

Toxic Masculinity in the Jane Campion's *The Power of the Dog*

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ABSTRACT

This study aims to analyze *The Power of the Dog* (2021) movie script. This research uses a qualitative method using theory of toxic masculinity from Terry A. Kupers to analyze the characters in this movie script by Jane Campion. The aim of this research is to answer two problems of the studies: 1) How is toxic masculinity reflected in *The Power of the Dog* movie script? 2) How are the impacts of toxic masculinity reflected in *The Power of the Dog* movie script? The results of this study found four traits of Toxic Masculinity in the characters, there are: 1) Domination; dominate and control over others, 2) Misogyny; hatred and disdain a woman, 3) Homophobia; insult a feminine guy and reject anything feminine, 4) Violence; slap animals, threaten, and even murder. Furthermore, it is also found the impacts of toxic masculinity in the character in *The Power of the Dog* (2021) movie script, including ;1) Depression, loneliness and isolation, 2) Denial, displacement, reaction formation as defense mechanisms. Based on this research, the movie script of *The Power of the Dog* represents toxic masculinity through the characters and represents its impacts of toxic masculinity.

Keywords: Toxic Masculinity, Impacts of Toxic Masculinity, Defense Mechanism

INTRODUCTION

Discussing humans in literature, the topic of psychology frequently arises and becomes the primary focus. Many literary works are created by human thought, and it is connected with their own lives, so psychological conditions come as a result of the author itself. Literary works, for example, are commonly used to describe how people feel and observe the social life they live. According to Gove, it thus has a variety of meanings when taken as a whole: the first is how to know through feelings or inner sensitivity; the second is the understanding and confession through the beautiful value, depending on the author's background, which expresses the precise condition that the author tries to convey using their perspective.

Meanwhile, psychological issues can be related to toxic masculinity. Masculinity is not something that a man is born with; rather, it is a social and cultural construct that defines what it means to be a man ((Pleck, Sonenstein, & Ku, 1993)). According to Kupers (2010), hegemonic masculinity is comprised of socially damaging features, including a constellation of socially regressive male traits that promote domination, the devaluation of women, homophobia, and wanton violence. The term "toxic masculinity" describes masculine characteristics that are linked to stereotypical ideas about men, such as aggression, homophobia, and dominance.

In relation to the relationship between literature and psychology, this research attempts to analyse one of the psychological movie scripts related to toxic masculinity, namely *The Power of the Dog* directed by Jane Campion. This movie script which is set in the twentieth century in Montana depicts the story of a wealthy rancher named Phil Burbank and his stolid brother George. The two have drifted apart over time, and while Phil wants to patch things up, George is losing interest in the brotherly bonding of working on the ranch with his brother. Phil is recognized as a domineering, brutal, and charismatic figure. Phil and George go to a restaurant owned by a lovely, depressed widow named Rose, who has a skinny, effeminate son named Peter, a medical student, in a subtle and overt manner. To Phil's snooty displeasure, George sets his sights on Rose. After a brief courtship, they married. Due to his envy, sexism, and hypermasculinity, Phil taunts Rose and Peter when they move into the ranch, setting off a complex chain of events that will unavoidably result in violence. Because Peter had to go to school, Rose was left alone when they moved in. Phil merely makes fun of Rose's daily existence because he dislikes her. Phil and Peter's relationship strengthened once Peter returned. Phil, of course, taught Peter the banal thing about being a man, for example how to ride. Rose becomes even more upset upon witnessing Peter and Phil's friendship, and Peter comes to the conclusion that his mother was disrespected by Phil all along. Every day, Phil is being friendlier to Peter, and Peter takes advantage of this kindness to strike back at him.

Regarding the description given above, this study entitled Toxic Masculinity and Its Impacts in the Movie Script of Jane Campion's *The Power of the Dog*. The writer chose *The Power of the Dog* because the script reflects toxic masculinity traits that has several impacted other characters and also Phil Burbank's himself, inadvertently creating a defensive mechanism in him, which are represented in the movie script.

LITERATURE REVIEW

Toxic Masculinity

Men are not born with masculinity as part of their genetic make-up, according to John Beynon in *Masculinities and Culture* (2002:2), but it is something that is acculturated and constituted of social norms of behavior that they learn to replicate in culturally acceptable ways. Toxic masculinity is any idea that has been taught, communicated, and done by the majority of people in this world, and as a society, we didn't even think about the problem and only cared about the female equivalents in this world. Because of its deep-rooted lessons to males, toxic masculinity not only damages men in general but especially women. According to the above statement, masculinity is a product of culture rather than something inherited by males at birth.

Toxic masculinity is a branch of hegemonic masculinity. The idea of toxic masculinity depicts these culturally desired and believed socially damaging standards of hegemonic masculinity, such as misogyny, homophobia, greed, and violent domination are examples of culturally acceptable and desirable behaviors. (Kupers, 2001). On the other hand, certain components of hegemonic masculinity are not toxic, such as taking satisfaction in winning sports, having close-knit friendships, achieving success in one's work, and providing for one's family. Subordinated masculinity, which varies from hegemonic masculinity in that it promotes feminism and the anti-homophobia movement, is another nontoxic example (Kupers, 1993).

Iwamoto, Brady, Kaya, & Park (2018) look at how multifaceted male standards affect college men's potential depressed symptomatology. According to the findings, professionals who work with men should think about evaluating their clients' compliance with particular male standards and investigating the potential effects these may be having on their mental health at the moment.

Previous Studies

Various previous research studies have examined the theme of masculinity in the film *The Power of the Dog* and in different texts. Dalail & Alfirahmi (2024) argue that the movie *The Power of the Dog* is about a violent, obnoxious man who uses violence to dominate and control others. Men in this movie use violence to instill a sense of dread and insecurity, which reinforces the ideas of dominance and control and destroys relationships within the family and between individuals. In this movie, the idea that domination, aggression, and the inability to express emotions are all necessary components of strong masculinity reflects the concept of toxic masculinity. The focus on violence and dominance in the movie "*The Power of the Dog*" is what is meant by toxic masculinity. Men need to be tough and combative. Prayoga (2023) argues that the film *Power of the Dog* has produced and offered critique of a number of toxic masculinity-related situations, characteristics, and social occurrences. In the first place, gender-based violence is still prevalent in our culture. The second is the growing number of movements and actions throughout the world to promote gender equality. Third, the patriarchal structure continues to hold sway, which restricts and damages society. Fourth, the significance of comprehending gender equality in the framework of people's lives is becoming increasingly apparent to many individuals or communities. Fifth, the film essentially depicts a typology of autocratic leadership through its intuitive setting of the media economy (financial) and institutional characterizations. Stone (2023) argues that

understanding "toxic masculinity" is possible through a Lacanian interpretation of Power of the Dog. Additionally, it illustrates how clinical symptoms can serve as a means of escaping toxicities that are mediated by society. Nurkinanti, Hidayati, & Chitra (2024), who analyse the film *The Power of the Dog*, shows nineteen data points, representing traits of toxic masculinity and contributing factors to toxic masculinity, were included in the research findings. Five (five) factors to inspire toxic masculinity, two (two) data on naughty violence, six (six) data on aggression, three (three) data on dominance, and four (four) data covering misogyny characteristics were discovered by the researcher. The research concludes that the concept of toxic masculinity poses a risk to both men and women. Additionally, past trauma may also be a contributing cause to the prevalence of toxic masculinity. Wijaya & Nugroho (2024), who analyse the film *The Power of the Dog*, shows nineteen data points, reveals the connection between cowboy culture and toxic masculinity, which reinforces and sustains each other's development. This investigation helped to clarify how modern movies could subvert gender stereotypes and reinterpret what it means to be a man. In contrast to the research above which used the film *The Power of the Dog*, this research used the movie script *The Power of the Dog* and found the impact of toxic masculinity on the main character of the film itself.

Nurbani & Adim (2024) demonstrate that Grug, one of character in the film *The Croods*, demonstrates toxic masculinity through violent and intimidating behaviors, hyper masculinity through powerful punches that convey strength, and an inability to communicate genuine emotions. Grug exhibits toxic masculinity in the form of aggressive dominance, misogyny, and avarice. Grug's views on toxic masculinity are based on conservative ideology at the ideological level. According to Rosida, Merdeka, Chaliza, Nisa, & Sodikin (2022), Michael Rohrbaugh's *American Male* serves as a vehicle for illustrating how society has been destroyed by masculine norms. Men need to be involved since it is socially and culturally formed. Men need to be manly. Furthermore, males who don't fit the description are viewed as queer or losers. Men are thus compelled to live up to toxic masculinity. These characteristics are socially regressive and contribute to homophobia, dominance, aggression, and patriarchy. In conclusion, toxic masculinity causes the main character to become unhappy, violent, and stereotyped. Laisa (2024) concludes that *Barbie* (2023) opposes toxic masculinity through the character Ken, proving that this paradigm is harmful to both men and women and supporting an end to constrictive and harmful masculinity standards. By satirically criticizing toxic masculinity, this film encourages more discussion on how masculinity is constructed and viewed in society. Basuki, Nabila, Adinia, & Lestari (2024) examines how toxic masculinity is portrayed in the movie "Ngeri-Ngeri Sedap," using Mr. Domu, the head of a Batak family, as an example. They conclude that Mr. Domu exhibits toxic masculinity in a number of ways, such as his intransigence, insistence on projecting strength, dictatorial demeanor, inability to accept disagreement, and fixation on rising in society to gain respect. Additionally, he suppresses his emotions by forbidding sobbing or expressing sadness, especially in front of his family. These actions are representative of the negative qualities of masculinity that are frequently misunderstood, abused, and forced on other people. Unlike the aforementioned studies, this study examines the effects of toxic masculinity on the film's protagonist in addition to using *The Power of the Dog* script to observe how toxic masculinity is portrayed in the lead character.

RESEARCH METHOD

In this study, the researchers primarily employ note-taking methods to collect data. The note-taking technique is a method of taking notes in many formats that are useful in writing if the researchers is dealing with the usage of language in writing in order to collect research data (Mahsun, 2012). To make it easier to find the data, the researchers took notes to categorize the relevant units or parts of the movie script that relate to the problem and purpose of the research. The researchers would highlight sentences on the transcripts that had a character element.

The use of qualitative data analysis is planned when the empirical data acquired is in the form of a collection of words rather than a series of numbers and cannot be sorted into categories or classification structures. Similarly, the qualitative analysis continues to utilize words that are often structured in expanded form to enhance the text and does not employ quantitative calculations or statistics as analytical tools.

This study comprehends many types of analyses conducted to examine the problem question analyzing the data collection process. The first step was reading and skimming *The Power of the Dog* movie script in order to grasp and learn about the character. In this stage, the researchers focus on Phil's toxic masculinity traits, which has several impacts. The second step was identifying and formulating the toxic masculinity traits and its impacts that experienced by Phil that is committed by other characters as the problem formulation. The third step was classifying the obtained data based on the types of toxic masculinity and defense mechanisms. The fourth step was collecting the facts or evidence from *The Power of the Dog* movie script to analyze. The fifth step was analyzing and elaborating the data and applying the character, characterization, and personality development theories, and the last step was composing the conclusion.

RESULT AND DISCUSSION

In this chapter, the researchers will investigate the problem by elaborating the toxic masculinity and its impacts presented in Jane Campion's *The Power of the Dog* movie script using the intrinsic and extrinsic methodologies to prove the toxic masculinity traits and defense mechanisms that is experienced by the character Phil throughout the whole story. The researchers discovered several significant toxic masculinity traits throughout the script that led Phil's character to engage the impacts of toxic masculinity. Each approach's components will be separated into subchapters.

a. Toxic Masculinity Traits

Toxic masculinity refers to traditional male traits that are seen to be destructive to both individuals and society as a whole. This theory is supported by theories discussed in the preceding chapter. There are numerous toxic masculinity traits that may be seen in way of life, but the researchers restrict the movie script to four. Domination, misogyny, homophobia, and violence are the four most prominent themes that are present in this movie script that leads to the impact of toxic masculinity traits.

The first characteristic of toxic masculinity that is in *The Power of the Dog* movie script is domination. Domination is a state in which a man which has the capability of utilizing power or control over others. In this movie script, there are several dominations in Phil. Phil is identified as a protagonist because he is the central character of the film and his actions and decisions drive the plot forward. He is a charismatic, manipulative

and dominance ranch owner who is feared and respected by those around him. Dominance form of Phil depicted when he gave a trademark to his own brother as shown below:

PHIL: Twenty-five years ago, where were you Georgie boy? I'll tell you, a chubby know-nothing, too dumb to get through college. People helped you Fatso, one person in particular taught me and you ranching so we damn well succeeded.

George looks down and nods. (Campion, 2021, p. 12)

Based on the quotation above, Phil has a natural tendency to bully; in fact, he calls his brother "Georgie boy" encourages his men to make fun of him, and is obsessed with the fact that George parasitically depends on his hard competence, which he learned from a charismatic rancher named Bronco Henry whom he once idolized and who taught him the trade. Given that George just nods his head. The way Phil talks to George revealing Phil's personalities that Phil is the dominant figure, it is clear that Phil has a higher level of dominance than George and its identified as a characterization through dialogue because it based on what Phil says. Because of that, the character of Phil is often referred to as a "bully" and his dominant and controlling behavior shapes much of the story, Phil also may be referred to an "animal" or a "dog" by other characters. Dogs can be associated with ferocity and harm, which can parallel Phil's toxic masculinity. The use of the dog as a metaphor highlights the animalistic and violent nature of Phil's behavior. By associating him with a dog, the statement implies that Phil is unpredictable, aggressive, and lacking in empathy for his victims. So, this title of this movie script *The Power of the Dog* could be seen as a reference to the ways in which human behavior can be influenced by animal instincts and impulses, also power and control can be used to shape human relationships and interactions.

The stereotype that men with a muscular build are seen as powerful and manly, while those with a thin or obese build are seen as weak and uncool, is particularly true of slim males (Al Falaq & Puspita, 2021). Additionally, there are stereotypes in this script concerning how skinny men are mocked by being dominate by Phil character as shown below:

Phil finally sits as Peter comes out in his white waiter's shirt and black pants, combed wet hair and a white cloth draped over his stiffly folded left arm. He walks past Phil to the table of six where he starts to clear their plates. Phil leans back on the legs of his chair eyeing Peter with rising distaste. (Campion, 2021, p. 14)

Based on the quotation above, Peter appeared to serve the guests at his restaurant. Peter, who is dressed as a maid and has a thin body and climactic hair. Toxic masculinity Phil is depicted in the moment when Phil looks at Peter with dislike. With Phil's dislike of Peter's thin body and weak-looking physique, Phil felt he looked superior and was able to dominate the situation. In this section, characterization through appearance that we can see is the stereotype men with bulkier bodies look stronger and men who are thin like Peter look weaker. Also, characterization through dramatic foils depicted in Peter's character who is the opposite appearance, behavior or even attitude with the main character, Phil.

The second characteristic of toxic masculinity that is in *the Power of the Dog* movie script is dominance. Misogyny defined as a hatred or disdain towards women.

Phil's form of misogyny depicted when he went to the restaurant and then he saw a woman who smoke and drunk which makes him feel disgustingly as shown below:

Rose leans over and lights the candles melted into the wine bottles. George sits down at one end, Phil remains standing. He looks at a table of six next to their table where JEANIE (30's) is drinking wine and telling a story loudly, she puffs on her cigarette something Phil finds repulsive in a female. Then Phil notices the paper flowers on his table. (Campion, 2021, p. 13)

Based on the quotation above, because of the stigma of society, women who smoke and drunk are often judged as naughty, brutal, who have no norms, do not know manners, and others believe that only men are allowed to smoke. As previously said, misogyny is a feeling of hatred and contempt for women. Characterization through internal action when Phil's toxic masculinity is seen in this case by describing how Phil looks disgustingly at Jeanie, a 30-year-old woman who is drinking and smoking at Rose's restaurant, and Phil have an unsaid thoughts towards Jeanie.

Another example of Phil's form of misogyny is when Phil is waiting for George to come home after he visiting Rose without Phil knowing. When Phil asks where George is going, George replies from Beech, where Rose's restaurant is located. When Phil discovered George was from Rose's place, he instantly accused him of tomcatting, implying that Phil was upset with George after knowing George was from Rose's place. Tomcatting is described as pursuing women promiscuously for sexual pleasure. This means that Phil intended to ask whether George, that woman was Rose because George had visited Rose, and Phil indirectly demeaned Rose in this case when viewed through the definition of tomcatting and judging from the purpose of Phil asking such a question after knowing his brother was from Rose's place. Characterization through dialogue can be seen when Phil's demeaning of Rose, who is a woman, is part of the toxic masculinity of misogyny when he talks to George.

Phil not just only demeans Rose and considered her like a pursuing woman, he also accusing Rose of being mercenary or a gold-digger, as shown below:

GEORGE: I was speaking to Mrs Gordon.

PHIL: Oh yes she cried on your shoulder.

GEORGE: So she did.

PHIL: Give her a chance and she'll be after some dollar for Miss Nancy's College fees. (Campion, 2021, p. 26)

Based on the quotation above, occurs when Phil determines that Rose is a materialist. Phil assumes the woman will spend George's money on his only son, Peter, going to college. Characterization through dialogue depicted a misogyny form when Phil accuses and denigrates Rose for spending his brother's money, implying that Phil despises Rose and does not want his brother to have a relationship with Rose.

The third characteristic of toxic masculinity that is in *the Power of the Dog* movie script is homophobia. Homophobia is defined as an aversion or fear of gay individuals, which can lead to discrimination against them. However, as previously indicated, homophobia is not just hatred of homosexual men, but it is also the cause of several toxic masculine traits. Men who do not fulfill the ideal of masculinity are sometimes stigmatized as weak or even homosexual in patriarchal societies, as shown below:

PHIL: My goodness I wonder what little lady made these? Peter turns, his hands full of plates.

PETER: I did actually sir. My mother you see trained as a florist.

PHIL: Well do pardon me, they're as real as possible.

Phil puts them back in the jar pretending to arrange them. Peter is paused, realising he's being ridiculed. A couple of Cowhands giggle. Phil hasn't finished.

PHIL (CONT'D): Oh, look here gentlemen, that's what you do with the cloth.

Four or so of the Cowhands innocently mimic Peter's waiter affectation draping their napkins over their arm. Rose hearing the laughter, opens the door and sees Phil offering the jar of paper flowers to the Cowhands to take mock sniffs. Rose's heart sinks. Peter looks trapped and in hell as Cowhands CRICKET and SANDY masquerade with their napkins. (Campion, 2021, p. 14)

Based on the quotation above, in order to prevent homosexual and weak guys from being bullied and avoided. Characterization through dramatic foils can be seen in this section because Peter is a contrasting character, he wears an opposite appearance of Phil and the cowhands. In addition to Peter's physical appearance, Phil made fun of him for his gestures and his appearance as a waiter carrying napkins. We can see the stereotypes about how men and women should gesture. In this case, it means putting napkins on the arm, symbolizing the feminine side of a man in the environment of the cowboys. Then, the paper flowers in the jar piqued Phil's interest, and he questioned as to who the "lady" behind them was. It can be observed from this that the paper flowers were identified with the stereotype that only women should create beautiful art, not a man. The toxic masculinity in this passage is also depicted in the reaction of the cowboys, who laughed at the fact that Peter, a man who made the flowers, was not a woman. In other words, it is a term to describe a man who acts or had a feminine gesture or acts like a gay person. It is mentioned in the depiction of Phil and Cowhands laughing at Peter's look that they discriminate against Peter's feminine appearance, showing a kind of homophobia and a trait of toxic masculinity.

Phil being homophobic when he mocked Peter's appearance and burned Peter's paper flower. Phil has meanwhile rolled himself a cigarette, he takes a paper flower and flames it up on the candle then lights his tight slim smoke.

BOBBY: What?

Phil pulls a disaster face. The Cowhands wait.

PHIL: Flew over.

Peter enters with more plates stunned to see his flower burning. Phil slowly shakes it out. (Campion, 2021, p. 15)

Based on the quotation above, Phil wants to do more than simply make fun of Peter's appearance after knowing that Peter made the paper flower and seeing how the cowboys reacted by laughing at it. Phil burned the flower without even thinking twice. To sum up, it is indicated that Phil has the support of his surroundings to fulfill his masculine desires. However, Phil's burning of the paper flower is characterization through external actions that makes him look homophobic and indirectly indicates that men shouldn't be allowed to create things that belong in the hands of women.

The last characteristic of toxic masculinity that is in *the Power of the Dog* movie script is Violence. One of the most popular reasons for guys to become violent is they cannot express their feelings and to demonstrate their masculinity. They do not want to be viewed by other guys as weak or soft, therefore they want to be aggressive and violent. As depicted in the script below:

Phil actually felt sad that he had to accept the fact that he was disappointed in the response of his brother, who was not interested in Phil's invitation to camp again in memory of their anniversary since their first run result violence act in Phil, as shown below:

PHIL: Go camping again up in the mountains, shoot ourselves some fresh elk liver, roast it straight on the coals like Bronco Henry showed us.

George takes a puff of his stubby cigarette.

PHIL (CONT'D): You got a sore gut?

GEORGE: No.

PHIL: You act like it pains you to hitch one word to another.

Phil's attention is diverted, a car is trying to push through the cattle, but instead it rolls off into a ditch, perilously listing to its side. The DRIVER and his FEMALE PASSENGER stand up in the vehicle and the driver honks and cattle nearby spook. Phil rides fast towards the car ready to teach this idiot in plus fours a lesson.

PHIL: Shut that down. You want your car and your girl to be flattened? So quit that horn.

DRIVER: Can you help us?

PHIL: No I'd like to see yours and every other car blown up.

Phil rides on, behind him George and Stan stop to help the stranded driver. Phil stands in his stirrups and turns round steaming.

PHIL: Damn it George, leave him! (Campion, 2021, p. 7-8)

Based on the quotation above, we can see that for a brief moment, Phil feels disappointment and cover them up by mocking his brother like a sick person. Not long after, Phil's attention was distracted when he heard the sound of a car horn. Phil, who had been hold his feelings towards George, suddenly yelled and threatened the driver of the car and his woman if the horn did not stop. The driver honked his horn for help, but Phil didn't care; he chose not to help him, and he even wanted to see the car and the surrounding cars explode. We can see violence in characterization through dialogue which Phil threatened the driver and also Phil ends up not being able to control his feelings because he wants to maintain his masculinity so he does not look weak; he hides his disappointment by projecting it onto others, which leads him to the worst actions or violence.

Phil was also unable to express his feelings on the part when Phil asked George's opinion result violence act in Phil too, as shown below:

PHIL: Put it down to amour. What do you say George?

The Cowhands turn to George who is head down eating.

GEORGE: What?

Phil stares at George. The Cowhands slowly begin to laugh. George's inattention throws Phil. Suddenly he is aware of the loud revelling behind him on the Pianola. Phil turns sharply.

PHIL: Do you mind quietening, we're eating.

The MAN on the Pianola lifts his hands as the keys amusingly play on.

PHIL (CONT'D): Shut that down, or I will.

Phil stands. The Man stops the Pianola and the party assemble to leave. Peter serves the last two plates, one to Phil. He blows out the candles on the departed table. (Campion, 2021, p. 16)

Based on the quotation above, George was just having fun eating and just responded to Phil's question without answering it at all. The cowboys then begin to laugh at Phil's situation at that time, which then allows Phil to hide feelings of annoyance and shame over George's lack of attention to him. Phil kept hiding his feelings until he noticed a loud piano sound behind him. Phil instead gets annoyed by the sound of the piano and asks the man to stop because he and his cowhands are eating. Based on the narrative above, Phil was "realized" the sound of the piano shortly after he felt George's inattention, and shortly after he was laughed at by his cowhands. To sum up, we can see violence in characterization through dialogue when Phil expresses his feelings by shouting and threatening the man who plays the piano to stop.

b. The Impacts of Toxic Masculinity

Toxic masculinity may also emphasize that it is unacceptable for males to express their emotions. Men who adopt an archaic mindset and avoid conversations about problems or emotions may experience feelings of isolation and loneliness.

Phil and his friends are having a good time in a crowded bar indicates Phil's feeling loneliness as shown below:

The PROSTITUTES from upstairs sit around the bar smoking and cadging drinks. Phil watches the young fellows oblige. Phil takes a breath he feels strangely lonely. The Boys are "la-la laing" to the music box.

Their faces flushed with drink and good cheer and kisses. Phil watches singing the actual words in key and in time, but still that loneliness. (Campion, 2021, p. 17-18)

From the quotation above it shows Phil watched the young folks around him having a good time. Strangely, Phil still feels lonely approaching him. It didn't take long for Phil to start singing along and blending in with the crowd. Phil suddenly stopped singing while he was engrossed in singing. It was filled with painfully vacant stares. Loneliness in characterization through internal actions can be seen which Phil stems from his grief over the loss of Bronco Henry, his mentor who showed him how to be a genuine man and also the guy he loves. It can be noticed that Phil is a character that feels lonely through unsaid thoughts and memories that owing to his toxic masculinity due to the teachings of his mentor. So, Phil Burbank can be considered a major character and dynamic character in the movie script. At the start of the story, Phil is portrayed as a tough, masculine cowboy with a domineering and abusive personality ranch owner who treats his brother's wife and son with disdain. However, as the story progresses, Phil's character undergoes a significant transformation, and the audience sees a vulnerable,

emotionally complex side of him that challenges his previously established persona and begins to show a softer one, leading to revelations about his character and past.

Phil prefers his solitude in his secret place to hide who he really is indicates that he is actually feeling loneliness, as shown below:

Phil stands on the long soft grass in a dappled opening in the Willows his clothes strewn about him. Phil catches sight of an old CUBBY he and George made now overgrown with Willow shoots. Phil crawls into the tiny hut, his legs too long stick out. A few old nudie magazines from back-in-the-day are strewn on the ground. (Bronco Henry's name on one.) (Campion, 2021, p. 20)

Based on the quotation above, it is clear that characterization through external actions can be seen which a secret such as a place and stuff in this section. Phil assured himself that no one was looking as he slipped silently. He frequently sneaks inside a tunnel of tangled and dense tree branches. It was where Phil had hidden from the ranch people, as well as where Phil had hidden a few old nudie magazines with Bronco Henry's name on it. Phil hid it all because he wanted to appear as a heterosexual and being extremely-masculine man on a ranch should be.

As what the researchers has written above, Phil possesses four traits of toxic masculinity which are domination, misogyny, homophobia and violence. Through Phil's toxic masculinity, it reveals his defense mechanisms, which are denial, displacement and reaction formation.

Denial is a well-known defense mechanism that is usually used to explain situations in which people are likely unable to confront reality or admit a clear fact, such as when a person in denial refuses to recognize his or her real situation (Anshori, 2011). Phil's denial also shows the characterization of toxic masculinity as shown below:

PHIL: My goodness I wonder what little lady made these?

Peter turns, his hands full of plates.

PETER: I did actually sir. My mother you see trained as a florist.

PHIL: Well do pardon me, they're as real as possible.

Phil puts them back in the jar pretending to arrange them. Peter is paused, realising he's being ridiculed. A couple of Cowhands giggle. Phil hasn't finished. (Campion, 2021, p. 24)

Based on the quotation above, Phil refuses to accept the reality of a situation to avoid his anxiety. Phil complimented the paper flowers on the table and questioned who it was that the "lady" had made it. Peter responded that he made the paper flower, which made the cowhands laugh. Phil also burnt the paper flowers shortly after talking to the Cowhands. As a result, Phil refused to accept that what he complimented was not created by a woman, but by a guy. Combined with the cowhands' laughter at Peter's paper flowers, Phil decided to burn the paper flowers to reduce his shame about the cowhands' response if he put the paper flowers back it means the same as he supports men to act feminine which could be exposed Phil being homosexual. Characterization through external actions depicted in this section because Phil burned Peter's paper flower to kept high his masculine side. Phil uses denial as a defense mechanism when he refuses to accept that paper flowers were made by a guy.

Phil uses defense mechanisms such as displacement. Phil's rage explodes when he hears that George is married to Rose, as shown below:

Phil is shocked, rageful. He is pacing uneasily in the barn. Phil's Sorrel begins to act up shying around in the stall.

PHIL: Stop!

But the horse continues its jitters. Phil engulfed in rage takes the horse out, ties it up close and then slaps it over the head again and again with the saddle blanket.

PHIL (CONT'D): You God-damned fool, you hear me, you dirty flat-faced bitch etc.

Two Cowhands come towards Phil then melt back. (Campion, 2021, p. 31)

Based on the quotation above, despite the fact that Phil had previously taken actions to ensure that this never happened. Phil is shocked and enraged. He walked to the barn with all his tension and anger that he had temporarily repressed because he was unable to express it in front of his brother. Then one of Phil's horses, who can't keep quiet in the stall, attracts Phil's attention diverted to the horse. With Phil's state of consciousness filled with rage and tension, the horse gave a sense of anger to Phil, and the horse was eventually released from the stable by Phil, and Phil projected his anger through the horse. Phil repeatedly slapped the horse's head with the saddle blanket as well as some pretty stern words to the horse. Characterization through external actions depicted from the form of displacement that Phil utilized in the dialogue and action above, whereby Phil truly wanted to express his emotions such as rage, sadness, jealousy, fear being replace and feel more alone towards George but he couldn't because he unable to show his weakness and vulnerability to kept his masculine side in him, then he directed his emotions onto a horse who had nothing to do with the situation. Phil's emotions towards his brother gets released, although in an indirect way. The consequences of slapping or shouting at his horse are likely to be less severe than if Phil released his emotions on his brother.

Phil uses defense mechanisms such as reaction formation to hides his true sexual identity. Phil takes his Black Horse into the river then up the bank between the trees into his sacred place. He takes the saddle off his horse. He removes his boots and overalls. Phil looks up at the trees, he finds the trunk and high up in a hollow he pulls out a faded silk red bandana with the initials B H embroidered on one edge. He smooths the bandana around his face, his eyes, he holds it to his nose. Wind through the trees disturbs the leaves of the Cottonwoods setting them shimmering, touching, kissing, lifting the hair on Phil's head. The horse moves through the trees towards Phil nuzzling his hand. Phil strokes it's velvet nose, it's delicate nostrils, the loose hairy bottom lip. (Campion, 2021, p. 71)

Based on the quotation above, we can see Phil's defense mechanism, which is the reaction formation. Phil hides his sexual orientation by expressing his masculinity indicates the characterization through internal actions because it is consist a secret and fantasies of Phil. Phil is quite loud about being anti-gay or homophobic in order to fit in with the males or not be perceived as going against the spiritual belief system in which he was raised. Phil's toxic masculinity trait, homophobia, is contained in his reaction formation. Homophobia is the fear and worry that gay men perceive as a homosexual in what they wear, eat, or how they act. Homophobia is the hatred and rejection of something feminine based on its attributes or characteristics. Furthermore, it is claimed that in patriarchal cultures, this could explain why some homosexual men avoid "coming out" about their sexual orientation or pretend to be straight for fear of being stigmatized as

effeminate, less masculine, or having their personal identity threatened ((Jaspal & Siraj, 2011)). Therefore, Phil becomes extremely masculine, rejecting and despising anything feminine and even being a homophobe. As described in the quotation above, the fact that Phil touched his own body in his secret place alone with Bronco Henry's bandana after remembering his memories after seeing the body of a young man bathing in the lake. He has a penchant for males, but he acts the opposite impulse. As a result, excessive behavior and attitudes are regarded as good, and Phil feels safe from the risk of seeming to be beyond the norm. The formation reaction defense mechanism kicks in when Phil acted opposite in how he felt. As a defense mechanism, reaction formation is an unconscious reaction as opposed to a conscious response.

CONCLUSION

The traditional male traits created by the stereotype are categorized as toxic masculinity, which can have negative impacts on men and it explains why males shows those negative traits of masculinity. In this movie script, four toxic masculinity traits—domination, misogyny, homophobia and violence—are portrayed. Depression, loneliness and isolation potrayed for the impact of toxic masculinity. Also, there are denial, displacement, and formation reactions as defense mechanisms.

The domination act is shown by Phil. He leads the ranch which dominating over others with aggressive and rudeness to everyone, for his employee or his cowhands he just commanding them because he feels in line with the herd to show his masculinity. The misogyny act is shown by Phil who hates, humiliates and demeans Rose like calling her a mercenary. The homophobic act is shown by Phil and the cowhands who bully, ridicule and insult Peter's feminine appearance such as burning paper flowers made by Peter, laughing at Peter's appearance which looks less-masculine and perceives him as gay so Phil labels him "Miss Nancy". The violence act is shown by Phil who always acts aggressively by threatening other people, hitting animals and even kicking Peter because Peter entered Phil's secret place. Not only Phil did violence, but Peter also committed violence by killing.

Phil experiences depression, loneliness, and isolation as impact of having masculinity forced onto him. In his private area, away from his cowhands, he is only able to be himself. He uses defense mechanisms, such as denial to deny that he impresses men, displacement to direct his disappointment and rage toward other people or things such as hitting animals, and the last one is reaction formation to cover up his true sexual orientation by acting in a way that contradicts what he feels to be expressing a high-masculinities in him.

The researchers suggests conducting additional research using the same theory, strategy, and object to analyze different aspects. Other viewpoints, sociology, psychology, structuralism, and others can all apply to the aspects. Future researchers can compare the same theory and strategy to evaluate other literary works as well.

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