



Female Masculinity in Charlie's Angels Movie (2019)

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Purpose

This research aims to examine female masculinity as portrayed by Charlie's Angels' main female characters named Jane Kano. Women are frequently portrayed as weak and powerless. Gender stereotypes that distinguish between men and women based on their perceived masculinity and femininity are responsible for this.

Method

This research uses a qualitative descriptive method to analyze scenes and dialogue in the movie that portrayed female masculinity. This research presents a portrayal of female masculinity in the movie based on Judith Halberstam's concept of female masculinity.

Results/findings

This research found that there are 4 out of 5 indicators of female masculinity in the film Charlie's Angels which are depicted through the character Jane Kano. An indicator of female masculinity that is often shown by Jane Kano is male mimicry.

Conclusion

This film concludes that the masculinity of its women through physical appearance, behavior and language. This film displays female masculinity as a form of resistance to traditional gender norms.

Keywords

Female masculinity, masculinity, gender study, movie.

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Abstrak

Tujuan

Penelitian ini bertujuan untuk meneliti maskulinitas perempuan sebagaimana yang digambarkan oleh tokoh perempuan utama Charlie's Angels bernama Jane Kano. Perempuan sering kali digambarkan sebagai sosok yang lemah dan tidak berdaya. Stereotip gender yang membedakan antara laki-laki dan perempuan berdasarkan persepsi mereka terhadap maskulinitas dan feminitas menjadi penyebabnya.

Metode

Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis adegan dan dialog dalam film yang menggambarkan maskulinitas perempuan. Penelitian ini menyajikan penggambaran maskulinitas perempuan dalam film berdasarkan konsep maskulinitas perempuan Judith Halberstam.

Hasil/temuan

Penelitian ini menemukan bahwa terdapat 4 dari 5 indikator maskulinitas perempuan dalam film Charlie's Angels yang digambarkan melalui karakter Jane Kano. Salah satu indikator maskulinitas perempuan yang sering ditunjukkan oleh Jane Kano adalah mimikri laki-laki.

Kesimpulan

Film ini menyimpulkan bahwa maskulinitas kaum perempuan melalui penampilan fisik, perilaku, dan bahasa. Film ini menampilkan maskulinitas perempuan sebagai bentuk perlawanan terhadap norma gender tradisional.

Kata kunci

maskulinitas perempuan, maskulinitas, studi gender, film.

المخلص

الهدف

تهدف هذه الدراسة إلى دراسة الذكورة الأنثوية كما تصورها جين كانو، الشخصية النسائية الرئيسية في مسلسل "Charlie's Angels". غالبًا ما تُصوّر النساء على أنهن ضعيفات وعديمات القوة. والسبب في ذلك هو الصور النمطية الجنسانية التي تميز بين الرجال والنساء بناءً على تصوراتهم للذكورة والأنوثة.

الطريقة

تستخدم هذه الدراسة منهجية وصفية نوعية لتحليل المشاهد والحوارات في الأفلام التي تصور الذكورة الأنثوية. تعرض هذه الدراسة تصوير الذكورة الأنثوية في الأفلام استنادًا إلى مفهوم جوديث هالبرستام للذكورة الأنثوية.

النتائج

وجدت هذه الدراسة أن أربعة من المؤشرات الخمسة للذكورة الأنثوية في فيلم ملائكة تشارلي يتم تصويرها من خلال شخصية جين كانو. أحد مؤشرات الذكورة الأنثوية التي غالبًا ما تظهرها جين كانو هو تقليد الذكور.

الخلاصة

يخلص هذا الفيلم إلى أن الذكورة الأنثوية يتم التعبير عنها من خلال المظهر الجسدي والسلوك واللغة. يعرض هذا الفيلم الذكورة الأنثوية كشكل من أشكال المقاومة للمعايير الجنسانية التقليدية.

الكلمات الرئيسية

الذكورة الأنثوية، الذكورة، دراسات النوع الاجتماعي، فيلم.

INTRODUCTION

Gender by construction can be viewed as a set of guidelines or restrictions on how people of a particular gender should behave (Qosyasih & Adriany, 2021: 177). Traditional gender roles between men and women are the outcome of the social construction of gender, which distinguishes between how men and women behave. In order to build that men must be masculine and women must be feminine, this notion of masculine and feminine constructs pays attention to the conduct of each gender (Dicke et al., 2019). We are constrained by predefined masculine and feminine discourses, according to the heteronormative paradigm (Daulay, 2018: 1).

Gender stereotypes and societal constructs called masculinity and femininity are attached to men and women, as well (Murniati et al., 2023: 5). Gender stereotypes influence how men and women define themselves, interact with others, and behave in addition to the apparent differences between men and women (Ellemers, 2017: 275). Society and culture view men as good if they have masculine traits, while good women are expected to show feminine traits. Masculine is designed to demonstrate masculinity, making it frequently linked with males, whereas feminine is designed to demonstrate femininity, making it frequently connected with women (Townsend et al., 2023).

Masculine characteristics are: aggressive, ambitious, assertive, athletic, competitive, dominant, strong, have leadership skill, independent, easy to make decisions, masculine, dare to take a stand, and dare to take risks; while the characteristics of women are: affectionate, cheerful, childish, does not use harsh words, feminine, gentle, gullible, loves children, loyal, shy, sympathetic, understanding, warm and relenting (Sulistia, 2016: 12). Men with masculine traits are portrayed as strong and bold, thus they must play a part in the public sector, whereas women with feminine characteristics are seen to just play a function in the domestic sector (Khotimah et al., 2022: 58). Men and women's movements are constrained by limitations on their roles. In reality, feminine does not necessarily refer to female, and masculine does not always refer to male. Such gendered constructions are frequently seen in mainstream media, including movies (Kumar et al., 2022).

Movie refers to a cultural medium that refers to audio and visual impressions that have affected daily life and even served as sources for developing identity (Tiwiyanti & Zaimar, 2020: 88). Movie are used as a communication tool by portraying the reality of people's lives onscreen for the benefit of the general public (Murniati et al., 2023: 1). Initially, a lot of movies stuck to rigid and traditional gender norms, typically casting women in roles that were passive, subservient, and decorative. It is typical for women to function as objects of male desire or even become the targets of harassment in movies, where they are frequently portrayed as powerless characters who are merely "sweeteners". Filmmakers frequently portray women as "whiny" and lacking in confidence (Gamble, 2010: 117).

The way that gender is portrayed in movies has changed significantly as a result of shifting cultural perceptions and gender dynamics. It is important to look at gender identity representations that deviate from the conventional ideas of femininity and masculinity, one of which is the representation of female masculinity in movies (Ceuterick, 2020). Female masculinity is a topic that attracts attention because of its potential to disrupt existing gender binaries. A subversive action that restores women's power is female masculinity (Halberstam, 1998: 173). Female Masculinity defies conventional expectations, presents alternate representations of femininity, and gives new perspectives on gender and identity. Female masculinity challenges the way society demands accountability when it comes to sexual behavior that compares the accountability of some positions with others (Halberstam, 1998: 112).

The main subject of this research will be on how women's masculinity is portrayed in movies through the main female characters. The focus of this study is to determine how the textual and visual elements of the *Charlie's Angels* movie portray female masculinity. Based on Judith Halberstam's definition of female masculinity, this study will look at the portrayal of female masculinity by female characters in the movie. There is a difference

between maleness and masculinity, and all genders are capable of possessing it, even masculine women are more likely to display their masculinity (Halberstam, 1998: 255). It describes how people who identify as women or support women embody qualities, actions, and attributes that are commonly associated with masculinity, such as strength, independence, assertiveness, and self-confidence.

Action genre movie *Charlie's Angels* has multiple seasons. The plot of the 2019 movie *Charlie's Angels* centers on three female agents whose job it is to stop the purchase and sale of hazardous equipment. In this movie, Jane Kano, Elena Houghlin, and Sabina Wilson—led by Bosley named Rebecca—tell the tale of a new generation of Angels. Jane and Sabina were already members of the Angels. Jane is an experienced ex-MI6 agent who is accustomed to operating alone, while Sabina is an Angel with a tendency toward eccentricity and wildness. Despite their apparent lack of chemistry, Jane and Sabina work well together as a team. Elena Houghlin, meantime, is a bright scientist.

As a scientist, Elena Houghlin is working on a project she invented, Calisto, but she starts to have concerns about abuse in the initiative. She fears that Calisto will genuinely be put to use against people. Additionally, Elena took the initiative to expose the project's culprit, Alexander Brock, who was assumed to be her supervisor. The three of them were then given a task to prevent Calisto from being sold and end up in the wrong hands. The Earth was spared from Calisto's menace by the Angels after they navigated a number of devious schemes.

METHOD

This research uses a qualitative method with a descriptive explanatory case study research design to explain the findings. Qualitative approaches employ different designs, distinct phases in data processing, and text and picture data (Creswell, 2018: 292). The research objects, which are scenes, speech, and situations in movies that depict characteristics of female masculinity, were carefully observed by researchers. Using Judith Halberstam's concept of female masculinity (Halberstam, 1998b), this study attempts to examine how the main female character named Jane Kano in the *Charlie's Angels* movie depicts female masculinity. Judith Halberstam established the five indications of female masculinity: butch realness, femme pretender, fag drag, male mimicry, and denaturalize masculinity. Researchers will identify and analyze various forms of female masculinity depicted in the movie using the concept of female masculinity by Judith Halberstam. This study proposed the following research question: How does Jane Kano's character in *Charlie's Angels* movie depict female masculinity?

FINDINGS AND DISCUSSION

This research aims to answer research questions about female masculinity in the *Charlie's Angels* movie and analyze the depiction of female masculinity through Jane Kano's character in the movie.

Butch Realness

Butch realness, originating from queer culture, encapsulates a manifestation of masculinity exhibited by women through both physical appearance and verbal expression. This concept encompasses the outward appearance of masculinity, often characterized by a naturally large, muscular physique associated with maleness. However, it also extends to verbal communication, marked by direct and concise speech patterns. Butch realness diverges from traditional masculinity, providing an avenue for women to express their physical masculinity distinct from conventional norms. This expression involves intentionally adopting masculine traits in appearance and behavior, such as dressing in a masculine manner, sporting short hair, or conforming to stereotypical male behaviors (Rudrum et al., 2017). Moreover, within butch reality, masculinity is framed as a deliberate departure from dominant forms of masculinity, forming alternative masculinities that

neither align with nor oppose conventional notions of manhood (Halberstam, 1998: 248).

Butch realness in Jane's character can be seen through her appearance which is seen in Figure 1, when Jane is in the boxing ring with a Bosley named Edgar. Jane's body form and looks provide insight about her masculinity through nonverbal cues. Even though she doesn't have big muscles, Jane's proportional body posture can display her masculinity by wearing a tight black tank top which shows off her strong body shape and the muscles she has. A proportionate and muscular body is one of the characteristics that define a manly person—they must project a strong and tough image of themselves (Chafetz, 1978: 38-39). Jane's masculinity is further enhanced by her boxing.

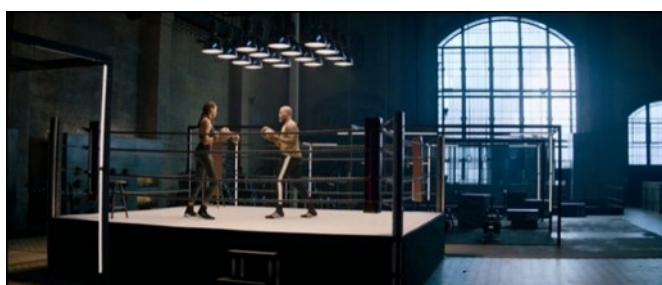


Figure 1. Jane practices boxing
(00.16.15)

Jane: *"I'm ready for a new assignment."*

Edgar: *"Listen, I've set a meeting with a new client. A corporate whistle-blower. Putting a team together"*

Jane: *"A team?"*

Edgar: *"Yes."*

(00.16.36 – 00.16.45)

Through this conversation it can be seen that Jane is an ambitious person in her work. Even though she had just finished the last assignment, her desire was evident when she said she was ready for a new one. Her ambition to take on and completed new tasks stems from her passion to complete missions. The conversation also reveals Jane is an independent person, as evidenced by her shocked reaction when Edgar offered to put together a team for her new assignment. Self-reliant, forceful, and ambitious are characteristics that are often associated with men, whereas yielding, sensitive, and warm are characteristics associated with women (Marrs et al., 2012: 272)



Figure 2. Jane and Sabina looked at Elena
(00.45.49)

This form of female masculinity can also be seen in Figure 2. Jane seems quite manly in the picture above. She is wearing a long-sleeved black blazer that is also rolled up to her elbows, a white shirt that is rolled up to her elbows with the top button open, and her hair is pulled back perfectly. Dress and appearance are forms of non-verbal communication that can be genetic traits such as gender, ethnicity, hair texture, height, and physical

form (Dixon, 2007: 1). In addition to her standing cross-legged with one hand in her pants pocket and the other resting on the table to support her body, she exudes a more macho appearance with her smiling facial expression. Jane fits the definition of butch realness because of the way her appearance and body language convey her male side. A manly appearance is necessary to be readily recognized as a man, according to the notion of butch realness, which demands a male meaning in terms of appearance (Ferdiansyah & Al Makmun, 2020: 92).

Femme Pretender

Masculinity associated with performative forms that are presented in an artificial or unnatural way is known as femme pretender. However, femme pretender to be more feminine than she actually is since she still exhibits feminine traits in her daily look, personality, and conduct. The traits displayed in the form of a fake femme are maternal, emotional, and weak, but they maintain their masculine attitude in terms of behavior. Then, performative manifestations of masculinity—such as projecting an air of strength toward others—are contrived or unnatural. The phrase "femme pretending" describes people who, despite having physical characteristics or seeming feminine, do not truly identify as women or do not associate themselves only with femininity. In the end, femme pretender frequently uses drag king competitions as a means of navigating both gender norms (Halberstam, 1998: 250).

Jane fits under this category because, although maintaining a male appearance, she shows a feminine side in the movie. As seen in Figure 3, when they arrived in Istanbul. They were discussing how to quickly find the target they were looking for. This scene shows Jane's feminine side through her appearance when she is not working. In this scene, Jane is dressed in a knee-length, cream-colored long-sleeved dress and has perfectly styled long hair. Dress is one of the cues used by perceivers to establish stereotypes (Kaiser, 1997: 255). Her look reveals Jane's feminine side, which she keeps hidden when on missions. Jane shows this feminine side when she is interacting casually with her coworkers.



Figure 3. Jane and her coworkers are having a discussion
(00.55.15)

Jane: *"I might have a contact here. An asset from when I was with MI6."*

Rebecca: *"'Might' as in?"*

Jane: *"As in she definitely lives here and she definitely hates me."*

(00.55.12 – 00.55.20)

Through her conversation with Rebecca, Jane shows her masculine side. Jane still possesses a masculine aspect, though, as evidenced by the way she speaks and walks. She talks bluntly and doesn't mince words while expressing her opinions. She also walks upright, showing her manly side. This is a reference to the traits of a feminine pretender category masculinity. Femme Pretender is performative masculinity that leans more toward masculine behaviors than masculine characteristics and purposefully avoids natural mas-

culine appearances (Ginting et al., 2022: 28).

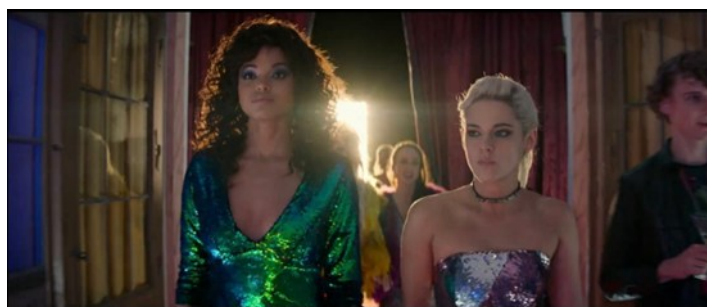


Figure 4. Jane and Sabina go to the party
(01.31.57)

As seen in Figure 4, Jane and Sabina are attending a party hosted by Mr. Brok. Their goal in going to the party was to save Elena. The picture above displays Jane's feminine appearance. She showed her feminine side with makeup and a green dress with a low neckline and loose curls hair. Dress becomes, in a manner of speaking, a 'social skin' which allows perceivers to scrutinize identities that the dressed body represents (Hansen, 2004: 372). Jane still possesses a masculine side, as evidenced by her bold gestures and smart manipulation of the security guards to allow them to enter and save Elena. In addition, Jane has a weapon that she conceals in her leg. *Femme pretender* goes on to describe how a woman puts more emphasis on masculine performance in her behavior than on her outward look, posture, or body type (Halberstam, 1998: 249). As a result, this scene fits the definition of a *femme pretender* since it emphasizes Jane's feminine appearance while retaining her performative masculinity.

Male Mimicry

Male mimicry is a form of masculinity displayed by women, involves adopting behaviors and characteristics traditionally associated with men to assert strength and authority across various domains. This concept encompasses imitating speech patterns, attire, body language, and traits typically linked with masculinity, aiming to replicate a recognizable form of male behavior. Central to male mimicry is the emulation of masculine mannerisms in everyday actions, such as talking, moving, sitting, standing, and even sleeping (Halberstam, 1998: 251). Moreover, it emphasizes masculinity derived from proficiency with weapons. Often utilized as a strategy for women to gain social power or equality in male-dominated environments. Male mimicry highlights dominance, physical prowess, and leadership qualities typically associated with strong, muscular males (Lim, 2002).

In this movie, Jane demonstrate her masculinity through acts of violence, dominance, and leadership, engaging in tasks traditionally performed by men as a means of establishing supremacy. As seen in the Figure 5, when Jane approaching the accountant of someone who embezzled money. Jane and her colleagues carried out a mission to arrest a money embezzlement suspect named Jonny. Jane authoritatively asked the accountant to open the safe containing the embezzled assets. She exhibits a powerful, authoritative attitude that is typically associated with masculinity and does not think twice to use her authority to command the accountant to open the safe. Power, which is essentially linked to the ideal masculine attribute, is always associated with masculinity (Parvathi P K, 2017: 44).

Jane's speaking intonation in this situation conveys an authoritative and assertive attitude. Her orders to the accountant demonstrate her assertiveness and her ability to command others to follow her lead. Jane's way of giving orders succeeded in making the accountant feel intimidated so he wanted to carry out what Jane ordered. This scene fits the description of male mimicry based on Jane's actions and narration. The idea behind male mimicry is to teach women who want to seem like males (Ferdiansyah & Al Makmun,

2020: 95). Nonverbal cues such as Jane's broad steps toward the safe deposit room, her kick to open the door, and her straight standing with her legs slightly apart, akin to a male, all lend credence to this. She conveys a strong sense of confidence in her ability to complete this task by seeming bold and confident in every move.



Figure 5. Jane approached the accountant
(00.04.05)

Jane: *"You must be the accountant."*

The Accountant: *"Who are you?"*

Jane: *"Open the safe. Everything on the bottom row. Let's go."*

(00.04.05 – 00.04.18)

Next, it can be seen in Figure 6 and Figure 7, when Jane with Edgar and Elena, are in a car and are engaged in gunfire with their opponent, Mr. Hodak. Jane, with her courage and skill, demonstrated her actions against Mr. Hodak. Both figures are in the same fight scene. From the two figures, it can be seen that Jane is carrying two different firearms. This demonstrates Jane's expertise and ability with a gun. Her abilities with a gun give her a highly manly aspect. Jane is just as skilled in combat as her male opponent. This demonstrates Jane's masculinity even more. Those that are brave are able to repress their fear until they are able to manage and control it, as opposed to having fear control them (Lehman, 2001: 10).

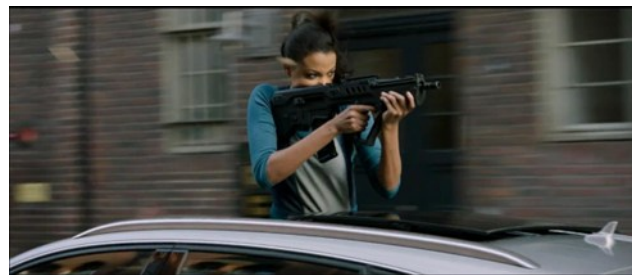


Figure 6. Jane uses a firearm
(00.23.07)



Figure 7. Jane uses a firearm
(00.23.47)

Jane: *"Do a J-turn on my mark!"*

Edgar: *"Ready."*

Jane: *"Now!"*

(00.23.40 – 00.23.43)

Jane shows her character is able to survive in dangerous situations. The conversation above shows Jane's fast thinking and ability to spot gaps that would allow her to stop her opponent. Jane maintains her composure and seeks out a solution right away in a difficult situation. Jane instructed her coworkers to follow her directions with a confident and assertive tone. Figure 6 shows how Jane acted in a way that put her own safety in risk. This demonstrates that Jane is a brave character who is willing to take risk. A person who is willing to take risk does not hesitate to participate in risky activities or experiences (Fatimah et al., 2019: 409). Based on Jane's behavior and attitude, the scene above can be categorized as male mimicry.

Jane also shows the male mimicry category in the scene when she is in a mission to secure the Calisto prototype so it doesn't fall into the wrong hands. Jane with her coworkers, Sabina and Elena, are at the place where Elena works, namely Brok Industries. On this mission, Jane takes control of the lead, seen in the following conversation:

Jane: *"We should go. If we're in the building when they do their security sweep, we're all going to German prison."*

Sabina: *"And then it's schnitzel. All the time. Not such a bad deal, actually."*

Jane: *"Sabina, you get Calisto from the vault. Elena, you get the prototype from your lab. I'll keep security distracted"*

Sabina: *"Okay. You ready?"*

Elena: *"Yeah. High five. Girl power."*

(00.33.13 – 00.33.33)

From the dialogue above it can be seen that Jane possesses a strong sense of leadership. She quickly divided and explained tasks to her coworker. To save time, she gave a detailed explanation of the mission's goal. She commands her coworker to do as she says, using an authoritative tone and showing dominance. A masculine's capacity for leadership translates into independence, responsibility, and the capacity to lead (Burke & Collins, 2001: 224). The way Jane moves and holds herself confidently also shows her masculinity. This scene qualifies as male mimicry because of the masculine performative.

Male mimicry can also be seen in the scene when Jane and her coworkers are looking for their target, Mr. Fleming, the person that Jane and her coworkers wish to take away Calisto from. They were at the horse racing, which is thought to have been the scene of Calisto's purchases and sales. This time, Jane was assigned to control the crowd; she was perched atop a structure resembling a tower, holding a weapon and getting ready to aim at her target. The fact that Jane is carrying a weapon in the Figure 8 enhances her masculinity. The weapons she carried were not the same as the ones she had previously used. This shows that Jane is competent with many kinds of weapons. Some of Jane's acts throughout missions reveal her high level of weaponry training.

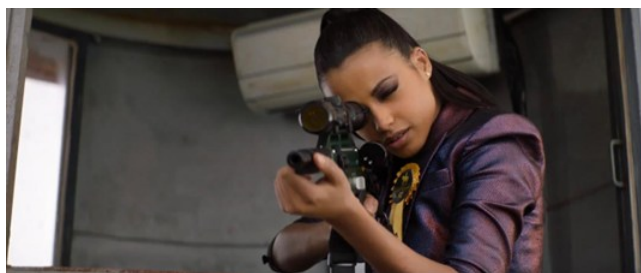


Figure 8. Jane aimed at the target
(01.05.07)

Jane: *"It's the assassin."*

Sabina: *"Bae showed up."*

Jane: *"If you think you're killing him before I do, I'll kill you first"*

Rebecca: *"Take the shot, Jane. Bag him."*

(01.05.22 – 01.05.29)

This conversation shows Jane's dominance over Sabina, she threatens Sabina not to kill her target first. The person Jane is referring to as "the assassin" is Mr. Hodak, who murdered Edgar in the earlier fight scene. Jane wants to exact revenge on Mr. Hodak by killing him. Jane's competitive drive is evident in her facial expressions and tone of voice, she wants to kill Mr. Hodak with her own hands. Men are shown in movies to have an unbounded sense of bravery, ambition, and retribution, whereas women are seen to be submissive and troublemakers (Gürkan & Serttaş, 2022: 131). According to the explanation given above, Jane fits the description of male mimicry in this scene, which is when someone mimics the traits and actions of men.

Jane's masculinity can also be seen from her fighting skills. In that scene, Jane meets Mr. Hodak. Jane, who harbors a deep-seated resentment, expressed her desire to murder Mr. Hodak right away. Jane shows her fighting skills. In Figure 9, Jane is seen pointing a firearm at Mr. Hodak but can be avoided by Mr. Hodak. After that, in Figure 10, Jane is seen pushing Mr. Hodak further back while wielding a knife. In addition to these two weapons, Jane is proficient in hand-to-hand battle. As a result, in Figure 11, Jane manages to overcome Mr. Hodak by pushed him over the second floor and stabbed him with a sharp shard of ice.



Figure 9. Jane pointed a gun at Mr. Hodak
(01.39.41)

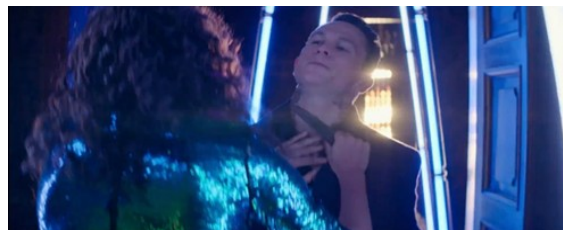


Figure 10. Jane pointed a knife at Mr. Hodak
(01.41.55)



Figure 11. Mr. Hodak was defeated by Jane
(01.43.01)

Jane: *"You see, it was my mentor, Edgar, who taught me how to win a fight. You thought you beat me twice before? No. I was learning."*

(01.41.52 – 01.42.00)

It is clear from the conversation above that Jane is an aggressive person. She acts and speaks aggressively and with rage. She continued to throw strikes at Mr. Hodak as she spoke in a low, assertive tone. Jane talked as she kept upping the pace and didn't want to give her opponent an opportunity to attack. Some masculine traits including; act as a leader, has leadership ability, aggressive, assertive, competitive, defends own beliefs, independent, makes decisions easily, self-reliant, willing to take a stand and willing to take risks (Sili, 2019: 273). Aside from that, the dialogue that follows shows Jane's intelligence when observing her opponent's movements:

Jane: *"You've got seven moves, Mr. Hodak. I know them all. Seven moves and fragile ego."*

(01.42.26 – 01.42.57)

Jane's ability to read her opponent's movements is shown in the dialogue above. Given that Jane was a former MI6 agent and is skilled at reading her opponent's movements in battle, this may occur. Jane's skill gives her the confidence to win a fight by enabling her to recognize her opponent's weaknesses. The dialogue that follows shows how she seems to discredit her opponent, a point that is reinforced by the way she speaks and her facial expression when she says it. Often, traits like dominance, aggression, competitiveness, strength, courage, and control are linked to masculinity (Sultana & Sohaimi, 2011: 170). This scene can be classified as male mimicry based on Jane's actions and attitude because she mimics guys and her training has given her fighting skills.

Fag Drag

The idea of masculinity behind fag drag is that "urban gay culture" defines how masculine women should seem (Amin & Handayani, 2023). Wearing contemporary clothing, including jeans, leather jackets, and denim, is the aspect of appearance to be mindful of. This category includes riding a motorcycle, smoking, and having a tendency to be attracted to others of the same sex, among other habits. A woman must imitate the urban homosexual culture of a particular group known as the Castro Clone in order to participate in the fag drag idea (Halberstam, 1998: 253). Castro Clone are gay slang terms for homosexual men who resemble idealized working-class men in terms of appearance and manner. Castro Clone, the clone look is all about denim, plaid shirts, bomber jackets, and t-shirts with body-conscious curves, inspired by stereotypes like cowboys and bikers.

In the movie, Jane does not clearly reveal her sexual interests, but Jane does not show signs that she is a lesbian. However, in one scene, Jane is seen imitating the Castro Clone in her appearance. As seen in Figure 12 when Jane with Sabina and Elena are waiting for Rebecca who is negotiating to carry out their mission.



Figure 12. Jane wears a leather jacket
(00.58.25)

As it can be seen by Jane's appearance in this scene in the Figure 12. She is dressed in pants and a leather jacket for outerwear. This scene's usage of a leather jacket as apparel symbolizes Castro Clone culture. This indicates that the scene is in the fag drag category since Jane is wearing a leather jacket, which is one of the traits of the fag drag category. Castro Clone dressed in leather motorcycle, bomber, or athletic letterman jackets placed over tank undershirts and checkered work shirts, the classic attire of the heterosexual blue-collar man (Stines, 2017: 137). The fact that Elena is wearing a denim jacket and Sabina is also wearing a leather jacket add to the scene's reflection of Castro Clone culture.

Denaturalized Masculinity

Within the idea of denaturalized masculinity, a masculine female appearance akin to butch realness is considered masculine; that is, a huge, muscular physical form within a theatrical setting. Denaturalized masculinity is the appearance that women who resemble men and possess a manly level of masculinity utilize, it might happen when a woman performs a male theatrical role or an event (Halberstam, 1998: 253). Though butch realness emerges organically, the form of masculinity in this category is somewhat theatrically exaggerated. However, this category resembles the mentality of male mimicry when it comes to utilizing weapons without any prior instruction. Denaturalized masculinity changes clothing wearers, especially women who wear men's clothing, in carrying out certain actions (Amin & Handayani, 2023: 38).

Researchers searched for sequences in Charlie's Angels that featured aspects of denaturalized masculinity, but none of them were found based on the look of the character Jane. There are no historical artifacts in Jane's outfits or accessories when she appears in this movie. In contrast to the masculinity that is exhibited in male mimicry, denaturalized masculinity investigates alternate masculinities that are more theatrical than butch in real life. Jane doesn't wear theatrical clothes at all, if it is more of an antique article of clothing like armor. Jane wears modern clothing and accessories throughout the scene. In this movie, Jane also wields knives and firearms, both of which are modern weaponry. Because modern weapons do not resemble the swords and shields used in theatrical performances, they do not meet the conditions of the denaturalized masculinity (Ginting et al., 2022: 36).

In short, a woman must be able to look dramatic while wearing apparel and jewelry that can be considered outdated in order to fit into the category of denaturalized masculinity (Amin & Handayani, 2023: 37). In the movie, Jane character doesn't show this. Nonetheless, the setting of the Charlie's Angels (2019) movie does not have a defined time period. The story is set in the present, specifically the early 21st century, even though it isn't stated that way. This is shown by the way that, despite the fact that the plot is not set in a particular year, the technology, clothes, and other aspects of the movie represent the modern era. These elements undoubtedly indicate that Jane's appearance is in line with modern culture. Since the movie takes place in the present, that is, at the start of the twenty-first century, the category of denaturalized masculinity is not portrayed.

CONCLUSION

One may define masculinity as an ideal quality that is inborn in men and includes traits like strength, dominance, aggression, competitiveness, and reason. Charlie's Angels movie subverts gender stereotypes by showing masculinity in women. Through their physical characteristics, actions, and words, women are portrayed in this movie as strong, capable beings who are on equal with males. The way that Jane's character combines femininity and masculinity challenges the way that society defines gender roles. Jane shows her masculinity through her behavior and traits, while she shows her femininity through the physical attributes of her appearance.

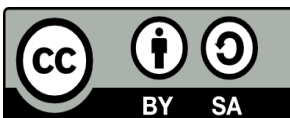
Based on the research conducted, it can be concluded that masculinity is not only produced by men but can also be produced by women. Masculinity is not something static or limited, but is the result of social and cultural constructions that continue to change over

time. Men do not have the sole authority to create it. Female masculinity shows that they are capable of expressing traits and behaviors that have traditionally been associated with men. This portrayal is consistent with Judith Halberstam's idea of female masculinity, which acknowledges that gender is performative and that people can adopt characteristics more commonly associated with the other sex.

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