

The Portrayal of Megan's Movement from Female Masculinity to Feminine in *the Barely Lethal*

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ABSTRACT

This research describes how female masculinity portrayed Megan as the main character in the Barely Lethal movie, and then shows how Megan can change her personality from female masculine to feminine. This study uses a qualitative method with a descriptive approach by applying Judith Halberstam's theory of female masculinity as the main topic of this research. The research found that the appearance, gestures, dialogue, and culture in the data analyzed related to the concept of female masculinity. The results show that Megan is revealed to follow the concept of female masculinity, which consists of butch realness, femme pretender, male mimicry, fag drag, and naturalized masculinity. Megan is not only the protagonist, the character that dominates masculinity, but she is also the strong female, the fighter, the offensive, and also has strength that shows Megan's masculinity. Interestingly, the research also found that, as time goes by, Megan tries to change her traits from masculine to feminine, which can be seen when she likes the opposite sex, makes friends with the same sex and age friends in school, and reads mean girl book, which is typical reading for teenage girls in her environment. These portrayals conclude that someone's trait can be gradually interchangeable when triggered by outside or within themselves.

Kata kunci:
Female masculinity,
identitas, remaja,
the barely lethal

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan bagaimana maskulinitas perempuan digambarkan melalui tokoh utama Megan dalam film *Barely Lethal*. Selain itu, penelitian ini juga akan menunjukkan bagaimana Megan dapat mengubah kepribadiannya dari maskulin menjadi feminin. Penelitian ini menggunakan metode kualitatif dengan menerapkan teori maskulinitas perempuan oleh Judith Halberstam sebagai topik utama penelitian ini. Hasil penelitian ini menunjukkan bahwa penampilan, gerak tubuh, dialog, dan budaya dalam data yang dianalisis terkait dengan konsep maskulinitas perempuan. Lebih lanjut, Megan sebagai tokoh utama perempuan menampilkan konsep-konsep maskulinitas perempuan yang terdiri dari *butch realness*, *femme pretender*, *male mimicry*, *fag drag*, dan *naturalized masculinity*. Megan digambarkan memiliki sosok perempuan yang kuat, berijwa petarung, ofensif, dan juga memiliki power yang mempertegas karakter maskulinitas perempuannya. Menariknya, penelitian ini juga menemukan bahwa seiring berjalannya waktu, Megan mencoba mengubah karakter maskulinnya menjadi feminine. Hal ini terlihat ketika dia mulai menyukai lawan jenis, berteman dengan remaja perempuan seusianya di sekolah, serta mulai gemar membaca buku *Mean Girl* yang merupakan bacaan khas anak remaja perempuan di lingkungannya. Dari temuan-temuan di atas, dapat disimpulkan bahwa sifat seseorang, baik maskulin maupun feminine, seiring waktu dapat berubah ketika dipicu oleh faktor dari luar maupun dari dalam diri mereka sendiri.

ملخص

الكلمات الرئيسية:
الذكورة المؤنثة، هوية،
المرحلة المراهقة،
lahtel ylerab eht

يهدف البحث إلى بيان كيف يتم تصوير ذكورية الأنثى من خلال الشخصية الرئيسية «ميجان» في فيلم «قاتل بالكاد» (*Barely Lethal*)، كما أنه يظهر إمكانية تحول شخصيتها من الرجولة إلى الأنوثة. وتقوم الدراسة على المنهج النوعي بالاعتماد على نظرية الذكورة المؤنثة (*Female Masculinity*) للأكاديمية جوديث هالبرستام (*Judith Halberstam*) بصفتها موضوعاً رئيسياً للبحث. وتشير النتائج إلى أن الشكل الخارجي وحركة الجسم والحوار والثقافة في البيانات التي تم تحليلها مرتبطة تماماً بمفهوم الذكورة المؤنثة. علاوة على ذلك فإن الشخصية الرئيسية تعرض مفاهيم ذكورية الأنثى التي تتكون من واقع الهوية الذكورية (*butch realness*) والتظاهر الأنثوي (*femme pretender*) وتقليد الذكور (*male mimicry*) وسحب الطفلي (*fag drag*) والذكورة المتجنس (*naturalized masculinity*) مستدلاً بشخصية «ميجان» التي توصف بأنها تتمتع بأنوثية قوية وروح مقاتلة والعدوانية ولديها أيضاً قوة تؤكد على الذكورية الأنثوية. ومن المثير أن البحث أيضاً يكشف محاولتها لتغيير خصائصها الذكورية لتصبح أنثوية مع مرور الوقت، ويمكن ملاحظة ذلك عندما تبدأ في الإعجاب بالجنس الآخر وإقامة الصداقات مع فتيات في سنها في المدرسة وقراءة كتاب *Mean Girl* الذي أصبح قراءة شائعة بين فتيات المراهقة في بيئتها المحيطة، ويمكن استخلاص النتائج إلى أن شخصية المرء، ذكورا كان أم إناثا، قابلة للتغيير بمرور الوقت عندما تدفعها عوامل خارجية وداخلية.

Introduction

The manliness has received much consideration from scholarly and chronicled researchers within the late 1980s and early 1990s. Be that as it may, the intrigued most thinks about is centred on manliness performed by men. In her book *Female Masculinity*, Halberstam expressed that researchers have appeared fascinated by masculinity without men (Judith Halberstam, 1998a, p. 13). However, she is famous in her book that masculinity does not have a put in men. Masculinity doesn't always belong to men and it does not discuss male heterosexuality. What we call masculinity has got to been made by female masculinity, sex freaks, and, as often as possible, lesbians (Jack Halberstam, 1998, p. 241).

Masculinity has a decisive effect on many or most aspects of culture. It can also be an identity that has an essential role in society. In community groups, femininity is seen as inferior to masculinity in physicality and energy, but a masculine can refute this. The feminine identity physically has a physical appearance like a woman. Still, some have body gestures that have muscles. Apart from that, all this masculine-feminine is different from another feminine. It can be distinguished from feminine in general from some gestures and physical forms, but this masculine-feminine does not escape its essential characteristics. Woman as discussed in this study shows the power like men but her gestures do not appear to have prominent muscles like men. This portrayal that attached in woman character is considered as a masculine identity.

In other words, the female does not continuously relate to the woman, and manly isn't constantly alluding to a man. Masculine characteristics can be claimed by a woman and not only created by a man. Masculinity is part of the gender trait, and although women can have masculine qualities, it is often found in men (Merdeka & Kumoro, 2018). The portrayal of masculinity and femininity is not based on sex but made by society. According to Pita Merdeka, masculinity is a gender trait that describes the traditional value of socially accepted male attitudes or behaviour (Merdeka & Kumoro, 2018).

Parvathi, in her report, noted that female masculinity could be a wonder in which a female does manly performatives. In this case, characteristics attributed to masculine, such as control, forcefulness, and masculinity, are transposed in a female body. She also accepts that masculinity is always related to power which may be a quality that's fundamentally associated with a perfect manly characteristic (Parvathi, 2017, p. 44). Many things that make masculinity in women are formed such as stigma that is built in the environment or stereotypes that women are seen as low because they are considered weak and only as sex slaves as (Rosida & Rejeki, 2017). in line with what was said earlier that masculinity is seen as having more power than women who are only looked down upon, as in an article with the theme of *toxic masculinity* by Ida Rosida et al, in the article it is explained that masculinity is seen as having very high value and women are seen only as satisfying male sexual desires (Rosida et al., 2022) powerful, dominant, aggressive, and others, in some circumstances, will be considered as toxic masculinity. This article aims to explore how masculinity traits and toxic masculinity are presented in a short film directed by Michael Rohrbaugh entitled *American Male* (2016). Therefore women's masculinity is to strengthen the value of women for self-defence and not to be looked down upon.

The previous research by Tribhuvan University entitled *Female Masculinity in Patty Jenkins Wonder Woman*. It analyses how female Characters like Diana come strong with masculine traits and establish themselves as wonder women in men's world. Furthermore, it shows Diana's journey from Themyscira to the real world for the first time. It also examines how her journey is vital in shaping her into a Wonder Woman from a mere princess. It

unfolds how Diana, a woman, holds tremendous responsibility for saving humankind from war and evil. She is rebellious. She is powerful, bold, independent, and determined; that is why she holds the central position on the battlefield among thousands of men. The cinematography, which consists of sound, camera, angle, light, setting, dialogue, and others, highlights Diana's adventure, bravery, and boldness. It justifies the subject matter of female Masculinity.

Retno Sulistia, in 2016, she talks about "*Female Masculinity Of Fa Mulan And Its Impact Towards Her Relationship With Male Characters In Disney Movie Mulan.*" This study aims at uncovering the female masculinity or male character reflected within the character of Fa Mulan as delineated within the Disney Motion picture *Mulan* and how is the masculinity of her impacts her thought of the relationship with the inverse sexual orientation. This literary consideration utilizes the concept of manliness and female manliness, the concept of sex parts, and those used speculations to analyze Fa Mulan's manliness and its impact on her relationship with male characters. Most information about this considers taken from the Disney Motion picture *Mulan* within the frame of captured scenes that speak to the issues of the feel. Based on the analysis, this think uncovers that: Fa Mulan has a more manly character than female. She nearly has the complete masculine characteristic in sex generalizations. Moreover, her masculinity impacts her thought on her relationship with her inverse sex.

This research is made up of a crucial problem in this film and deserves to be discussed, namely regarding the attitude of a woman depicted in the movie entitled *Barely Lethal 2015*. It is an American action-comedy directed by Kyle Newman, then written by John D'Arco, starring Hailee, Jessica Alba, Sophie Turner, Samuel L. Jackson, and Dove Cameron. The film tells a teenage intelligence agent (Steinfeld) yearning for *normal* adolescence who disappears and enrolls as an *exchange* suburban American high school student. She quickly learns that surviving the treacherous waters of being a teenager will be more challenging than global espionage. The film tells of an agency that educates girls from childhood to become an assassin. It results in the girls' character in the agency having the instinct to survive and kill.

On the other hand, they can exceed the men's power. It affects their personalities who have to leave their feminine instinct. Finally, Megan left the agency and lived like women out there. The main character *Megan*, told in this film, is a secret agent to commits murder, but over time he changes and wants to live a normal life. In the movie, *Megan*, as the Main Character and other female agencies, is based on instilling a masculine attitude. However, their personality is still a woman who cannot change her appearance. Padmi, quoted in her article, explicated that Female manliness arose as a component of protection from the orientation standards where females ought to embrace and perform ladylike qualities and lifestyles (Padmi, 2018).

Why is the main character in this film different from other characters? It is an exciting point to explain how the impact of changing the nature and characteristics of the female main character is depicted. How and why is there a change in the wilderness and thoughts of the characters in the film? What things affect the characters so that *Megan* can turn her ideas about living life as an ordinary girl of her age. To conduct this research, the writers must first give some data regarding the theories that go on and are used to base this research. As stated by **Rosenheim** (1960) quoted by (Hidayat et al., 2016), the character is the representation of humans; it is helpful to build the plot of the story to show in the movie to watch it. In this case, the writer takes literary research that discusses the characteristics

of a female character in the film *Barely Lethal*, which uses qualitative research methods to support the research that the author will conduct.

Method

To produce explanations and descriptions of research data, researchers used a qualitative descriptive approach in this study. Researchers collect data in a systematic manner. First is downloading research data sources from the film website's media platform. Second is observing data sources and identifying signs of female masculinity for further investigation. Third is examining the characteristics of the main character, Megan's masculinity that has been collected for analysis with related theories, specifically Judith Halberstam's theory of Female Masculinity. Researchers classify cutscene footage from the film *Barely Lethal* 2015 that depicts Judith Halberstam's concept of female masculinity. Writing a strategy section for a proposal or study for subjective research mostly requires educating readers as to the aim of qualitative research, specifying particular strategies, carefully reflecting on the part the analyst plays within the consideration, and drawing from an ever-expanding list of sorts of information sources (Creswell & Creswell, 2018, p. 254). This analysis relates to the research question and objectives of the study. The researchers try to convey the answers to the research questions through scene and dialogue analysis relating to female masculinity.

Result and Discussion

Researchers use Halberstam's concept of female masculinity and then examine the changes in personality traits in an effort to become feminine at Megan's teenage age. This study focuses on how female masculinity portrayed in Megan character and how Megan does various things to be able to get her identity as a teenage at her age. This study found that female masculinity concept which is portrayed by Megan in the film *barely lethal* (2015) is divided into five categories of drag king participants referring to female masculinity which are; butch realness as Megan's gesture look like, femme pretender as her action, male mimicry as her expression, fag drag as her style look like, and denaturalized masculinity as her reference to be a masculine.

This study found that Megan portrays the female masculinity traits. However, since she possessed that trait not from within herself instead from a government agent, she wanted to change her masculine traits to become a feminine teenager. This feminine adolescent, as seen and felt by Megan towards the association and school environment she perceives, is going about her day with the intimacy and romance she perceives. Thus, this chapter breaks down the five categories of female masculinity portrayed by Megan and how she finally changes her personality into feminine.

Butch Realness

From figure 1, it is seen that Megan's Character is out of the agent training room on her first mission to become an assassin agent, carrying equipment in her bag, which is a tool to carry out her mission. In this scene, Megan shows an ambitious, courageous, and responsible character for what she will do through her footsteps and expressions. Through her appearance, Megan seemed very ready to do her job. It was shown by how she prepared her weapon and equipment inside her backpack and started moving towards her goal. It follows the concept of masculinity by Connell, such as the physical image, emotions, and personality.



Figure 1: *Megan leaves the agent's office for her first mission*

She appears to have worn a black t-shirt and a backpack complete with an attached weapon in how she dresses. With the way she looks like this, Megan looks very masculine without any feminine value she displays. Men, in general, use all the clothes and equipment that she wears without any women's items. In addition, the gesture showed reflects her confidence, and Megan doesn't seem the least bit scared. It makes Megan fit into the Butch Realness category, where she looks masculine when she brings the bag with one hand on her back. Butler argues that cited by Ton (2018) that actions by taken of women in the sense of impersonating an identity that is actually not their own identity are a matter of identity (Ton, 2018).

If femininity emphasizes a woman's physical appearance, which shows women's body parts such as the breast and hips, Megan is almost absent. She is shown to have a small and nearly invisible chest size, while her hips are more like men's hips. These factors make Megan's physical appearance more masculine than feminine. Meanwhile, Megan is shown wearing a black suit usually worn by men and not what women generally wear in terms of clothing. It can be seen from the fabric on the shoulders of the male suit, which has a broader construction than the female suit. It shows that Megan really applies the concept of masculinity to herself rather than femininity in terms of dress and is very much in line with the Butch realness category of Judith Halberstam's concept of female masculinity.

Femme Pretender

In Figure 2, Megan shows a distinctive masculine martial arts appearance by being rude and preferring to use physicality. A person conducts a male physical image that reflects strength and courage by fighting. The scene also shows how Megan nimbly turns her opponent's body and locks her movement, then uses a gun to threaten her opponent from the front.

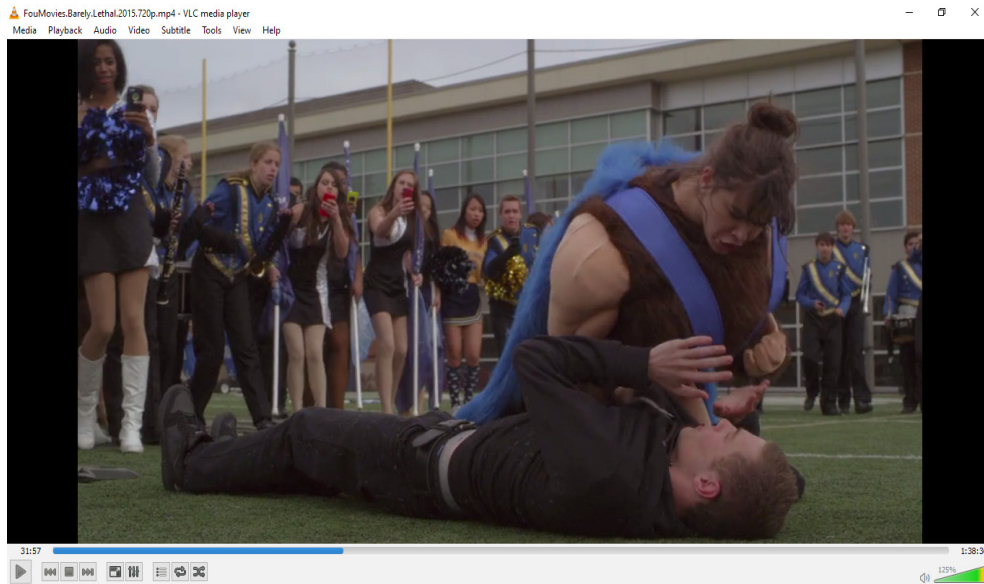


Figure 2: *Megan takes down a guy who will kidnap her.*

In the femme pretender category, a woman must perform masculine actions. The third data shows that Megan can achieve physical performance like men by fighting, especially with the same sex with have a skill like her too which like have strength and power like a man. According to Connell 2005 (Marom, 2020), one of the categories of masculinity is having solid and athletic physical characteristics. It can also be explained further by the violence that patriarchy usually carry out. Worthen and Sullivan 2005, as quoted by Jägervi, stated that the assumption of gender bias implicitly says that the perpetrators of violence are primarily men (Jägervi & Svensson, 2015). Figure 2 shows Megan's ability to fight. She can have more power than her opponent by pushing her against a floor and restraining her enemy's movements. In addition, the punches she made showed that her combat skills were not skills that a beginner had. With a fighting ability that can be compared to a man, Megan is demonstrated to have masculine qualities in her, coupled with courage and dominance in the situation.



Figure 3: *Megan shows that she competition to become a Mascot*

Figure 3 shows Megan beating a man until the man falls while being the Mascot. In this scene, Megan has a physical ability that exceeds the average man. Megan is very masculine with the depiction of a stocky and athletic body. Megan's fighting skills illustrate that she received rigorous training to deal with this situation. Moreover, it seems that he has the help of strength, which means he wins in quality over his opponent. Megan in figure 3 is also shown to have the ability and quality of genuine male performance. Her actions in fighting illustrate that she can master self-defense and control the situation she faces. Through her muscles, Megan also reflects how she is very disciplined in doing exercises and sports in her life. Pringle (2005) says a particular association between masculinity and sport-related gender power relations between different sexual groups is referred to as hegemonic masculinity (Paechter, 2018) including being strongly binary, positioning girls and women as Other and frequently essentialised. After suggesting some criteria for a more useful conceptualisation, I consider some of the alternatives, which I critique for their dependence on sexuality and sexual desire. I propose an alternative definition of hegemonic gender performances, avoiding binary distinctions, building on Francis et al.'s (2016). In other words, through sports and martial arts skills, one gender group can dominate another gender group; in this case, men dominate women. Through the figure of Megan, who mastered martial arts and was able to defeat a man, the concept of masculinity traditionally assumed to only exist in men can now also be owned by a woman. The Femme Pretender principle states that a woman must pretend to look like a man by covering up her feminism, as mentioned by Halberstam (Judith Halberstam, 1998b, p. 248).

Male Mimicry

Male mimicry in society inevitably gives rise to ideas about power, as well as the legitimacy and privileges of male character; it frequently refers to male power symbolically. men may show more pronounced facial reactions to certain emotions, women should more closely imitate the facial movements and behaviour of a man (Lehane, 2015).

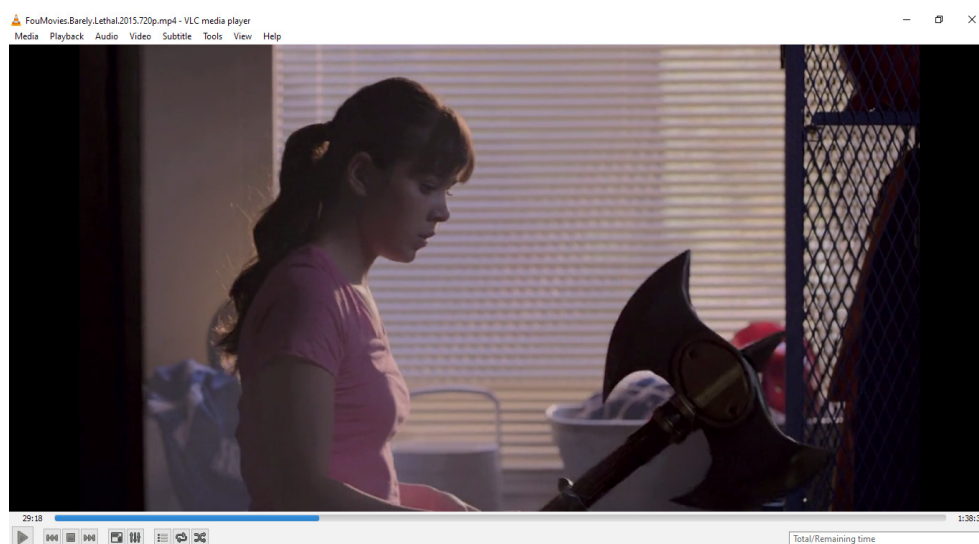


Figure 4: *Megan is swinging the axe in backstage For auditing the Mascot.*

At this stage, it is clear how the facial expressions and attitudes shown by Megan holding the axe with complete confidence and confidence in preparation for the selection of the mascot election at her school will be clear. It was convincing from the Character of Megan, who imitates the attitude of a man in a tense situation that should be triggered by adrenaline. As well as seen in the next scene, when showing her action for the selection of

a Mascot, Megan's enthusiasm for participating in the event is powerful. Seen from the act of playing the ax with ease and how well she was trained to use it, this seemed abnormal for a woman who looked more like a man.



Figure 5: Megan finished her action for auditing the Mascot with shouted *huhh.!*

In figure 4 and 5, it is shown that Megan's Character is auditioning for mascot selection in a school event; it is shown how Megan behaves in every move she makes. She is trained in violence and how energetic he is in swinging the axe; this seems to have a masculine nature in carrying out violent movements such as turning an axe. It can also be seen when Megan ended the movement she did in demonstrating how a school mascot she considered excessive from the judges, she loudly and enthusiastically shouted "huhh.!" who showed an expression to express her energetic attitude in figure 5.

Following the characteristics carried by Connell 2005 as quoted by Marom (Marom, 2020), someone who can be said to be masculine can control emotions, be ambitious, competitive, and handle the situation. Megan is used to previous violence and murder with the violent things he does, making her a masculine character who relies more on physical abilities and violence against certain things. It follows the words of Worthen and Sullivan 2005 as quoted by Jägervi (Jägervi & Svensson, 2015), who think that men mainly perpetuate gender violence. In addition, the use of words in a loud tone Megan also shows the opposite of feminine, where people who have feminine traits usually prefer to use soft words rather than audible words. With these characteristics, Megan has qualified in the category of male mimicry, where a person must have male characteristics to be said to be masculine.



Figure 6: Megan takes the risk by threatening the gun between the enemy

This scene in Figure 6 can be interpreted as Megan's squeezing position, but she is calmer by threatening to point a gun. Using guns in an alert posture indicates that Megan has been trained to use them. The distance between Megan and Knox also shows that Megan understands all the risks if she gets closer to her and her crew, showing that she is wary of Knox's actions if he gets too close. In addition to herself, Megan also showed a conservative attitude towards Knox's actions to the family, who accepted her as an exchange student in Newtown School, the same school as their child.

Figure 6 also interprets how Megan, in acting, takes a more risky role than others around her. In this situation, Megan is shown threatening Knox with a pointed gun not to harm her adoptive family and opting for a by one duel, lest Knox do more to injure her adoptive family. This action shows Megan's ability to control other people around her. It also indicates that women have masculine traits that usually dominate women, better known as patriarchy. The patriarchy that performs the act of suppression is men against women. Just as women have experienced gender discrimination in patriarchal societies, women with a lower social class than men will experience more discrimination (Rosida & Rejeki, 2017).

In figure 6, the concept of patriarchy becomes matriarchy where women can control men. In addition, the distance between Megan, Knox, and her crew shows that Megan is used to things like this. She considered all the possibilities if she got closer to Knox and her team. The use of firearms also implies that Megan has practiced using them before with perfect posture in guns; she is proficient with them. Her actions also signify her assertive and aggressive nature towards others, thus showing her inner manliness. Therefore, Megan can also meet the criteria of male mimicry by having male traits and habits in thinking and acting.

Fag Drag

According to the concept of fag drag, Halberstam said that in the Fag Drag, a lady is needed to have the option to mimic the urban gay culture of a specific gathering called Castro Clone. Castro clone is an LGBT bunch that shows up with a particular culture like the best working people. They show up with chic biker coats and pants and have a same-sex sexual direction ideology (Judith Halberstam, 1998a, p. 253). Another thing, on the other hand, where is Megan's Character in the film, which can be seen in the following data.

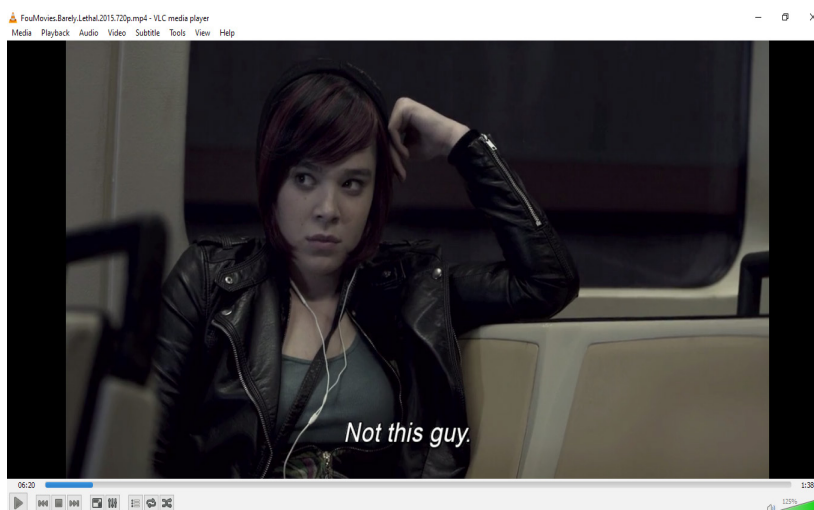


Figure 7: Megan wears a leather jacket where the leather jacket and t-shirt are identical to Castro Clone.

Figure 7 shows Megan's appearance at the top with body gestures sitting on the train passenger seat. The choice of clothing that she uses reflects the culture of the tank top and leather jacket from Castro Clone. A tank top and leather jacket dominate Megan's outfit during her mission. With this point, Megan can be said to imitate Castro Clone culture within her so that she can be categorized as the Fag Drag of Judith Halberstam's Female masculinity. Castro Clone Inspired by archetypes like cowboys and bikers, the clone look was all about denim, plaid shirts, bomber jackets, and t-shirts, with a body-conscious bent. Like the Marlboro Man, if he happened to be into other Marlboro Men (Tavares, 2021). strengthened by Maltz's argument that men do not manifest as stable masculinity but in how they act and behave in their daily lives (Maltz, 1998). The appearance can affect life and how a person behaves as Megan does to carry out a mission that looks masculine.

As a monologue of *Megan* in this scene:

*It takes a certain mindset to do this kind of work
That's why they get to us so young
Plus, who would ever suspect a kid?
Not this guy.*

This monologue happens when Megan does her first-time job of killing a man on the train; as her job does, she wears a denim jacket and tank top, proving that she imitates masculinity like Halberstam's concept with Castro Clone. The norm of manliness in a man in the present society is different. Men who do not look like masculine men act with respect and certainty towards women, especially when looking at those considered masculine. It is consistent with Kurniawan (2005), who stated that androcentrism is associated with a male-centered society that believes that men are superior to women and that men are excellent in all respects. That is the image that masculinity means building a male personality (Merdeka & Kumoro, 2018, p. 110).

Denaturalized Masculinity

In straightforward terms, the classification of Denaturalized manliness requires a lady to have the option to perform dramatically with garments and adornments that can be named objects of the past. It is done to investigate elective masculinities that emerge from male mimicry. Their appearance should be more dramatic than when they mirror the class of butch realness. In this case, it can be seen in Figure 2 that Megan holds the theatrical element, which is the axe of a mascot. This element supports unnatural masculinity. It is consistent with Halberstam's statement that unnatural masculinity is characterized by the presence of objects of the past related to performance and the like. It can also be seen in Figure 8 how Megan wears a mascot outfit in the field with members of a drum band in performance.

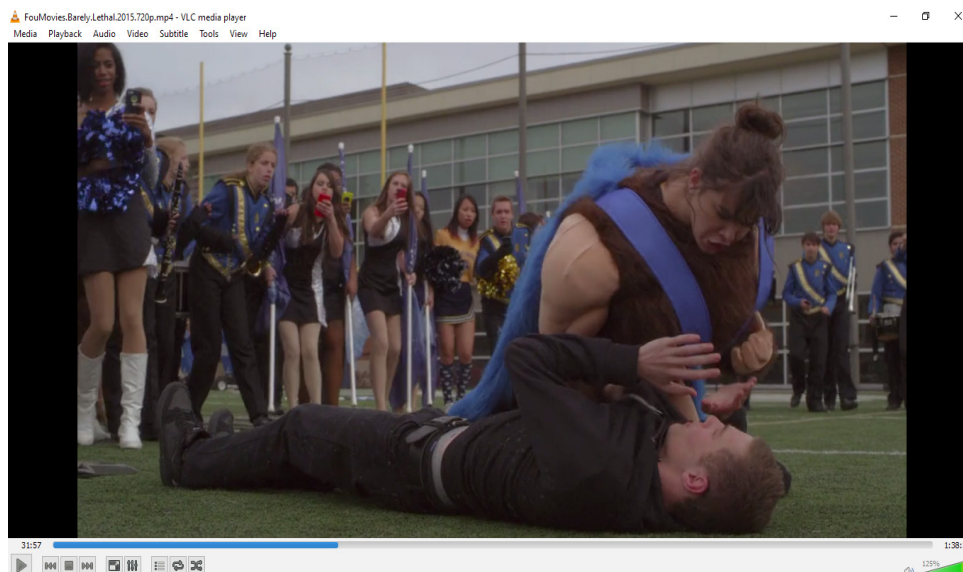


Figure 8: *Megan takes down a guy who will kidnap her.*

This is in line with what was stated by Halberstam that Denaturalized masculinity is an appearance used by women who have the resemblance to men and have a level of masculinity that looks like a man, which can happen in a performance of an event or a male theatrical act played by a woman (Judith Halberstam, 1998a, p. 253). According to Velika, in all walks of life, clothing is more or less functional, looks more handsome or beautiful, and more or less indicates the wearer's social position (Velika, 2020). In this case, denaturalized masculinity changes the wearer of clothes, especially women who wear men's clothes in carrying out specific actions. The *beautiful* clothing of a teenage girl in American society, for example, is defined by her social role, especially by her perceived sexual innocence. In addition, Brannon clarified a few gatherings of studies that reported surprising outcomes about ladies' generalizations that encounter an adjustment of ladies' mentality. "Mentality toward ladies has become more women's activist/populist throughout recent years, which flags a few changes in the conventional generalizations of ladies. However, perspectives toward men have not shown identical changes" (Fatimah et al., 2019, p. 407). It shows that lifestyle changes in women are more significant to show their masculinity in several ways. This is what Halberstam explained that women show their existence so that gender equality can be seen, even if only by wearing clothes to be masculine.

Megan's Movement to be Feminine

Since birth, humans have been given sex between women and men, but as humans grow, other factors affect their identity, as happened to Megan. Where Megan feels her identity as a female masculine must be changed. To answer how Megan's character changed her identity from female masculine to a woman in general. The writer answers the question with the data below. To explain what Megan wants in her life as a woman in general I, a scene in movies starts from 00.06.38-00.06.53, which shows what is missing life from hers, as a book that she read "Mean Girls." Megan said something in her monologue that she wants in her life.

In the monologue, Megan said

*Sure, I got to see the world...
But, what I couldn't help notice
was this whole other world I was missing.*

In this scene, Megan saw a group of teenagers doing party time with their friends, which made Megan feel that her life missed something that is her teenagers than gathering with her friend and getting a happy time with each other.



Figure 9: Megan is holding a book about “mean girls.”

In figure 9, Megan is holding a book about *mean girls*, which means Megan wants to know more about girls, how their sociality, fashion, and how a girl interacts with her opposite sex. It also describes how Megan is looking for her true identity as a teenager or a woman in life that she generally sees, such as having a lover and friends to confide. She saw a teenager who was always happy in their life. In this case, Megan also wants an identity about herself as a woman’s nature because she is still a teenager. The curiosity about something is intense, or an interest in something is still very desirable for someone young. Megan because of that. She also learned how to be a woman her age, so she started to learn from reading books, novels, magazines, and even watching movies about teenagers. It is emphasized again by Zaza et al. I; that at the age of teenagers, the interest in finding self-identity is very high because changes in the adolescent brain provide adolescents with the tools to start building personal identity (Zaza et al., 2015).

In her following monologue, Megan repeated something about what she wanted in her life and didn’t want it missing in her whole life. That starts from 00.06.58-00.07.00.

In the monologue, Megan said

*I wanted to know what a normal kids did,
So I started gathering intel.*

In this monologue, Megan confirms that she will find out what teenagers her age can do, and she will collect data on everything about her age as a woman. It shows that Megan wants to change her personal identity from female masculinity to becoming a female in general as her age teenager.

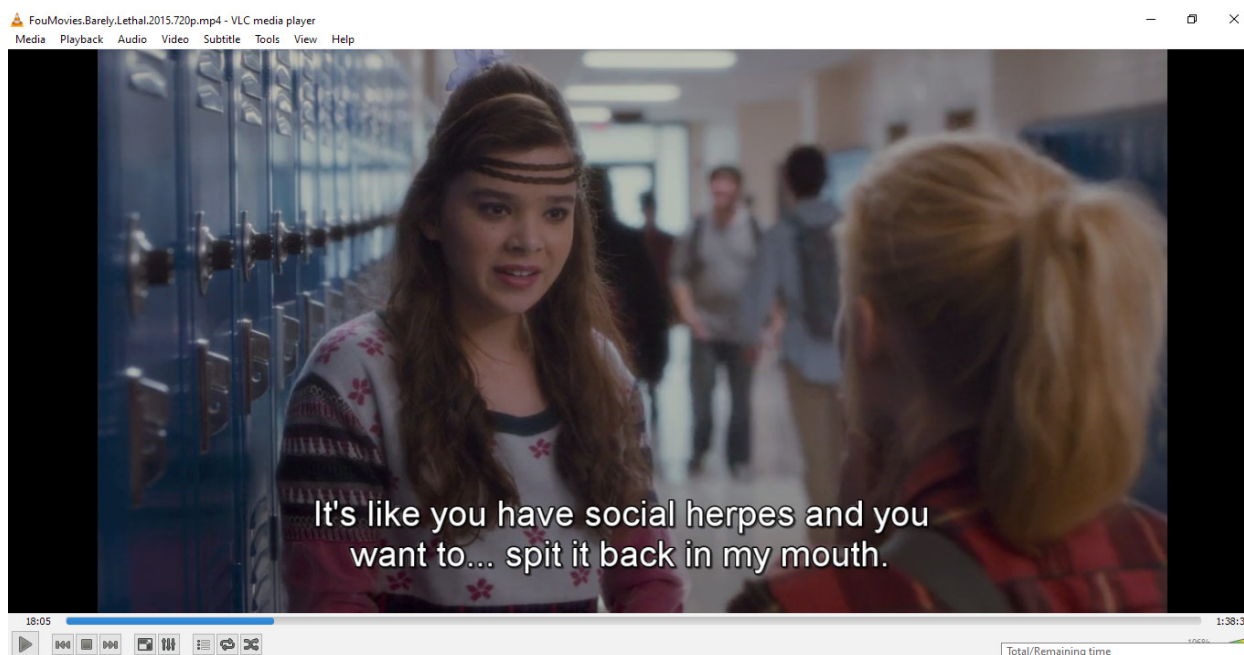


Figure 10: Megan wears her first outfit in school like a woman's old fashion

In figure 10, there is a dialogue between Megan and her step-sister about Megan's outfit.

Liz : *Freak show! What do you want from me?*

Megan : *I thought we could walk together*

Liz : *Are you on bath salt? It's like you have social herpes, and you want to Spit it back in my mouth.*

Megan : *That's really gross*

Liz : *So is your makeup,*

God, you look like you had a one-night stand with Mr. Potato head. Look, I have 9 months, 3 weeks, and 5 days until I escape this post-pubescent psych ward, and you are not gonna met this up.

As Liz said that Megan like have social herpes; *oxford learner's dictionary* explains that herpes means one of a gathering of illnesses brought about by an infection that causes agonizing spots on the skin, particularly on the face and sexual organs. In this case, Liz wants to say that Megan's makeup is too tacky due to the very thick cosmetics on the face area and the clothes she wears, which causes the makeup to be seen as not the makeup of school children but as a bitch. Therefore, Liz said she was disgusted that Megan looked like she was not adequately dressed. Liz's explanation expresses that Megan seems bitch alongside how the aftereffects of the investigation of a few figures. Cited by Johnson et al., their examination results showed provocative, scanty, transparent, or short garments and the utilization of thick cosmetics (body adjustments). It is a signal used to give ladies obligation regarding rape and their encounters with inappropriate behaviour (Johnson et al., 2014, p. 3).

In this scene, it's clear that Megan hasn't been able to match her clothes to her surroundings and reiterates that Megan doesn't know the compatibility of the clothes she wears. It's

clear that Megan only relies on magazines and movies she watches in her reference in choosing clothes and dressing up.

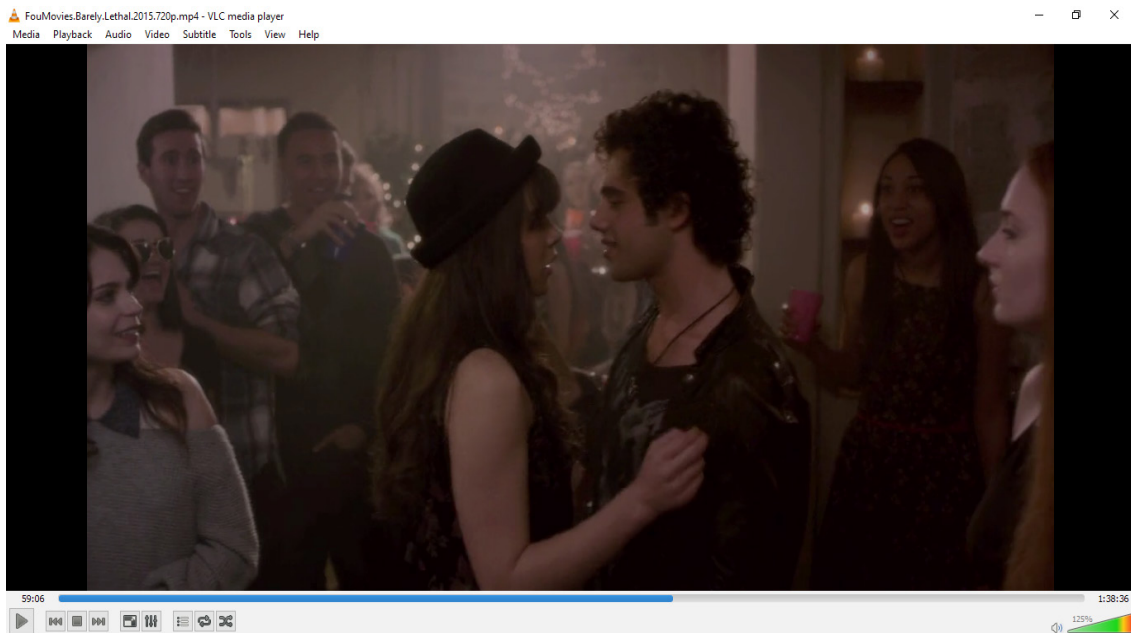


Figure 11: *Kiss scene between Megan and Cash interprets that there is a consensual relationship between them*

Figure 11 shows a kiss scene by Megan and Cash at an open house event at Gooch's house. It indicates that they have feelings of love for each other, symbolized by kissing. A woman has to emulate the gay Castro Clone culture in the fag drag category. So, Megan didn't comply because she was a straight woman who liked the opposite sex, namely Cash, a vocalist for the band at school. As indicated by (Maguire, 2015), through kissing, the mind will enact improvements that comprehend elation and habit-forming conduct, hence encouraging sensations of friendship and connection. So it is seen that Megan's character has a masculine attitude, but that is different from the problem that she likes the opposite sex.

Finally, according to the concept of masculinity by Judith Halberstam, the writer states Megan is a Female masculine. In this agent intelligent film, Megan has unique female masculinity; as the government agent, she represents masculinity in this era with her female masculinity. Besides that, her masculine portrayal is identical to the warrior type of manliness. She represents masculinity in her everyday life as spying. Her masculinity is born due to social construction started from the academy, which exercises her from kids to teenagers. It is also accepted from her experiences in the agent's academy, whether practicing or doing the mission. She always does anything with her masculinity. However, she doesn't represent all the areas of masculinity as a female masculinity concept. She only represents four of five regions of female masculinity, which are butch realness, femme pretender, male mimicry, and denaturalized masculinity.

Meanwhile, for the function, In this movie, it is described that her reason for joining the agent is not her want before, but it is about she was born then discarded by his biological parents. So, becoming masculine isn't her want for the first time at the academy. It is shown in the movie's beginning scene that she has to think like a girl, in general, to play with a doll. Thus, the writer considers that Megan is not representing this category in

one aspect. From all those analyses, Megan is a female masculine in several aspects. She represents masculinity in this era with female masculinity. Besides that, her masculine portrayal is similar to the warrior type of manliness while getting fight scenes. Based on Judith Halberstam's theory Megan shows female masculinity; she only represents four of five areas of female masculinity, which are butch realness, femme pretender, male mimicry, and denaturalized masculinity; even, on the other hand, she doesn't want to become masculine.

Megan has masculine traits related to the theory presented by Judith Halberstam. However, having those traits doesn't make her be a real man. She even tries to change her masculine attitude to a feminine one. Therefore, women who have a female masculinity trait do not always lost their identity. but women who have a masculine trait because of past factors or other things that make them have a masculine attitude.

Conclusion

The Barely Lethal 2015 describes how Megan's life as the main character has a masculine trait which makes her does not enjoy her youth. The female masculinity concept by Judith Halberstam that consist in Megan's trait are; butch realness as Megan's gesture look like, femme pretender as her action, male mimicry as her expression, fag drag as her style look like , and denaturalized masculinity as her reference to be a masculine. Besides that, this film also consists of two characters identities. First, Megan's character has female masculinity, shown through how she fights, looks, and acts. Secondly, she has an attitude in her that wants to be like a female teenage in her age, seen when she likes the opposite sex and reads *means girl* books. As time goes by, Megan who has the masculine traits tries to find her genuine identity, namely feminine traits by making friends with the same sex and age friends in the school. She can change it gradually with her sister-in law. The film Barely Lethal, proves that a person's traits cannot be settled and forced on something that is not her trait, but even so, Megan also proves that a person's trait can be changed if someone really wants to change it with full faith.

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