

INSANIYAT

Journal of Islam and Humanities

Vol 2, Number 2, May 2018

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Published by Faculty of Adab and Humanities

Syarif Hidayatullah State Islamic University, Jakarta, Indonesia

Website : <http://journal.uinjkt.ac.id/index.php/insaniyat> | Email : journal.insaniyat@uinjkt.ac.id

e-ISSN : 2541-500x
P-ISSN : 2614-6010



INSANIYAT

Journal of Islam and Humanities

Vol. 2(2) May 2018



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INSANIYAT

Journal of Islam and Humanities


Received : April 25th, 2018Revised : May 28th, 2018Published Online : May 31st, 2018

Masculinity: Male Traits in 1930s Portrayed in *Public Enemies*

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Abstract

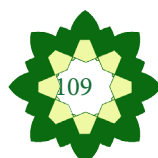
This article discusses the masculinity of John Dillinger as the main male character in *Public Enemies* Film (2009); directed by Michael Mann, and produced by Universal Pictures. This film is clearly described that men who appear strong, physically attractive, charming, and smart fall into the category of masculine. This study used descriptive qualitative method by using Janet Saltzman Chafetz's concept of masculinity in seven areas or forms such as the physical image, the function in life, the sexual aggressiveness, the emotion, the intelligence, the personality, and other personality characteristics. In the first part of analysis, the research reveals the characteristics of John Dillinger utilizing Edward Jones' Characterization theory, before assigning them to the seven areas or forms of Chafetz's concept of masculinity. The result shows that the main male character, John Dillinger adjusts his characteristics based on the person he interacts with. John Dillinger as the main male character in *Public Enemies* film defines his position as a man in the society in the 1930s. He plays and takes a dominant role as a leader for his gang members; his lover, Billie Frechette, by caring, protecting, and supporting them. On the other side, Dillinger is apathetic against the authority. He also takes pride in his reputation, and believes that he can achieve ambitions to be on top of the world.

Keywords : Masculinity, Characterization, Male Character.

How to cite : Merdeka, P., & Kumoro, K. A. (2018). Masculinity in 1930s Reflected in *Public Enemies* Film. *Insaniyat: Journal of Islam and Humanities*, 2(2), 109–129. <https://doi.org/10.15408/insaniyat.v2i2.7814>

A. Introduction

Masculinity is a set of attributes, behaviors, and roles that generally associated with boys and men. Masculinity is a gender characteristic that describes the traditional value of men's attitude or behavior that is accepted by the society. Joan Scott (1986), an American historian who contributes in gender and intellectual history, believes that gender studies are an analytical concept to explore society, power, and discourse. She believes that gender should be used in two ways: productive and produced. Rosida and Soraya (2017) stated that gender is having such a significant discussion particularly within their position and role in a certain society either for their femininity and masculinity. In addition, masculinity is



produced by society and culture, and reproduced in daily life.

According to Janet Saltzman Chafetz (1978), the general culture describes the masculinity of a man in seven forms or areas: the physical image, the function in life, the sexual aggressiveness, the emotion, the intelligence, the personality, and other personality characteristics concerning with ambitious, proud, egoistical, trustworthy, competitive, and adventurous. Kurniawan (2005) stated that masculinity is linked to patriarchy concept that considers men to be superior to women, which creates an image that masculinity aims to establish the identity of men. In medieval ages, masculinity is shown through chivalry. The code of chivalry requires them to honed and honor their values and duties, such as serving the lord, protecting the innocent, acting in the name of God, and serving their own lady and all ladies after him. In today's modern society, masculinity is often portrayed through films. Men who appear strong, physically attractive, charming, and smart fall into the category of masculine. The standard of masculinity in a man in today's society is various. A man who has no physical appearance of a masculine man but acts respectfully and loyally towards women, especially in a relationship, is still considered as masculine.

Men show masculinity traits in their lives, whether they are at home, at workplace, or in public places. Masculinity is not only shown in real life, but also in fictional works, such as novel and film. In the film *Public Enemies* (2009) by Michael Mann, masculinity is shown by the main character, John Dillinger. This film tells about the life of a notorious bank robber named John Dillinger. The film opens with Dillinger trying to break his gang members out of prison, and later followed by their action of robbing banks. Despite being a criminal, Dillinger does not look like one. He dresses in nice and formal clothing, drives an expensive car, and works with powerful people. He dines in expensive joints, knows courtesy, and knows how to dance. He is respected throughout East Chicago, where people who know him do not even dare to turn him in to the police. Dillinger is a simple man. When he sees something he likes, he will work to get it. When he sees Billie Frechette, he wants her in his life. Eventually, the crime that Dillinger and his gang commit has been escalating so fast that the authority decides to hunt them down. With Melvin Purvis, an FBI agent, as the leader, they make John Dillinger the first target on the list and nickname him 'Public Enemy Number One'. He is challenged to protect himself, his gang members, and his lover from the FBI.

What is notable from *Public Enemies* is how John Dillinger acts and reacts towards his environment. He knows his status as a criminal, yet he still acts calmly like an innocent. He treats his gang members like family, but still holds authoritative figure over them by giving commands. The way he acts in front of Billie Frechette is even more interesting. He dominates her into trusting him, but he truly provides safety and comfort for her that manipulates her into protecting him from the FBI.

As stated before, masculinity aims to establish the identity of men. It also refers to the social construction either symbolically or socially constructed (Woodward in Rosida and Molalita, 2016). In *Public Enemies* film, John Dillinger is a man who lives in early 20th century, a time when the roles of men and women are divided into two different functions. He is required to act and appear as acceptable as a male to the society, that is to function as a provider or a 'breadwinner' as opposed to women's function as 'homemaker'. Therefore, Dillinger's characteristics will be different compared to women's in order to follow his gender characteristic that is masculine. Since *Public Enemies* (2009) film takes setting in 1930s, Dillinger's masculinity is also affected by the change of American masculinity from

Victorian to Modern masculinity that occurs in 1918-1939. Tom Pendergast (1997) states that whereas Victorian masculinity values patriarchy and the character of a man, Modern masculinity leans more towards how men present themselves to be identified as 'masculine', which allows men to be expressive. To Modern masculinity, men who are proud to their sexuality, capable of being cooperative and expressive, and possess physical capability of a young male are considered masculine. Janet Saltzman Chafetz's concept of masculinity in seven areas can help determining in what way Dillinger's characteristics reflect masculinity, as the concept holds the values of both Victorian and Modern masculinity.

This research aims to analyze the masculinity of John Dillinger as the main male character in *Public Enemies* film with Janet Saltzman Chafetz's concept of masculinity that categorized how men show masculinity characteristics in seven areas of their lives such as the physical image, the function in life, the sexual aggressiveness, the emotion, the intelligence, the personality, and other personality characteristics. Based on the background and the focus of the study, the writer tries to identify the problem by the following question: How is the masculinity characteristics of John Dillinger portrayed in *Public Enemies* film?

A. Methods

The method used in this study is descriptive qualitative method by applying concept of masculinity from Janet Saltzman Chafetz in seven areas such as the physical image, the function in life, the sexual aggressiveness, the emotion, the intelligence, the personality, and other personality characteristics. This concept is used to analyze the text of the movie particularly to reveal John Dillinger masculinity in his era (1930s). This masculinity concept is often applied to analyze film, advertisement, novels, etc. in addition, Chafetz is a sociologist who concerns on social issues; one of it is gender issue. She raised the concept of masculinity in those seven areas. Before analyzing the masculinity, this paper would like to discuss about the characteristics of John Dillinger at first by using Edward H. Jones's theory of characterization.

B. Result and Discussion

Edward H. Jones (1968) states that there are two methods of characterization: dramatic characterization and analytic characterization. Dramatic characterization allows opinion to be formed based on a character, such as their action, their words, their environment, and what other characters think about them. On the other hand, analytic dramatization lets the writer comments on the characters by explaining their motives, appearance, and thoughts.

There are five ways to analyze characterization of a person. First is characterization through appearance. It deals with physical appearance, such as clothing, physical body, and tendency. Second is characterization through dialogue. It states the way the character projecting the speaking. It reveals their social and economic backgrounds, as well as their educational background (think and feel). Third is characterization through external action. It tries to project a character by the way they act in the plot. Fourth is characterization through internal action. It reveals a character by the way they feel and think about themselves, whether it is about their dream, fear, emotion, secret, or aspiration. Last is characterization through reaction of other characters. It projects other characters react towards a character. When it deals with a character it might be connected with gender matter.

Gender refers to a culturally based complex of norms, values, and behaviours that a particular culture assigns to one biological sex or another (Segal: 2003). Gender is not

sex. Sex is a part of a human body. Therefore, 'male' and 'female' are sex categories, while 'masculine' and 'feminine' are gender categories or gender roles. A female may have masculine traits, and a male may have feminine traits.

Masculinity itself is a set of attributes, behaviours, and roles that generally associated with boys and men. Masculinity is a part of gender characteristic, and it is often found in men, although women may have masculine traits too. According to Levant and Kopecky (1995), masculine norms are "avoidance of femininity, restricted emotions, sex disconnected from intimacy, pursuit of achievement and status, self-reliance, strength, and aggression, and homophobia."

Masculinity studies emerged in the 1980s in gender study. Joan Scott, an American historian who contributes in gender and intellectual history, believes that gender studies is an analytical concept to explore society, power, and discourse. She adds that gender should be used in two ways: productive and produced. Therefore, masculinity is a produced by society and culture, and reproduced in daily life.

In medieval ages, masculinity is shown through chivalry (Victorian masculinity). Meanwhile, in the early 20th century, masculinity is shown in family by having the father to be a 'breadwinner' and the mother 'homemaker'. Masculinity in America undergoes drastic changes between World War 1 and World War 2, which is 1918 to 1939. According to Tom Pendergast (1997), masculinity changes from Victorian masculinity that values character and patriarchy to Modern masculinity that values personality, youth, expressiveness, cooperativeness, and sexuality. Therefore, masculinity becomes to how men present themselves, not who they are.

Modern masculinity is often portrayed by physical appearance through films and photographs. Its standard changes in today's society.

Janet Saltzman Chafetz (37) states that Americans routinely employ a very telling term to refer to the sex which is not their own: "opposite", which conveys the common view that to be masculine means to be not feminine, and vice-versa. A research done in 1971 to 13 groups of students, five to six persons per group, by asking "What kind of words and phrases do you think *most Americans* use to characterize males compared to females, or 'masculinity' versus 'femininity'?" Based on their answers, Chafetz (38-39) states that there are seven areas in which masculinity and femininity are seen as different through their characters.

The first area is Physical. Men who appear attractive in physical appearance, have toned body, and athletic are considered as masculine. Strong-built body is seen as powerful. The masculine traits in this area are virile, athletic, strong, casually dressed, brave, and worryless about aging and appearance. Second is the Function of the man. This means how the man functions in his family. A man is required to provide his family with physical needs, such as income and food. The masculine trait in this area is providing. Third is Sexual Aggressive. Men are expected to make the first move in a relationship, meaning men pursue their love interest. However, men are not as affected as women when it comes to relationship. Masculinity is shown in their independence and freedom in choosing partner. The masculine traits in this area are sexually aggressive, sexually experienced, and accepting single status. Fourth is Emotion. Men hold back their emotion from public and manage to deal with it by him. Therefore, men are less affected by feeling and more capable of making logical and rational decision. Masculine is when a man is capable of suppress their feeling and emotion without affecting himself or everyone around him. The masculine traits in this area are unemotional

and stoic. Fifth is Intellectual or Intelligence. Since men are more capable of making rational decision, they are expected to find the solution to a problem through objective perspective with reason and logic, not emotion. This reflects how reliable a masculine man should be. The masculine traits in this area are logical, rational, objective, scientific, practical, mechanical, dogmatic, and active. Sixth is Interpersonal. Men usually adopt leadership quality, and shown as independent. Even in today's society, men are expected to be more dominant than women, of family and relationship. Masculinity is when a man is capable of making and maintaining the order in the aspect he leads. The masculine traits here are dominating, leading, discipline, independent, individualistic, free, and demanding. Seventh is Other Personal Characteristics. The characteristics in this area are aggressive, success oriented, ambitious, proud, egoistical, confident, trustworthy, decisive, competitive, and adventurous. Men who have one or more of these characteristics are considered masculine.

Since Chafetz's concept of masculinity was found in 1971, it displays the value of Modern masculinity. The Modern masculinity allows men to express their sexuality as seen in the sexual aggression area. Chafetz's concept also still holds some values of Victorian masculinity, such as the patriarchy in the function area, independence in interpersonal area, and self-control in emotion area.

Public Enemies (2009) is a film with the setting of 1930s, which is the time where masculinity undergoes a change from Victorian to Modern masculinity. It is safe to conclude that masculinity in 1930s has Modern masculinity values, but still possesses some values of Victorian masculinity. Therefore, Chafetz's concept of masculinity in seven areas can be used in this research.

The first part to analyze is the physical appearance of Dillinger seen from Jones theory, such as his clothes, body, and tendency, can project his characteristics. Throughout the film, Dillinger is commonly wearing a three-piece suit; a long-sleeved shirt, a vest, and a suit jacket. He also wears a hat and an overcoat. Aside from the three-piece suit, Dillinger also wears long-sleeved shirt, a tie, and a suit jacket in matching color as his trousers. According to *Men's Style Fashion* (2014), this type of clothing is popular in the early 20th century in America due to the rise of jazz trend. Many industries start to make clothing that appears slender, agile, and boyish. It shows that Dillinger is a man who follows fashion trend at the moment. He does so because he is capable of buying nice clothing, or he simply tries to dress like all men do to mingle with the commoners and reduce the risk of being recognized.

Dillinger is also seen wearing sunglasses or regular glasses several times in the film, and grows out his mustache. Dillinger is average built who is neither slim nor fat. He has muscle, but it is not prominent. He has smaller figure compared to his gang members. Instead, he has quite a handsome appearance with square jaw, prominent cheekbones, sharp nose, and brown eyes. For hair, he has short back and sides haircut with longer strands on top as style of many men in the film. This proves that Dillinger is man who follows fashion trend, and wants to blend with the society.

From Dillinger's appearance, it can be concluded that Dillinger is a fashionable man who is comfortable in hiding in the crowd. He knows how to disguise himself in accordance to the common men style, whether it is with or without glasses or sunglasses, and with or without facial hair. Although the physical body of Dillinger shows that he is not a muscular or a slender man, he is confident with his flaws, as he does not seem bothered by the scars he has on his face.

Seen from the dialogue, it cores how a character speaks, be in the accent, grammar, or catchphrase that can define his or her background and characteristics. In the film, Dillinger has a mixture of Indiana and Chicago accent, which could be because he is from Mooresville, Indiana, and spends most of his time in East Chicago. When he speaks, he occasionally changes the word “is not” or “are not” with “ain’t”. He shortens the words such “gonna”, “wanna”, and “gotta”.

(Dillinger and Billie talks on the phone after Dillinger escapes from Lake County Jail, Crown Point, Indiana)

Dillinger : I’m gonna come get you out of there and take care of you.

Billie : Baby, don’t come to Chicago!

Dillinger : Say you know it. Say it.

Billie : I know you will take care of me.

(01:07:15 – 01:07:59)

Dillinger shows from his words more than possessiveness or authority. He shows domination. In the relationship, Dillinger dominates over Billie through possessiveness by making her believe that he will always take care of her. Dillinger also shows domination through how he persuades Billie, which is more like a command than a request.

(Dillinger and Red have a conversation in Little Bohemia lodge after a heist with Baby Face Nelson. Red is just finished tending the gunshot wound on Dillinger’s upper left arm)

Dillinger : We gotta cut loose from Nelson.

Red : You gotta rest up a while.

Dillinger : No. No. If we don’t get out of here first thing in the morning, we’re gonna wind up dead.

Red : Only you’re gonna make it.

Dillinger : Goddamn it, don’t talk like that, Red.

Red : No, Johnny, I got a feeling that my time is up. And when your time is up, your time is up.

Dillinger : Red, look here. Tomorrow morning, Homer, you, and me will go to Reno, and everything will be fine.

(01:19:32 - 01:20:07)

From how Dillinger talks, it is revealed that his social and economic backgrounds are of low or middle class. He talks casually in front of anyone of any society class. He also shows that he is at least educated.

Dillinger acts as an authoritative figure to the gang members as the leader, and to Billie as a lover. When it comes to romance, Dillinger dominates Billie through possessiveness and stern statement, which manipulate her to trust him and rely on him. However, Dillinger’s domination is followed by sense of responsibility. He tries giving hope to whoever he leads, be it the gang members or Billie, by assuring them of a positive outcome. This shows that he

takes his role as a gang leader and a man seriously, therefore revealing that he is also loyal and caring.

The external action of a character can reflect his or her personality without being clouded by the appearance. In *Public Enemies* (2009) film, Dillinger is a bank robber and a criminal. His profession would display him as a cruel, cold-hearted, mean, and bad person. However, his actions in the film state more than that.

As the leader of a gang of bank robbers, Dillinger is the brain of the gang. He shows selflessness and willingness to protect his gang members. He decides which bank to rob, how they would rob it, and where would they go afterwards.

In the beginning of the film, Dillinger helps his gang members escape from Indiana State Penitentiary. The gang members swap clothes with the guards while Dillinger waits in the changing room with them. However, one of the guards refuses to remove his clothes. Dillinger's gang member, Ed Shouse, is provoked by the action, and proceeds to beat the guard up. While Dillinger tries to stop Shouse, another guard tries to take the gun out of another gang member named Homer Van Meter. Surprised, Homer pulls the trigger, and kills the guard. The gunshot alerts the tower guards, and sends Dillinger and his gang members running out of the penitentiary. Two of Dillinger's gang members are shot. One of them is Dillinger's best friend and mentor, Walter Dietrich.

(Dillinger pulls out a gun and points it towards Shouse)

Dillinger : Walter Dietrich's dead 'cause of you.

Shouse : The bastard guard wouldn't do what he was told, Johnny.

Dillinger : Homer?

Homer : Just let him have it, Johnny.

Dillinger : Pete?

Pete : It's up to you.

(Dillinger starts to hit Shouse with his gun. He then opens the car door, and shoves an unconscious Shouse out of the moving car)

(00:06:30 – 00:07:00)

The dialogue shows how Dillinger confronts a gang member who disobeys him. Dillinger asks for Homer and Pete's opinions before punishing Shouse by expelling him from the gang. The punishment may be severe, but Dillinger does it for a good reason. If one of Dillinger's gang members disobey him in the field, it could threaten the safety of the other members, and Dillinger himself. This shows that Dillinger is a capable leader who takes responsibility of his gang members.

Since Dillinger is the brain of the gang, it is not surprising that he demonstrates his intelligence. From the beginning of the film, it has been revealed that Dillinger helps his gang members escape from the penitentiary by smuggling guns into the thread boxes. The gang members use the guns to assault the guard, and bring them into the guard's changing room, where Dillinger is waiting. He is a tactical person. When he has a goal that he wants to fulfill, he thinks his plan thoroughly, and executes it confidently.

Dillinger also demonstrates his intelligence by escaping from Lake County Jail, Indiana. Every day, a janitor named Sam Cahoon comes into the holding block to clean up after the inmates. In one moment, Dillinger takes advantage of the situation by grabbing Cahoon, turns him over, and points a wooden gun at the nape of his neck. The sudden movement surprises Cahoon, and makes him believe that Dillinger is holding a real gun. Dillinger makes Cahoon call a guard to open the gate. He repeats the action with the guards until he reaches the warden office. Dillinger manages to fool the warden into opening the gun safe and stealing the sheriff's car in the garage. Before leaving the jail, Dillinger removes an ignition wire out of the other car to prevent the police from chasing him.

Dillinger has a protective nature towards women. Dillinger is giving out his coat to a shivering female hostage that he takes from the bus although he does not know her. Even, Dillinger and Billie are leaving the dinner-club together when he sees her shivering from the cold wind. Dillinger immediately puts his coat on Billie, and wraps his arms around her. Another moment, Dillinger comes to the Steuben Club to take Billie home. He grabs her coat, and helps her putting it on.

This action shows that whether it is Billie or a female hostage, Dillinger is protective towards women. He is willing to sacrifice his own comfort by giving his coat to them. As for Billie, the way Dillinger wraps his arms around her shows that he wants to keep her close to himself, which also shows his protectiveness over her. Like any straight men, Dillinger is attracted to women. When he sees Billie for the first time, he does not waste his time to be in a relationship with her.

(Dillinger approaches Billie's table. She is sitting with her friends, and turns around to see him)

Dillinger : I don't know why you gave that fellow the go-by, but, uh, I'm awful glad you did. What's your name?

Billie : Billie Frechette.

Dillinger : Can I buy you a drink?

Billie : Okay.

(00:23:01 – 00:23:41)

From the dialogue shows that Dillinger is a direct man who does not delay on getting what he wants. He does not refrain from looking at Billie in front of his friends, and he is not shy to make the first move to get into her circle. This action also shows that Dillinger does not play around, for when he wants Billie, he gets on his feet to talk to her.

From the external actions, it can be concluded that Dillinger is a selfless leader of his gang members as he is willing to participate in getting his gang members out of the penitentiary. He also shows capability to lead his members by treating disobedience assertively, but asks the other members before executing the punishment. While Dillinger pays attention to his gang members and Billie, he appears apathetic towards people he has no interest in, such as the police officers, the FBI agents, and the reporters.

Dillinger shows that he is knowledgeable in several areas. He knows how to clean guns, how to operate it, and how to fire it accurately. He is a tactical bank robber who knows how to split the work to his gang members to have a quick and efficient heist. Dillinger is

also tricky. He notices the weak points in a penitentiary, and uses the opportunity to escape carefully. Aside from tricky, Dillinger always thinks ahead, as shown how he sabotages the car engine so the police cannot chase after him.

Towards women, Dillinger is naturally protective and willing to sacrifice his comfort to tend to theirs. His simple action of giving his coat or helping Billie puts on her coat shows that he is willing to help or please women. When it comes to romantic life, Dillinger shows directness or aggressiveness as he is the one who approaches Billie first.

Aside from the external action, the internal action of a character can give an insight of how he or she thinks. Internal action concludes what the character thinks, dreams, fears, and aspires. The character's secret and emotion can also be seen through his or her internal action. In the film *Public Enemies* (2009), Dillinger shows his internal action in many ways.

(Dillinger and Billie sit next to each other watching a horse race)

Billie : Thank you for taking me on this trip.

Dillinger : You going somewhere, doll? Am I?

Billie : No.

Dillinger : Don't kid a kidder.

Billie : Then don't play me for a fool. We both know I end up back checking coats at the Steuben Club, oneway or the other.

Dillinger : What does that mean?

Billie : You don't think past today or tomorrow. And eventually, they will catch you or kill you, and I don't want to be there when that happens.

Dillinger : Who gave you a crystal ball?

Billie : I don't need one. Ask Homer.

Dillinger : Ask Homer what?

Billie : And his goddamn joke, "dead or dead".

Dillinger : You ain't going nowhere, you hear me? I'm gonna die an old man in your arms. We're too good for them. They ain't tough enough, smart enough, or fast enough. I hit any bank I want anytime. They got to be at every bank all the time. That's why we're on top of the world. Ain't nobody lay a glove on us, no. I ain't going nowhere, neither are you. What do you got to say about that?

(00:46:27 – 00:47:40)

The dialogue prove that Dillinger is an ambitious man. Despite being born in a low-class society, Dillinger strives to live a high-class life. He believes he is destined for better purpose, and that he is better than anyone despite being raised as a farm boy. From his sentence, "*I'm gonna die an old man in your arms*", shows that Dillinger visualizes that he will live a nice, long life with Billie, make a family with her, until eventually die in her embrace due to old age. This shows that Dillinger has two aspirations: to live in prosperity, and to live a long life with Billie.

Aside from that, whenever Dillinger is satisfied with himself, he will show a one-

sided smirk. This, however, is not how he usually smiles. He only does it whenever he accomplishes something that is almost impossible to achieve. Onetime when Dillinger is driving away in a stolen car from Lake County Jail, Indiana, with Youngblood and two hostages. They stop at a red light in an intersection where Dillinger spots federal officers on the side of the road and a police car stopping in the opposite direction. While waiting for the light to turn green, one of the federal officers glances towards Dillinger. Risky, as it seems to be, Dillinger decides to wait patiently. The traffic light finally turns to green, and Dillinger drives away with a smirk on his face as if satisfied for not being recognized. Again when Dillinger and what is left of his gang members are meeting with Baby Face Nelson's gang members in a theatre. While they are talking about joining their force, the screen suddenly shows the pictures of criminal fugitives, including John Dillinger. Suddenly, the lights turn on, and a voice from the speaker announces the audience to look around in case the fugitives are among them. Dillinger and his gang members decide to stay calm and do what other people do. Eventually, no one recognizes them. Dillinger, who is satisfied how well he blends with civilians, shows a smirk.

From the description, it can be concluded that Dillinger feels satisfied and smug whenever the civilians and police officers fail to recognize his presence in public. As stated in one of the dialogues before, Dillinger believes that he is better than the police officers, which is why he can always evade their capture. Therefore, Dillinger only does the one-sided smirk because what he believes about the police officers and civilians is true: they are not as smart as, as fast as, or as good as him.

As a human, Dillinger is bound to feel emotions that can trigger him to act. He cannot keep his composure all the time and ignore any emotions that he feels. As stated before, Dillinger is secretive to his personal emotion, and capable of sentimentality. However, he also feels responsible to people he leads, particularly Billie. When his responsibility is tested by having Billie taken away by the FBI, Dillinger displays rage and bares his anger completely.

Dillinger is capable of showing emotion in public. His action of pulling out the gun reveals how protective and responsible he feels towards Billie. His desire to shoot the FBI agent who pushes Billie leads him to risk his own safety. This is an action that is based on anger. Dillinger shows his emotion by crying because of the worry feeling as he watches Billie is being taken away. This is the first time he is seen crying in the film. He shows his emotions in public, as he cries while driving away, risking the pedestrians or other drivers that passing by him.

From the internal action, it can be concluded that Dillinger is an ambitious man who aspires to live a long life in prosperity with Billie. He believes that he is better than anyone, and feels satisfied or smug about it. When triggered by someone or something, Dillinger is capable of showing emotions in public, as seen in how he reacts to Billie being apprehended. His anger and sadness are mostly caused by his failure in protecting Billie, since he shows eagerness to protect and be responsible to her. This means for Dillinger, Billie is the most important person in his life.

Another part of analyzing a character is through reaction of other characters. When the other characters talk about a certain character, the audience can understand more about him or her through the eyes of other characters. In the film, Dillinger is often talked about by the FBI agents, the government, and the reporters. Dillinger also becomes a topic of national news, as his name comes up during FBI press conference and radio broadcast. During a press conference held by J. Edgar Hoover for Melvin Purvis, one of the reporters asks Purvis

regarding his mission of capturing John Dillinger.

Reporter : Yeah, but people say John Dillinger's a lot smarter and a lot tougher.

(00:19:57 – 00:20:00)

Broadcaster on Radio : While in Washington today, President Roosevelt said, "John Dillinger is making a mockery of the system of justice in this country."

(01:06:33 – 01:06:40)

Broadcaster on Radio : But Dillinger did aid law enforcement in one way. He's cited as the reason Congress is considering the first national crime bill, making criminal enterprise across state lines a federal offense.

(01:38:14 – 01:38:25)

From these three remarks, Dillinger and his reputation are widely known throughout the country. He is talked about by the general public, broadcasted on the national radio, commented by the President of the United States of America, and discussed by the Congress. These people agree that Dillinger is a smart and tough criminal, that his escape from the Lake County Jail shows it will take more than the usual system of justice of America to apprehend him. The Congress' discussion about Dillinger and the first national crime bill shows that Dillinger is clever and strategic for doing business with a crime organization that helps covering his track. It also shows that Dillinger plays an important role, as his arrest has become the priority of the nation.

(Dillinger and Red are sitting in the darkened theatre with the gang members of Baby Face Nelson, a fellow bank robber)

Dillinger : But I don't like Baby Face Nelson.

Tommy : You got Nelson all wrong, John. He thinks the world of you. Hell, the whole country thinks you're a goddamn hero.

(01:13:20 – 01:13:30)

From this dialogue, it can be concluded that Dillinger is seen as a role model by fellow criminals. He is respected and adored by another bank robber. The people of America sees Dillinger as a hero, possibly because of his modern and hedonistic lifestyle that they cannot afford, and he has skill in evading the police and FBI.

(A car is parked outside a pharmacy. Red is on the backseat with a bullet wound in his abdomen. Dillinger is tending Red's wound)

Red : You gotta let go, John.

Dillinger : Bullshit.

Red : And you gotta let Billie go too. I know you. You've never let nobody down. But this time, you gotta go on. You gotta let go. (Red closes his eyes and stops breathing)

(01:34:07 – 01:34:36)

From this dialogue, in the eyes of Red as Dillinger's gang member and best friend, Dillinger is a loyal person who always cares for everyone around him, particularly his gang

members and Billie. Dillinger always tries to support them without thinking about his own safety first.

(Billie is handcuffed in a chair. Her skirt is wet with her own urine, and her cheeks are bruised from being tortured by an FBI agent. She answers a question regarding John Dillinger)

Billie : You walked right past him (Dillinger) on State Street. You were too scared to look around. He was at the curb in that black Buick. You asked me how I got there, I told you I took a taxi, and you believed me? He dropped me off and was waiting for me. And you walked right past him. And when my Johnny finds out how you slapped around his girl, you know what happens to you, fat boy?

(01:46:30 – 01:47:11)

Dillinger plays an important role in Billie's life. His domination by constant reassuring over her makes her trust him. Billie does not know if Dillinger will rescue her from the FBI, or whether he cares or not about her safety. There is a possibility that Dillinger will leave her and not care about her defense to the FBI, yet Billie believes Dillinger will come to her aid. This concludes that in Billie's eyes, Dillinger is protective and loyal to her.

(Billie and an FBI agent named Charles Winstead sit across each other in an interrogation room)

Winstead : How you doing, Billie? I'm Special Agent Winstead.

Billie : If you've come here to ask me more damn questions... "Where's this one or that one?" –

Winstead : I didn't come here for you to tell me something. I came here to tell you something.

Billie : They say you're the man who shot him.

Winstead : That's right. One of them.

Billie : So why are you coming here to see me? To see the damage you've done?

Winstead : No. I came here because he asked me to. When he went down, he said something. I put my ear next to his mouth, and what I think he said was this. He said, "Tell Billie for me, 'bye-bye, Blackbird.'"

(02:08:53 – 02:10:14)

Noted from the dialogue, Dillinger is sentimental to Billie. He remembers their first song, and expresses his feeling to her in his last breath.

Based on the reaction of other characters, it can be seen that Dillinger is widely known throughout the country. The people of United States of America and President Roosevelt agree that he is a skilled criminal who is difficult to catch, and the Congress passes a bill in hope it can restrict Dillinger's movement across state.

As a bank robber, Dillinger is respected and seen as a role model by a fellow bank robber named Baby Face Nelson, who is also notorious for his crime. Dillinger is also considered as a hero by the people of America for his lifestyle and bravery in challenging the national system of justice.

As a leader, Dillinger shows loyalty and support to everyone that he leads. To his gang members and Billie, he always tries to ensure their well-being and safety, without thinking of himself first. Dillinger is a man who always supports his friends and lover in their time of need, believing that they will do the same to him. To Billie, Dillinger is a protective and possessive man who does not want anything bad happens to her. Therefore, Billie believes that Dillinger will be enraged if someone hurts her. On the other hand, Dillinger is as exact as what Billie believes him to be. He is sentimental to Billie, as she is the one he thinks about in his last breath.

From the Characterization, it can be concluded that as a male main character, John Dillinger possesses numerous characteristics that define his position as a man in the society, a leader for his gang members, a lover to Billie, and a criminal to the FBI and the police. Dillinger is fashionable in the way he dresses, confident in how he brings himself, and blending with the common people. When it comes to accessories, he likes practical ones. As a person, he is capable of sentimentality, but chooses to be secretive about his personal emotion. Despite being a criminal, Dillinger still shows respect to women, especially to Billie. However, his role as a man and as a gang leader make him to be dominating, possessive, assertive, and protective, especially to his gang members and Billie. Dillinger is also loyal, caring, and selfless, as he always prioritizes and supports his friends and lover first before him.

Although Dillinger is notorious for his crime, he is apathetic to publicity and to the authority. Meanwhile, as a gang leader, Dillinger is proved to be tactical, tricky, and cautious in planning and executing the plan. He is also ambitious, as he dreams of living a long and prosper life with Billie. His belief in himself leads him to be arrogant, yet he is respected by his gang members and other bank robbers for the same reason.

After analyzing the character of Dillinger, in the next part it will be discussed about the masculinity part of Dillinger. As stated in the previous chapter, gender is a complex of norms and behaviors that are agreed by a culture and assigned to a certain sex with an expectation that it will follow a certain gender identity or category. The gender categories are 'masculine' and 'feminine', which the former is assigned to male, and the latter is assigned to female.

Masculinity is a set of behaviors associated with male and found in men. Janet Saltzman Chafetz said there are traits and characteristics that define a man as masculine, which are the opposite of the women's. Based on Chafetz' concept of masculinity, there are seven forms (areas) that determine the masculinity of a man. In this research, the characterization of John Dillinger helps revealing his characteristics as seen in the film. His characterization also helps defining his masculine traits and dividing them into the seven forms of masculinity, which would explain how his masculinity characteristics aligned with Chafetz' concept of masculinity.

1. Physical

The physical area of Chafetz's concept of masculinity refers to the physical image of men. Men with muscular bodies are considered as strong, athletic, and energetic. They are also seen as powerful and brave. In *Public Enemies* (2009), Dillinger is never seen without his clothes. Therefore, his clothed appearance and action are used to define his physical area of masculinity.

The closest Dillinger is seen with less clothes is when he only wears an undershirt that only covers his torso. His upper arms, chest, and stomach muscles are not toned, but

also not flabby. His height is considered small compared to his gang members. Although he has an average body, his smaller stature does not hinder him from making quick movement. His profession as a bank robber requires him to act swiftly and efficiently, which is shown by dragging the hostages around, jumping over an obstacle, or by running away from the police. He manages to accomplish these actions without any difficulty, which proves that he is energetic and athletic.

Based on the outfit, Dillinger is a fashionable man. He follows the trending outfit for men. Dillinger has various different outfits throughout the film, but mostly he wears a three-piece suit, which are commonly worn by businessmen. Dillinger even wears accessories such as hat, sunglasses, tie, and wristwatch. His haircut is a short back and sides hairstyle, which is a common men hairstyle at that time. Dillinger always dresses sharply, which is unfortunate, because according to Chafetz, one of the traits of the Physical area of masculinity is 'casually dressed'. However, Dillinger's three-piece suit implements power and stability, as he looks like a man with a steady job. Therefore, dressing neatly has added a strong effect on Dillinger's physical image.

Despite having a good sense in fashion, Dillinger does not worry about his flaws. He has two scars on his face, which are prominent and easy to see, yet Dillinger does not seem affected by them. This characteristic of Dillinger aligns with Chafetz's masculine traits in Physical area, which is 'worryless about aging and appearance'.

2. Function of the Man

The function of the man in Chafetz's concept of masculinity refers to the contribution of a man to his family or environment. Men who can provide for their family are considered as masculine. In *Public Enemies* (2009), John Dillinger's family never appears on screen, and he rarely mentions them. Therefore, Dillinger's gang members and Billie are used as replacements for his family.

As a gang leader, Dillinger is required to be the role model for his members. Dillinger's tasks are planning the robbery, assigning task to his members, deciding which bank to rob and where they will go afterwards, and being the inspiration for his members. He pays Chicago Outfit, a crime organization, to hide himself and his gang members from the police. From that, Dillinger manages to provide safety and comfort for his gang members in form of penthouse, women, and entry for elite restaurants and clubs. To help planning the next robbery, Dillinger earns a benefit for his gang in the form of purchasing guns and cars from the syndicate. He also earns the right to use the syndicate's lawyer to defend him and his gang in court. This proves that Dillinger functions as a responsible gang leader, as he provides everything that his gang members need.

As a lover, Dillinger's priority is to ensure Billie's well-being. Before meeting Dillinger, Billie works as a coat checker in Steuben Club, a job that requires her to service people. Dillinger stops her from working at the club, and brings her with him wherever he goes with his gang members, which means Dillinger has to provide her with a place to stay, food to eat, and clothes to wear. This proves that as a lover, Dillinger provides Billie with everything she requires, and gives her the affection and attention that she deserves.

3. Sexual Aggressive

The sexual aggressive area according to Chafetz's concept of masculinity in seven areas refers to men pursuing their love interest and accepting their single status at the same

time. Masculinity is shown when men embrace their freedom to choose partner, thus they are expected to be more aggressive and have more sexual experience than women. John Dillinger shows sexual aggressiveness to Billie in *Public Enemies* (2009).

Dillinger first sees Billie when he is sitting in a table with his gang members, and having a meeting with another bank robber names Alvin Karpis. Dillinger divides his attention between Karpis and Billie, an action that is unprofessional to do in a meeting. When Karpis and Dillinger's gang members finally leave the table, Dillinger immediately heads towards Billie's table where he admits he has been looking at Billie. Dillinger is the first to ask for her name, and he even asks if he can buy her a drink. This action proves that Dillinger is capable of pursuing his love interest and being the first to interact with her.

However, Dillinger goes as far as visiting Billie at her workplace where he promises her that he will never leave her, which shows how hasty and desperate he is to be in a relationship with Billie. In Chafetz's concept of masculinity, one of the traits of sexual aggressive area is 'accepting single status'. By chasing after Billie, Dillinger shows two opposite traits. Either he is sexually aggressive enough to use his independence and freedom to choose Billie as his partner, or he does not accept his single status. Fortunately, Billie is not the first woman that Dillinger has met. The first woman is Viola Norris. She helps preparing change of clothes, food, and temporary shelter for Dillinger and his gang members after their escape from Indiana State Penitentiary.

(Viola grabs Dillinger's arms, stopping him from walking to his car)

Viola : Take me with you, mister.

Dillinger : I can't, darling, I'm sorry.

(00:08:03 – 00:08:07)

The reason why he refuses her either because he does not know her too much, or because he has no interest in her. The nickname is used either because he likes to call women like that, or because he tries to soften his words. Another woman is Carol Slayman. Just after Dillinger and his gang members arrive at the safehouse that is owned and prepared by Chicago Outfit, Carol immediately runs to Dillinger, and they share a kiss. Dillinger also calls her with an affectionate nickname, 'doll'. As stated before, Dillinger has a tendency to call women with endearing terms, mostly 'doll', to associate them with porcelain dolls. Dillinger's interaction with Carol only appears briefly with a short exchange of words. This means that Dillinger's attraction to Carol is only temporary, leaning more towards friendly than romantically. Others woman that he ever had affair are Anna Sage and Polly Hamilton.

Those four women are associated with Dillinger. Three of them are called with endearing terms by him. Dillinger's encounter with these women proves that he is at least experienced in talking to women. He dares to kiss them, one on the lips, and the other one on the cheek, despite the fact that they are not in a relationship with him. Therefore, this nullifies the speculation that Dillinger approaches Billie because he cannot withstand his single status. Dillinger has the freedom and capability to approach any women that he wants, and he chooses to show genuine interest and affection to Billie.

4. Emotion

The emotion area according to Chafetz's concept of masculinity in seven areas refers to how men contain their emotions. Men shows masculinity by holding themselves from

expressing their feelings, therefore allowing them to make rational and logical decisions without being clouded by emotion. As a male character, Dillinger is expected to do this.

Early in the film, Dillinger's mentor, Walter Dietrich, dies of a fatal shot to the back by one of the penitentiary guards. Dillinger blames his gang member, Ed Shouse, for Walter's death, because Shouse's disobedience to Dillinger has caused the penitentiary guards to be alerted of their plan of escape. Although enraged and willing to discharge Shouse from the gang, Dillinger can still calm himself and ask his other gang members for their opinions before making a decision. Dillinger's decision of discharging Shouse from the gang is based on the possibility that Shouse might disobey him again on the field, and Dillinger does not want to risk the safety of his gang members.

Dillinger also shows his ability to suppress emotion when most of his gang members have been arrested by the police. He is left with Red and Homer, and has to cooperate with Baby Face Nelson's gang after being promised a successful heist with a lot of money. The heist does not go as planned, as Dillinger gets shot, and the money is not as much as promised. Although he has the right to be upset, Dillinger tries to contain his anger and plans ahead with Red. However, Red is pessimistic about his own future, stating that he might not be alive tomorrow. Dillinger can burst out on Red, but instead he stays positive and tries to calm Red down.

In facing loss, Dillinger has two sides. The first one is the quiet mourning, as Dillinger does not cry or express his grief when he watches his friends die. When he sees Walter dies, Dillinger averts his anger to Shouse's disobedience. When he sees Red dies, Dillinger only sighs as if he is accepting the fact that he loses a best friend. The second side is different, as Dillinger shows more emotion than just a stoic face.

When Billie is captured by the FBI, Dillinger watches her being pushed to the car. He is furious by how the FBI agents treat her that he gets out of his car with a gun in his hand, ready to shoot through the FBI agents to get Billie back. However, he realizes his effort is not enough, so he returns to his car and drives away. He finally accepts his loss of Billie by crying.

From these proofs, it is seen that Dillinger's reaction to his gang members and to Billie is different. He keeps a cold façade in front of his gang members, while he bares his emotion when it comes to Billie. To his gang members or friends, Dillinger suppresses or averts his emotions to avoid compromising his role as a gang leader. Whether he is in grief or rage, Dillinger still manages to make a rational and positive decision. On the other hand, to Billie, Dillinger expresses his emotion. He is affected when Billie is captured by expressing his rage and sadness in public. He also has told her that he loves her, and he shows sentimentality towards her by keeping her picture in his pocket watch and thinking about her on his last breath.

This difference in Dillinger's Emotion area shows that when working, Dillinger is capable of pushing any personal thought and emotion aside to maintain his role as a gang leader. But outside his profession as a bank robber, Dillinger still has a heart to Billie, as he does not hide anything from her. This means Dillinger's masculine area of Emotion is different depends on whom he interacts with.

5. Intelligence

The intelligence area, according to Chafetz, refers to the way men think of a solution

to a problem. Men are expected to be logical and objective in order to solve a problem without being clouded by emotion. They are also expected to have knowledge in certain areas to help determining the solution. As stated before in Characterization, Dillinger shows his intelligence in several ways.

Since Dillinger is the gang leader, one of his responsibilities is planning. He is a cunning or tricky person who always calculates the possibility of a plan to work. When Dillinger plans the escape of his gang members from the penitentiary, he knows the thread boxes in the penitentiary are not suspicious, so he smuggles guns in them. Similar to how he escapes from Lake County Jail, Dillinger observes the routine and the weak spots. He carves a wooden gun and uses it to threaten the janitor and the guards, and he does so with confidence and quick movements so they do not have time to doubt him.

When robbing a bank, Dillinger shows that he is a tactical and logical planner. Dillinger divides his gang members into four units, which are the getaway driver, the lookout, the lobby man, and the vault man. Each unit has its own task, but all units have to perform their tasks swiftly for a successful heist. After taking the money, Dillinger and his gang members take two to four hostages with them to shield them from the police. Then they get into the car and drive away, only stopping to drop off the hostages safely. Dillinger applies this method of robbery because it is practical, efficient, and it has low risk for civilian casualty.

In his daily life, Dillinger is required to bring guns for both offense and defense. He does not only utilize guns, he also maintains them. He knows how to dismantle a gun and put it back together again, and he cleans them before committing a robbery. Not only does he know about guns, he also shows his knowledge in automobile when he removes the ignition wire out of a police car before escaping Lake County Jail. This shows that Dillinger's knowledge in guns and cars allows him to have proper preparation before executing a plan.

From the proofs above, it can be seen that Dillinger shows his intelligence by having a tactical way of thinking, and by having knowledge in guns and cars. This proves that Dillinger's role as the gang leader is not only because he is the first to start the gang, but also because of his capability to plan and prepare the required objects for robbery.

6. Interpersonal

The interpersonal area according to Chafetz refers to the personality of the men. Masculinity is shown when men have certain characteristics or traits, such as dominating, discipline, independent, individualistic, and demanding. These traits reflect the men's capability to establish order in the environment that they lead. John Dillinger's role as a gang leader and lover requires him to possess these traits, since he has to maintain order among his gang members, and ensures Billie to be loyal.

In the beginning of the film, when Dillinger discharges Shouse from the gang for causing the death of Walter Dietrich, Dillinger shows his role as a leader. He establishes discipline without compromise. The punishment he gives to Shouse acts as a reminder to the other gang members to always obey him.

To Billie, Dillinger expresses his domination in many ways. One of them is when he comes to Billie's workplace and demands her to promise him not to run away, despite only meeting her once. Billie has the right to refuse him, but Dillinger insists her to come with him. His promises to take care of her and how he responds to her worries of their future show that Dillinger wants Billie to believe in him, and at the same time he does not acknowledge

her thoughts or feelings. He shrugs off her thoughts many times in the film, and constantly declares that she is with him.

Dillinger is not always backed up by his gang members and Billie. When all of his gang members have been killed by the police or FBI, and Billie is in the custody of the FBI, Dillinger prepares a getaway plan. He plans a train robbery with Alvin Karpis' gang, and intends to leave the country afterwards. This shows that although alone, he is capable of working on his own, which reflects independence.

The Interpersonal area of Dillinger proves that he shows domination, discipline, and independence. Whether it is as a gang leader or a lover, Dillinger establishes control over both his gang and Billie. To Billie, Dillinger brings domination in form of assertiveness and possessiveness over her. Dillinger also shows a sign of overprotectiveness when he sees her being handcuffed and pushed to the car by an FBI agent, and Dillinger expresses it by pulling his gun out and approaching the mass of FBI agents. Dillinger's domination seems to have taken an effect on Billie, as she lies to the FBI interrogator about Dillinger's whereabouts, and lets herself being tortured. She also dares to threaten the interrogator, believing that Dillinger will not like what the interrogator has done to her.

7. Other Personal Characteristics

Aside from the characteristics mentioned in six areas above, there are other characteristics that are considered masculine. These other characteristics in this area support the traits of the other six areas, which mean these characteristics, are similar or related to the traits that have been stated before.

In *Public Enemies* (2009), John Dillinger shows his other personal characteristics. As stated before, Dillinger occasionally dresses the way other men do in order to blend with them. He is not shy to grow mustaches or to wear accessories as a disguise. In public, despite being a wanted man, he carries himself confidently. He also does not care about his facial scars or his height, which proves that he is confident with himself.

However, Dillinger is not only confident, he is overconfident. In the Characterization, it has been mentioned that Dillinger believes he is better than anyone else, and that he can rob any banks he wants, or goes wherever he wants. He has the tendency to smile on one side of his face whenever he is proud with himself, as if he is happy that his assumption of everyone else is right, that they are not as good as him. Dillinger has an air of arrogance around him.

Before executing a plan, a robbery or an escape, Dillinger prepares everything meticulously. He plans carefully, prepares the requirements, and executes the plan as smoothly as he can. His plans, the robbery or the escape plan, have simple goals. Dillinger is a man whose objective is to reach success; also he is capable of making decision of how and when the plans are executed.

Dillinger also shows ambition in the film. As stated in Characterization, Dillinger has two aspirations: to live in prosperity, and to live a long life with Billie. These aspirations are Dillinger's ambitions. His background as a part of the low-class society only motivates him to earn the privileges of the high-class society, although his way of earning it is through robbery. His second aspiration is about Billie. Dillinger does not allow Billie to worry about their future, instead he constantly assures her that they will grow old together, which implements the idea that he will marry her, and have a family with her. These aspirations

are not the only ones to prove Dillinger's ambition. Red's opinion about Dillinger, that Dillinger never lets anyone down, also shows that Dillinger is a man who chase after his goal. Therefore, Dillinger is both an ambitious and adventurous man.

The other personal characteristics area of John Dillinger shows that Dillinger possesses other characteristics that are related to his other masculinity areas. He shows confidence, arrogance, pride, decisiveness, ambition, and eagerness to adventure. There is actually more of his other characteristics to mention, but they are similar to his characteristics that have been mentioned in the other six areas above.

From the Masculinity, John Dillinger possesses masculinity characteristics or traits that are aligned with Chafetz's concept of masculinity. From his physical area, Dillinger has the strength, energy, and athleticism, but the way he dresses does not align with Chafetz's concept. While Chafetz states that one of the traits in the physical area is 'casually dressed', Dillinger dresses sharply and neatly. However, Dillinger's choice of outfit reflects power and stability, therefore it is acceptable and considered aligned to Chafetz's concept of masculinity's physical area.

From Dillinger's function area, he proves to be an excellent provider for his gang members and Billie. He understands what his gang members need, and he does business with the Chicago Outfit to help providing his gang's needs. To Billie, Dillinger treats her differently than he treats his gang members. He provides whatever it is that she physically needs, and at the same time he also fulfills her emotional needs by giving her affection and attention.

Dillinger's sexual aggressive area shows that he is an experienced man, whether in sexual or nonsexual term. When it comes to approaching a woman of his choice, Billie, Dillinger initiates the first interaction. He also knows how to utilize his freedom as a man by choosing Billie among other women.

Regarding Dillinger's emotion area, he shows his emotions differently in front of different people. To his gang members, Dillinger keeps professional manners and keeps his feelings privately. To Billie, Dillinger bares his emotion and does not restrain himself from expressing his feelings. This is slightly unaligned to Chafetz's concept of masculinity's emotion area. According to Chafetz, men's emotional traits are 'unemotional' and 'stoic' with no stipulation over whom they interact with. Dillinger has different emotional sides, and although the way he contains his emotion in front of his gang members aligns with Chafetz's concept, the way he expresses his emotion to Billie does not align with Chafetz's concept.

Dillinger's intelligence area is better than the emotional, as he aligns with Chafetz's concept. Dillinger shows capability of thinking tactically and logically. His robbery and escape plans have proven to be successful. He possesses the knowledge of firearms and cars, which proves to be useful in his line of work as a bank robber.

The interpersonal area of Dillinger also aligns with Chafetz's concept. To his gang members and Billie, Dillinger shows domination in form of assertiveness, possessiveness, and over protectiveness. He establishes discipline in his gang by punishing a disobedience member. Without his gang members and Billie, Dillinger shows independence by being capable of planning ahead on his own.

Dillinger's other personal characteristics support his masculine characteristics that

have been mentioned beforehand. Dillinger shows confidence and arrogance, which leads to pride when he is satisfied with the result, believing that he is better than anyone else. As a gang leader, Dillinger has to lead his gang members by guiding them in executing a plan. This means Dillinger is decisive, as he knows the right moment to execute the plan perfectly. Dillinger's goal in bank robbing, other than to earn a lot of money, is also to live in prosperity. His intention of keeping Billie with him is not only based on sexual interest, but also because he wants to build a life with her. These two are Dillinger's ambitions. His eagerness to fulfill his ambitions proves that he is an adventurous man who is willing to work hard.

In brief, the physical area of Dillinger is still highly influenced by the Victorian masculinity, in which dressing neatly expresses diligence and the standard of the man. The emotion area, however, is more likely to be influenced by the Modern masculinity, as it allows men to be more expressive. The reason why the emotion area does not align with Chafetz's concept is because Chafetz's emotion area holds Victorian masculinity value that is self-control, which means men should control themselves by not showing emotions in public. The Victorian masculinity and Modern masculinity in *Public Enemies* (2009) film, which are presented by Chafetz's concept, are the result of the setting of the film, which is in 1930s, during the transformation of American masculinity concept from Victorian to Modern.

C. Conclusion

Based on the explanation above, it can be concluded that John Dillinger as the main male character in *Public Enemies* film defines his position as a man in the society in the 1930s. He plays and takes a dominant role as a leader for his gang members, a lover to his girlfriend; Billie Frechette by caring, protecting, and supporting them. On the other side, Dillinger is apathetic against the authority. He also takes pride in his reputation, and believes that he can achieve ambitions to be on top of the world. Moreover, the characteristics or traits of Dillinger are mostly aligned with Chafetz's concept of masculinity in seven areas or forms such as the physical image, the function in life, the sexual aggressiveness, the emotion, the intelligence, the personality, and other personality characteristics.

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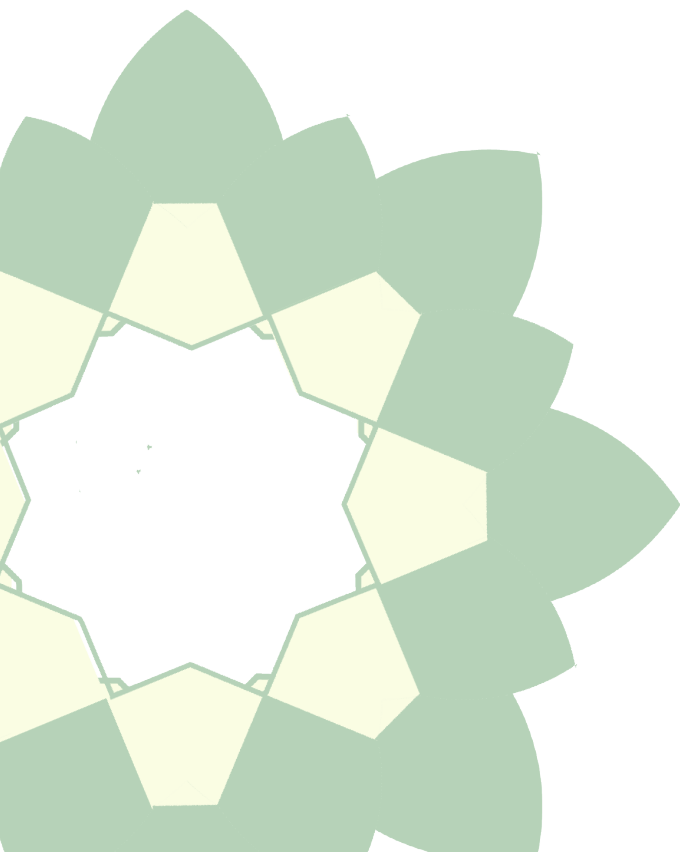
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