

MASCULINITY TRAITS OF MAUD WATTS AS A FEMALE CHARACTER IN THE *SUFFRAGETTE* FILM

Rastina, Surya Sili, Nasrullah

English Literature Department, Faculty of Cultural Sciences
Mulawarman University
Email: rastina81@gmail.com

ABSTRACT

This study is aimed to reveal how a female character is depicted in the film and to prove that a female character also adopted masculinity traits. The theory of characterization by Boggs and Petrie is used to reveal the depiction of Maud's character, while to prove that Maud Watts adopted masculinity traits, the writer used the theory of Bem Sex Role Inventory by Sandra L. Bem. This study is conducted as a qualitative content analysis, which adopts the technique of coding categories. The findings of this study reveal that as a female character, Maud Watts is not only adopted femininity traits but also masculinity traits. Maud's character is depicted through the five tools of characterization according to Boggs and Petrie. Through her appearances, she is masculine and likeable. Through the dialogues, she is independent, confident, ambitious, assertive, competitive, sympathetic and loyal. Through her external action, Maud is ambitious, sympathetic, aggressive and loyal. Through her internal actions, she is sensitive and independent. Next, through reactions of other characters, she is smart, aggressive and ambitious. Those findings prove that as a female character, Maud also adopted masculinity traits.

Keywords: character, characterization, masculinity trait

ABSTRAK

Kajian ini bertujuan untuk mengungkapkan bagaimana karakter perempuan digambarkan dalam film dan untuk membuktikan bahwa karakter perempuan juga mengadopsi sifat maskulinitas. Teori karakterisasi dari Boggs dan Petrie digunakan untuk mengungkap penggambaran karakter Maud, sementara untuk membuktikan bahwa Maud Watts mengadopsi sifat maskulinitas, penulis menggunakan teori Bem Sex Role Inventory dari Sandra L. Bem. Kajian ini dilakukan sebagai analisis isi kualitatif, yang mengadopsi teknik pengkodean kategori. Temuan kajian ini mengungkapkan bahwa sebagai karakter wanita, Maud tidak hanya mengadopsi sifat feminitas tetapi juga sifat maskulinitas. Karakter Maud digambarkan melalui lima alat karakterisasi menurut teori dari Boggs dan Petrie. Melalui penampilannya, Maud diketahui memiliki sifat maskulin dan menyenangkan. Melalui dialog, Maud mandiri, percaya diri, ambisius, tegas, kompetitif, simpatik, dan loyal. Melalui tindakan luarnya, Maud ambisius, simpatik, agresif, dan loyal. Melalui tindakan internalnya, dia sensitif dan mandiri. Selanjutnya, melalui reaksi dari karakter lain, Maud diketahui sebagai orang yang pintar, agresif dan ambisius. Temuan itu membuktikan bahwa sebagai karakter wanita, Maud juga mengadopsi sifat-sifat maskulinitas.

Kata kunci: karakter, pemeranan, sifat maskulinitas

A. INTRODUCTION

Masculinity is not a biological category. It is the quality, value or behavior of men according to the society. Yet, sometimes women also adopt those quality, value and behavior. This fact makes the writer want to prove that masculinity is not only refers to one sex. To prove her hypothesis, the writer uses an object from a female film character to be analyzed.

The film that is chosen is *Suffragette*. This film is adapted from the real story and it has lots of lesson. This film is great, thus makes this film won 16 awards and entered many nominations. From many female characters in the *Suffragette* film, the writer chose Maud Watts as the object of this study. Maud Watts is chosen because she is the main figure in the film. Maud Watts is the most prominent with her strong character. Acts as a strong woman, makes Maud's character very interesting in the eyes of the audiences.

Maud Watts is a female character, yet she needs to adopt masculinity traits in order to reach her goals as a suffragette. Sometimes, adopt masculinity traits, are needed by a female character. In order to prove that a female character is also can adopt masculinity traits, the theory of Bem Sex Role Inventory by Sandra L. Bem is used by the writer. This theory has twenty masculinity indicators including act as a leader, aggressive, ambitious, etc. The indicators are very clear and makes the writer easier in finding the appropriate data that needed.

This study is aimed to prove that a female character is also adopted masculinity traits inside herself. The writer hopes that this study can give information and description of the portrayal of masculinity traits inside a female character. And also, hopefully, this study will be profitable to the readers. Seeing that literature is an expression of human society and culture, hopefully the results of this study also can give benefit to the real world.

B. RELATED LITERATURE

1. Masculinity

As commonly known, masculinity is not a biological category. It is a social construction with multiple representations and it becomes subject to change and revision. Connel defines masculinity as a pattern of social practice related to the spot of men in any society's set of gender relations (1). Masculinity back to the social perception of what a man should do or have. The differences in physical appearance are not a settled determinant of gender pattern, but quite a point of reference in gender practices. The practices of gender give effects in bodily experience, personality and culture (Paechter 4). In detail, Tillman defines masculinity as "those qualities, attributes, characteristics, values, and behaviors as perceived and described by a participant as being masculine" (5). It means that masculinity does not exist from biological aspects, but the properties inherent in a man, which is formed by social construction.

Masculinity has the configuration of practice structure by gender relation. It is generally inherent in a male character and contrary to the nature of femininity, which is commonly inherent in a female character. In the different view, Skelton and Francis argued that people should not be afraid to name certain behaviors as masculine even if they are performed by female body (qtd in Paechter 3). Stand on the theory by Skelton and Francis and the previous statement that masculinity could be changed and revised, then it does not guarantee that masculinity traits could not be adopted by female body.

In summary, masculinity is an attribute, value or behavior of being male. It means what a man should do or have. Different with femininity as the attribute, value or behavior of being female. The pattern of masculinity is not permanent because it can be changed or revised according to the social agreement. In a deeper understanding, though normally

masculinity is the value of a man, but, it does not guarantee that a woman cannot adopt that value inside herself.

2. The Bem Sex Role Inventory

Sandra L. Bem classified human gender into four types. Those are; masculine, feminine, androgyny, and undifferentiated. According to Baron and Byrne, “Bem Sex Role Inventory is a standard of Bem about how far a personal description involves the traditional characteristic of masculine, feminine, or both (androgyny) and not all of them (undifferentiated)” (194). Bem classified it in Bem Sex Role Inventory to help people to see their personal quality from 60 traits (Baron and Byrne 428). BSRI treats masculinity and femininity as two independent dimensions, thereby it makes possible to characterize a person as masculine, feminine, or androgynous, as a function of the differences between his or her endorsement of masculine and feminine personality characteristics (Bem 155). The writer use twenty indicators of masculine traits according to this theory in order to know the kinds of masculine traits inside Maud Watts’ character.

Table 1. Items on the Masculinity, Femininity, and Social Desirability Scales of the BSRI

Masculine Traits

Acts as a leader	Has leadership abilities
Aggressive	Independent
Ambitious	Individualistic
Analytical	Makes decisions easily
Assertive	Masculine
Athletic	Self-reliant
Competitive	Self-sufficient
Defends own beliefs	Strong personality
Dominant	Willing to take a stand
Forceful	Willing to take risks

Source: Bem, Sandra L. “The Measurement of Psychological Androgyny.” *Journal of Consulting and Clinical Psychology* 42.2 (1974): 155-162.

C. RESEARCH METHOD

1. Research Design

This study is a qualitative research. The approaches of this study is a content analysis. The technique of content analysis is called coding categories. In practice, the writer used the theory of Qualitative Content Analysis, which was developed by Fraenkel and Wallen. In conduct Qualitative Content Analysis, text as research data will be encoded in advance. Thus, the writer followed systematic steps in coding her research’s data. As the final processed, the writer analyzed then described those findings to get narrative endings.

2. Data and Data Sources

The data of this study are consisting of words, phrases, clauses and sentences from monologues, dialogues, or narrations related to the need for the study. The primary data source for this study is the film’s script of *Suffragette*, written by Abi Morgan. For the

secondary data sources are taken from some references and materials related to the need for this study.

3. Data Collection

As the method to collect the data for this study, the writer did observation. The writer made the list of the data criteria based on to the theories that used. After that, the writer read the film's script for several times then focused on Maud's masculinity traits. Next, the writer made tables to facilitate her to count the number of each indicator that appears. In this step, the writer also encoded the data collection.

4. Data Analysis

Data analysis itself has the purpose to obtain usable and useful information. (Simon 1). The writer took the data collection from each indicator, then the writer described and discussed it one by one used relevant theories in order to get narrative endings. For the final process, the writer drew a conclusion of the research's results.

5. Research Instrument

In a qualitative study, the writer becomes the key instrument as stated by Bogdan and Biklen (qtd in Fraenkel and Wallen 422). It is because the writer did the analysis, by observing and collecting the data in order to answer the research's problems.

D. FINDINGS AND DISCUSSION

As a female character, Maud Watts is not only adopted feminine traits and neutral traits (the traits which are can own by both of male and female character according to Bem) but she is also adopted some masculine traits. From the total 20 indicators of masculine traits of the Bem Sex Role Inventory, Maud Watts positively has 13 kinds of it inside herself. Those are masculine, independent, ambitious, assertive, competitive, aggressive, act as a leader, has leadership ability, defends own beliefs, makes decisions easily, self-reliant, willing to take a stand and willing to take risks. While, for the rest of seven other traits, which are athletic, analytical, dominant, forceful, individualistic, self-sufficient and strong personality did not find.

The thirteen masculinity traits founded in Maud's character are portrayed through monologues, dialogues and also narrations that commonly showed by her behavioral since this characteristic has the most indicators instead of the physical or the emotional characteristics. The portrayal of masculinity traits inside Maud's character appear more frequently after she decided to be a suffragette. When she runs her roles as a suffragette, Maud did her roles in totality. She did not care with the risks and the consequences of her actions. She became ambitious, aggressive, competitive and always willing to take a stand in every plan.

In her theory of Bem Sex Role Inventory, Sandra L. Bem presents twenty indicators of masculine traits that could be adopted by people. The writer separates those indicators into three categories including physical characteristics, emotional characteristics, and behavioral characteristics.

1. Physical Characteristics

The physical characteristic is about the appearance of the character. In this category, Maud positively adopts masculine trait inside herself. Based on the understanding of masculinity as a pattern of social practice related to the spot of men in any society's set of gender relations (Connel 1), the researcher found two findings of this indicator. The

masculine trait in Maud's character revealed when Maud is smoking as known from the narration below;

“MAUD sits on the toilet, **smoking** as she reads the NEWSPAPER, her eyes lingering on a headline, MRS PANKHURST, STILL IN HIDING. MAUD considers-”
(Morgan 41)

One example of the spots of men is smoking. In their research, Flandorfer, et al. explained that in specific the use of tobacco and alcohol were related to men (7). Since tobacco is the main ingredient for making cigarettes, thus the smoking activity conducted by Maud is indicated as an activity related to the masculine activity. This data proves that Maud Watts is masculine.

The scene when Maud smoking does not only portray once, but also portrayed in another scene. It also portrayed in the minutes to fifty-seven (see *Suffragette* film) as described in the narration below;

“On MAUD waiting by the church, **drawing on a cigarette**, staring into space.”
(Morgan54)

The narration informs while Maud is smoking as her body is leaning against the church's wall. She is waiting for the other suffragettes to plan their agenda. Once again, Morgan shows how Maud smokes while she is alone. Stand on the theory by Nordqvist which mention that the consumption of nicotine acts as a relaxation, indirectly, Morgan informs that Maud wants the relaxing effect of the cigarettes. In a matter of fact, Maud is in a condition of many problems. In this case, Maud uses tobacco as the tool to help her in relaxing her mind and improve her concentration.

2. Emotional Characteristics

This category is the portrayal of the thinking and the feeling of Maud Watts. By this category, Maud Watts is known as an ambitious person. There are six specific things belong to ambitious people, such as; set goals but keep those by themselves, willing to take risks, open minded, focused on execution, not contend with others, and be friends with ambitious people too (Vozza). Based on the characteristics, there is one events which show that Maud is willing to take risks.

Violet : (nodding to MAUD) **We've got a new member.** This is Maud.
“EMILY smiles.”
Emily : (hushed) Welcome, Maud.
(Morgan 36)

This data is taking place in the yard of the Holloway Prison. Violet introduces to Maud some women's prisoners there. Then, Emily comes near to them. Violet introduces Maud to Emily by said “We've got a new member”. Fraenkel and Wallen stated in their theory of the latent content of a communication that there is another meaning behind what is said or shown. In this context, what is said by Violet which refers to the sentence “We've got a new member” directly means that Maud is the new member of the suffragette. Yet, indirectly, the sentence means that Maud is ambitious because she is willing to take risk by

joining to the group. Joining the group of the suffragette is very risky. The evidences are, Maud was expelled from home by her husband (Morgan 48), she lost her son (Morgan 67-68), she was charged for illegal meeting with the other suffragettes (Morgan 73) and also she lost her coworker (Morgan 87-88).

3. Behavioral Characteristics

In the behavioral characteristics Maud Watts positively adopts some masculine traits including; act as a leader, has leadership ability, aggressive, assertive, competitive, defends own beliefs, independent, makes decisions easily, self-reliant, willing to take a stand and willing to take risks. Those indicators represent Maud's actions and activities which cannot be categorized in the physical and emotional groups.

Prive mentioned, there are at least ten qualities that should be owned by a leader. Those qualities are honesty, delegate, has communication skill, confidence, commitment, has a positive attitude, creative, intuitive, inspire, and has approach ability. While, according to conventional wisdom in psychology, leadership is about personal skill to influence people to contribute to the group goals (qtd. in Kaiser 120). Thus, if people have those qualities, they act as a leader and automatically they have leadership ability. There is an event when Maud act as a leader as known by the data below;

Maud : Sorry. My words... I'm not...
Lloyd George : No..No..
"On LLOYD GEORGE visibly moved, MAUD looking beyond, sensing the room listening to her, wavering with surprise. "
Lloyd George : **The finest eloquence is that which gets things done.**
(Morgan24)

The setting of this scene is in the Meeting Room in the House of Common. The event happens when Maud had to replace Mrs. Miller to give testimony at the hearing of testimonies of working women. At the beginning, Maud is not ready to give her testimony and initially refused to replace Mrs. Miller. But, the condition forces her to do it. Maud has finished giving her testimony, but then she asks sorry because she thought that there is something wrong with her words. In contrast, Mr. Lloyd George as the Chancellor in charge on this occasion, denies it. Later, he says that "the finest eloquence is that which gets things done. "According to the theory of latent content of a communication by Fraenkel and Wallen, "the finest eloquence is that which gets things done", has another meaning behind it. The researcher concluded that the words of "the finest eloquence is that which gets things done", show how Maud is success with her testimonies. In conclusion, it shows that Maud has communication skill. Stand on the theory by Prive, has communication skill is one of the total ten qualities of a leader. In short, this data positively proves that Maud acts as a leader and she automatically has leadership ability.

Another trait that own by Maud Watts is aggressive. According to Simon, people with aggressive behavior have certain characteristics such as; energetically hunt the high or dominant position in any situations, hostile to anything that prevents them from reaching their target, they attach importance to their own needs though it should be sacrificing the rights of others, ignoring the truth and more concerned with personal gain, and bad at controlling themselves. Based on it, there is an event when Maud acts aggressively as portrayed by the data below;

- Taylor : Mrs. Pankhurst's undesirables. It's not a bad photograph, though.
"On Maud, looking at Taylor and seeing the newspaper with the surveillance photos."
- Taylor (cont'd) : (close to) I might cut it out. Put it on my wall.
"On Maud, steely."
- Taylor (cont'd) : (close to) I want you out, Maud.
"TAYLOR creeps his hand around MAUD's back, leaning into her ear, his breath warm against her neck, one hand flat on the ironing press."
- Taylor : (close to) After everything I done for you.
"CLOSE on MAUD, **angry until-**"
- Maud : (close to) And how I've paid for it..
"AND AT ONCE, **MAUD reaches for a scalding iron, slamming it down. It lands hard on TAYLOR's hand-**"
- (Morgan52)

Maud and Taylor are in the ironing room in the Laundry. Maud is ironing clothes while Taylor is approaching her. Taylor shows Maud a newspaper which loads some photos of women activists including her. It makes Taylor angry then he tries to suppress Maud to out. In a matter of fact, Maud does not like Taylor, considering his bad attitude all along. Maud is unable to control her temper and culminated in an aggressive act by wounding Taylor's hand with a hot iron. This data shows how bad is Maud at controlling herself. Dr. George Simon, Ph.D. states that people who are bad at controlling their emotion is categorized as aggressive people. In short, this data positively proves that Maud Watts is aggressive.

Maud Watts is also known as an independent person. It known from the event when she refused Hugh help. According to the understanding of independent indicator, an independent person can think, feel and act without needing to rely on the others opinions (Cohen).

- Hugh : (to MAUD) Can I drive you?
Maud : **Best not**
(Morgan77)

This data is setting on the street in front of Holloway Prison. Maud and the other prisoners just release. Outside the gate, there were some people who want to pick them up. One of the people is Hugh. Hugh comes to pick his wife up. When his gaze turned to Maud, he offered to drive her, but Maud refused it by said "best not". It shows that Maud has the principle of need no one, to meet her need. According to Cohen, Maud's act is positively prove that Maud is independent.

E. CONCLUSION

The results of the observation show that as a female character, Maud Watts is not only depicted feminine and neutral traits in herself, but, she is also depicted masculinity traits. From the total twenty masculine indicators based on the theory of Bem Sex Role Inventory by Sandra L. Bem, the character of Maud Watts in the *Suffragette* film positively has thirteen masculine traits inside herself. Those are masculine, ambitious, act as a leader, has leadership ability, aggressive, assertive, competitive, defends own beliefs, independent,

makes decisions easily, self-reliant, willing to take a stand and willing to take risks. While, for the rest of seven other traits, which are athletic, analytical, dominant, forceful, individualistic, self-sufficient and strong personality did not find. The thirteen masculinity traits founded in Maud's character are portrayed through monologues, dialogues and also narrations that commonly showed by her behavioral.

REFERENCE

- Arnheim, Rudolf. *Film as Art*. London: University of California Press, 1957. PDF File.
- Asanti, Chris. "Gender Identity Formation Of Indonesian Woman EFL Teachers: Because Womb-Man Does Exist." *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* [Online], 2.2 (2016): 35 - 52. Web. 18 May. 2019
- Bem, Sandra L. "The Measurement of Psychological Androgyny." *Journal of Consulting and Clinical Psychology* 42.2 (1974): 155-162. PDF File.
- Benamati, Kelly. Huffpost. *The Pros and Cons of Having a Competitive Personality*. 25 Feb 2017. Web. 22 Oct. 2017.
- Boggs, Joseph M, and Dennis W. Petrie. *The Art of Watching Films*. 7th ed. New York: McGraw-Hill, 2008. PDF File.
- Cambridge International Dictionary of Idioms*. Cambridge: Cambridge University Press, 1998. PDF File.
- Carver, et al. "Gender Differences: Examination of the 12-Item Bem Sex Role Inventory (BSRI-12) in an Older Brazilian Population." 8.10 (2013): 4. PDF File.
- Cohen, Elliot D. Psychology Today. *Are You Your Own Person?*. 27 Feb 2012. Web. 23 Oct 2017.
- Connel, Raewyn. "Gender, Men, and Masculinities". *Quality of Human Resources: Gender and Indigenous Peoples*. Sydney: n.p., n.d. PDF File.
- Denzin, Norman K, and Yvonna S. Lincoln. *Handbook of Qualitative Research*. Thousand Oaks: Sage Publications, 1994. Print.
- Flandorfer, et al. *Gender Roles and Smoking Behaviour*. Vienna: Vienna Institute of Demography, 2010. PDF File.
- Fraenkel, Jack R, and Norman E. Wallen. *How to Design and Evaluate Research in Education*. New York: McGraw-Hill Companies, 2009. PDF File.
- Goodwill, J. *The Action Hero Revisioned: An Analysis of Female "Masculinity" in the New Female Hero in Recent Filmic Text*. N.p.: University of South Africa, 2009. PDF File.
- Guess, C. Dominik. "Decision Making in Individualistic and Collectivistic Culture." *Online Readings in Psychology and Culture*. 4.1 (2004): n.p. Web. 22 Oct 2017.
- Hankel, Isaiah. Hankel Leadership. *10 Laws of Self-Reliance Needy People Hate*. N.d. Web. 22 Oct 2017.
- Huttunen, M. *Buffy the Vampire Slayer as a Female Hero: Questions of Violence, Beauty and "Otherness"*. Kevat: The University of Tampere, 2005. Pdf.
- Kaiser, et al. "The How and The What of Leadership." *Consulting Psychology Journal: Practice and Research* 64.2 (2012): 120. PDF File.
- Lickerman, Alex. Psychology Today. *The Two Kinds of Belief*. 24 April 2011. Web. 22 Oct 2017.
- Miller, Anna Medaris. US News. *8 Signs You Are Made to Be an Athlete*. 14 Mar 2016. Web. 22 Oct 2017.
- Moleong, L. J. *Metodologi Penelitian Kualitatif*. Bandung: PT. Remaja Rosdakarya, 2006. Print.
- Morgan, Abi. *Suffragette*. N.p.: n.p., n.d. PDF File.

- Nordqvist, Christian. "Medical News Today". *Nicotine: Facts, Effects, Nicotine Addiction*. 1 Dec 2015. Web. 31 Oct 2017.
- Olson, Samantha. Medical Daily. *Dominant Personality Traits Don't Always Show Aggression; To Be Social, They Take Cues From Animal Kingdom*. 23 Nov 2014. Web. 22 Oct 2017.
- Paechter, Carrie. Masculine femininities/feminine masculinities: power, identities and gender. *Gender and Education*. 18.3: 1. PDF File.
- Parvez, Hannah. PsychMechanics. *Importance of Assertiveness and How to be Assertive*. 24 Sep 2014. Web. 21 Oct 2017.
- Patton, Michael Quinn. *Qualitative Evaluation and Research Methods*. Newbury Park: Sage Publications, 1990. Print
- Prive, Tanya. Forbes. *Top 10 Qualities that Make a Great Leader*. 19 Dec 2012. Web. 21 Oct 2017.
- Prywes, Michael. Personality Trait. *8 Sign You Have A Strong Personality that Might Scare Some People*. N.d. Web. 22 Oct 2017.
- Rokhmansyah, Alfian, Nita Maya Valiantien, & Nella Putri Giriani. "Kekerasan Terhadap Perempuan Dalam Cerpen-Cerpen Karya Oka Rusmini." *LITERA* 17.3 (2018): n. pag. Web. 18 May. 2019
- Simon, George. Counselling Resource. *Understanding the Aggressive Personalities*. 3 Nov 2008. Web. 21 Oct 2017.
- Simon, Marilyn. *Analysis of Qualitative Data*. N.p.: n.p., 2011. PDF File.
- Suffragette Awards*. Web. 25 Jan 2019.
- Suparti, Erni. "Reconstructing Patriarchal Dominations And Gender Roles In Deborah Ellis And Rukhsana Khan Works." *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* [Online], 1.2 (2015): 1 - 19. Web. 18 May. 2019
- Taylor, Steve. Psychology Today. *Self-Sufficiency: An Essential Aspect of Well-Being*. 25 Mar 2013. Web. 22 Oct 2017.
- Triandis, Harry C. "Individualism-Collectivism and Personality." *Journal of Personality* 69.6 (2001): 909. Web. 23 Oct 2017.
- Valiantien, Nita. "Emma Watson's Magic Spell In Gender Equality: The Use Of Rhetorical Devices In "Heforshe" Campaign." *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* [Online], 1.2 (2015): 45 - 55. Web. 18 May. 2019
- Vozza, Stephanie. Fast Company. *Six Habbits of Ambitious People*. 20 Jul 2015. Web. 21 Oct 2017.
- Wiley, et al. *Project Management for Instructional Designers. Defining Risk*. N.d. Web. 22 Oct 2017.