clash with head-to-head actions between two gangs, martial arts duels and spectacular gun battles remind the audience of the Hong Kong gangster movie of the 90s. Hong Kong action movies also depict female martial arts heroes leading males, and so is this movie. *Phuong Hoang* sits with men in the car, stands equally with them at the conversations or at the negotiation table, and even leads and transforms them. She recruited many men as elite mercenaries with very fierce nicknames such as *Ho* (Tiger) or *Dieu Hau* (Hawk) to carry out the robbery of a laptop containing secrets related to national security. *Phuong Hoang's* gang confronts forces and interacts with the French criminal group, the evil forces of *Hac Long*, but moreover, this female character must deal with *Xa's* betrayal and the death of *Hawk*. Her strong image and personality are still expressed through her emotional relationship with the *Tiger*, as a testament to the fact that women still attach importance to their feelings for men and have weak moments.

Many of the female characters' behaviors are portrayed as masculine: sitting cross-legged on the table, jaw-dropping orders instead of voice commands, throwing money to male characters in cars, sitting and drinking while the men lead the way. Besides, the language is also very masculine, showing all the power in the group, such as a neat, almost non-subjective way of speaking, a definitive order and a face-to-face talk. But the femininity is still shown through caring for the injured, dressing sexy in the dance floor or through love with *Ho*. The way she dresses has reminiscent of the female character in *Tom Raider* (Simon West 2001) or violent female characters in Hollywood movies. At first, she was underestimated by her subordinates, but then they were persuaded with her sharp leadership so they changed themselves in the direction of obedience.

Rise and a pure girl becoming a crime boss

Rise describes a famous tycoon of Saigon with a strong and assertive personality. The image of a glamorous woman, long black hair, intense eyes, and a gun in her hands is included in the movie,

becoming the characteristic image of the gritty, horrible character but hidden behind, the aggregates, many emotions. Rise is based on a true story about the notorious lady of the port land. Returning from a failed border crossing, the little girl Dieu lived with her grandmother in the station neighborhood. But the obsession of that trip always followed Dieu in her sleep. A little older, she had to make sales in a market to support her family. That was also the time when Dieu confronted with countless unforeseen difficulties.

Very smart and sly, Dieu managed to emerge like a real sister. Giving up selling incense, Dieu started to trade more dangerous things as illegal products, smuggled goods found on trains and buses at the train station. With available beauty and cunning, Dieu teamed up with other gangsters to find herself a suitable place. Since then, the name Dieu gradually disappeared to make way for a Huong Ga, an incense seller at the station, thorny, wreaking but with a complicated interior depth. The image of Huong Ga is depicted with the way she got dressed with leather, high bun hair up to standing posture with her legs and arms folded across her chest, different from the image of a woman with a gentle gait, common and well behaved in Vietnamese movies. Dieu from a wife sheltered by her husband to Huong Ga stood up to lead and run every activity.

When Huong Ga entered the cell and was beaten by a council, depicting gangs in a detained and disciplined place. The scenes of her chasing and fighting with men exposed a character not afraid to die, ready to face and stand shoulder-to-shoulder with men. Most of the angles put Huong Ga in the center frame, as a gang leader, especially when instructing juniors to rescue Tung and driving motorbikes to take revenge. The fact that women ride large motorcycles an action that attracts the attention of the audience as it is rarely seen in real life. The name Dieu in the early life of the character shows the femininity or characteristics of the ordinary woman while Huong Ga is a nickname in the gang. In fact, the name also represents a change of character negatively affected by the social environment, so she must rise and become strong to survive. This is also a testament to the Vietnamese cinema with more and more female-starred films and production roles.

Furie and a single mother confronting with a whole life of crime

Hai Phuong is a female character in the role of a single mother when confronting with a whole line of crime of abduction and organ trafficking across the country to save her young daughter, Mai. She only had 14 hours to chase from Can Tho, Saigon to Phan Thiet, and had to adverse many wanderers who were willing to destroy anyone daring to get in their way. Hai Phuong's journey becomes even more arduous and more difficult when any small mistake can cost her own life and Mai's life. In addition to the dramatic chases and martial arts fighting, the film does not lack touching moments, especially in the scene where the mother and daughter met and hugged each other, and the kid felt the warmth from her real mother. The film has also caught up with the trend of world cinema when raising feminism, promoting the image of strong women, honoring motherhood, the relationships of family and relatives in the film.

The female villain is Thanh Soi, the head of a transnational child trafficking line, kidnapping Hai Phuong's daughter. The dual match with the female leads Hai Phuong to make Thanh Soi the most prominent female role in the movie, while the other male and female roles are lackluster. The main character style is to wear *áo bà ba* and flannel shoes, while Thanh Soi wears high boots in most of martial arts scenes. This pose features the fullness of a gangster with tattoos on the arms, large

necklaces, rough limbs and expressionlessness. With an iron face, cold-blooded character, the evil female character makes Hai Phuong's journey more difficult.

Both the main character and villain show strong and decisive actions and reactions to the male characters in the film. While Hai Phuong plays a debt collector and most of the male debtors fear her strength, Thanh Soi takes over the management and orders her male subordinates. Even the investigative policeman is subject to Hai Phuong's change when he witnesses her resilience not to yield in the process of searching for her only child. The images of women are related to farming, raising children, and revolving around kitchen work, but the image of women collecting debt like gangs and fighting like men is special in Vietnamese films. Character words used are bazaar, rude. It cannot be said that this is a character with male traits, but due to circumstances, living conditions and survival needs, she changes herself and her personalities, become stronger and more masculine, but hidden in her, the quality of a woman still manifests, like a motherly love towards her child. The dialogue between Hai Phuong and the child is quite curt, dry, but throughout the story, that mother's love is still intense.

Discussion

Women re-representation in recent Vietnam's films

Female characters are described as powerful women with both physical and mental strength. They can make their own decisions and fight against male and female antagonists. This image is different from that of women as a mother, a wife, a sister or daughter who keeps Confucian values in patriarchal system. They take the value of masculinity in the films of martial arts: work alongside men, fight against them, join the army or lead a group of gangsters or wanderers. These duties are accomplished with the acts of martial arts as they are responsible to their family, businesses or country, so it is worth sacrificing to protect them (Teo et al., 2014). Entering the world of martial arts, they get dressed in masculine style, apply short hair, ride a motorbike, smoke, use curt words and fight with Vietnam martial arts.

Martial art female characters are not really considered as female action heroes but they are willing to fight against the enemies to protect the country, save the family or accomplish a mission. There is an unmatching between their bodies and martial art skills as their bodies keep the slimness rather than muscles and the ways they fight and behave show their spiritual strength. In comparison to traditional action characters, female action characters are more intelligent and quicker but still maintain traditional values that a traditional woman has in Vietnamese films. With male action characters, their muscles are shown but with female action characters, their strong behaviors and masculinity costumes are emphasized. This can be seen in Vietnam's films when the cameras focus on their martial actions to show their strong roles and depicts the costumes they wear with jeans, T-shirts, accessory and tattoos. Female characters in *The Rebel* and *Furies* are more traditional ones while those in *Rise* and *Clash* are more with sense of masculinity. According to Hills (1999:38), "action heroines are often described within feminist film theory as 'pseudo males' or as being not 'really women'".

The portraits of female action characters

Female action characters engage in masculine skills of martial arts during coping with their enemies or violence. They can be understood as a market-driven commodity to attract the mass largest audience or capture a big potential audience. Most martial arts female characters have their own decisions, and in some way, get involved in a love relationship with male characters or in leadership over them. Male characters are input to assist and highlight the image of female characters and overcome obstacles or achieve the mission with them but under their supervision.

The representation of action woman does not de-feminize her portrayal or roles in family or society but still maintains characteristics of a mother, a wife or a resident with love toward her child, her husband or her country respectively. With the development of economy since the renovation policy in Vietnam, female audiences expect stronger female characters to show their independence, leadership and determination though Confucianism and patriarchy still dominate some Vietnamese families, especially in the North of Vietnam. Besides, intellectual community grows with more women who become business or political leaders, expressing social change in both family and society. In *Furie*, Hai Phuong is a single mother working hard to support her kid; in *Rise*, Huong Ga is a gang leader protecting her male members and the one she loves; in *The Rebel*, Thuy is a warrior falling in love with a man who then turns on her side; and in *Clash*, Phuong Hoang carries a mission and leads a group of men to accomplish it. Influenced by Confucianism for a long time, female characters in action films keep the good virtue of a Vietnamese women: loyalty but sexual restrains neglected at some extent. The sex scene between Thuy and Cuong in *The Rebel* is an evidence to this argument on the audience's desire for a more open representation of women on the screen while other codes of female morality are censored.

Masculinity transformation and active women stereotype

In the American war, Vietnamese women dedicated a lot to fight their enemy and experienced the war as female soldiers. In a comparison with other Asian countries, women in Vietnam have more public roles and are recognized by the society, including their male colleagues and male staff. Young female generations encounter a rapid change in cultural and economic conditions and films are expected to translate this change to attract a wide female audience. Both Vietnamese media and film industry bring new images of women in a particular representation that could not be found over 20 years ago. Thuy in *The Rebel* influenced Cuong and convinced him to leave his current job for standing on the right side; Phuong Hoang in *Clash* led a group of men some of whom did not listen to her at first but then became submitted thanks to her assertiveness; Huong Ga in *Rise* changed her appearance and personality to be more masculine and led a gang of masculinity; Hai Phuong in *Furie* fought a male character who then had to reveal information about the kidnappers and she also changed the thinking of a policeman joining her to save the kidnapped children.

Women playing martial arts in film become more masculine though they are portrayed with feminine physical appearance and costumes. The fact that women join the army in the war time and the policies orienting gender equality in society have contributed to the action women in Vietnamese media and female characters with extreme martial arts action can be measured as a compensation tool for passive image of traditional women in many films produced before. With the trend of Hollywoodization, some female characters are eroticized but action women in films play more roles of martial art

warriors and therefore more active image, making Vietnamese action genre. The impact of Hong Kong movies on martial arts storytelling is very strong as Vietnam audience has watched Hong Kong films for a long time before they get accessible to Hollywood films regularly describing women heroes. In a meanwhile, female action characters can influence male characters or change their behaviors and attitudes, being impacted by Hollywood films. Female action heroes have been formed in other Asian cinemas; however, Vietnam's films are still on the way of learning and adapting that the producers can establish action women identity for Vietnamese markets.

Conclusion

The pursuit of representing martial arts action women in films have been increasing in recent years. Both masculine and feminine traits are portrayed for the female action characters but femininity reduces while masculinity increases in physical appearance and martial arts. Limited in four films, the research is expected to analyze more martial arts action films in the future to have clearer pictures of women image in the new era and action genre in Vietnamese film industry. The films convince the audience that these women do not work around home or follow their men, but become stronger, more independent, and more influential. Their masculinity can be found with their languages, decisiveness, leadership, martial arts skills and more importantly, the way they transform other male characters.

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