

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

This chapter discusses the relevant research and the theories that were employed. The theories to analyze the problem of statements are presented in this chapter.

I have discussed the ideas and theories behind intrinsic and extrinsic techniques based on the previous chapter. I use some concepts and theories to analyze the movie script in order to comprehend its purpose and structure. To do this, I use the intrinsic and extrinsic ways to examine the movie script. For the intrinsic approach, I use character and characterization, plot, and setting, while for the extrinsic approach, I use psychological approaches like toxic masculinity and its impacts such as defense mechanism through denial, displacement and reaction formation theory.

#### **2.1 Intrinsic Approaches**

To analyze the characters of this movie script, I use some concepts through intrinsic approach they are, character and characterization, setting, and plot. I use on the concepts of Dennis Petrie and Joe Boggs in their book *The Art of Watching Films*, as well as other credible sources on the internet. I apply those approaches to assess primary sources in a movie script using an intrinsic method. These concepts, which will be described in this chapter, can also be used to examine the aspects of a literary work.

##### **2.1.1 Character or Characterization**

Theory of characterization is a literary method used in literature to highlight and describe in detail the specifics of a character in a story. According to Abrams and Harpham (2012) defines that character are the individuals represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what they say and how they say it (dialogue), as well as what they do (actions). So, the readers can find out what kind of persons characterization from their motivation such as the character's temperament,

desires, the moral nature, dialogues and actions. (Abrams & Harpham, 2012: 46)

In real life, varied backgrounds and life experiences may influence each individual or what is known as a character. Later, perhaps a character takes a decision, acts on that choice, and the consequence or any performance shown by the character as a result of their understanding via their act and response reveals the individual's character. The character of a fictional person in a play or film is judged by her actions. The role is characterized by an objective analysis of what the author says about the person in stage directions, about what others say about her, and what she says about herself. According to David Letwin, Joe Stockdale and Robin Stockdale in *The Architecture of Drama* that external evidence can be used if the person is based on historical figure. But keep in mind that there is a difference between the actual person and the fictionalized one. The motivation action stimulates an actor to locate the deeper, inner drives that may be formed from some sort of intention that attempts to lead to a specific aim, or the author may just prefer to utilize the character to depict definite traits from a real event or simply fiction. The purpose might be the simple explanation of why the character acts. (Letwin & Stockdale, 2008: 51)

Characterization is one of the film's supporting components in attracting an audience. According to Boggs and Petrie in their book *The Art of Watching Films Eighth Edition*, to make a story interesting for the audience, characterization or character must seem real, understandable, and trustworthy. The characters in a story are believable in the same way they are, it means conform to the law of probability and necessity by reflecting externally observable truths about human nature and conform to some inner truth that is to say humans are as we want them to be or the actor's convincing performance makes them seem real. Boggs & Petrie (2012) mentions several characterizations, and the following are the types of characterization:

**a. Characterization Through Appearance**

Most audiences make certain assumptions about character when they see the actors looks like on screen with their facial features, dress, physical build,

mannerisms, and how they move. It causes the first visual impression by the audience may be proven erroneous as the story progresses. However, it is an important means of character development. (Boggs and Petrie, 2012: 50)

**b. Characterization Through Dialogue**

Characters in a fictional film naturally reveal a great deal about themselves by what they say. Their true thoughts, attitudes, and emotions can be suggested in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech. Typically, a character's educational background, social status, and level of wealth can be indicated from the way they use their grammar, sentence structure, or dialect. (Boggs and Petrie, 2012: 51)

**c. Characterization Through External Action**

Appearance can mislead a character, so the best reflections of a character is their actions, and those actions must grow naturally out of the character personalities because the most effective characterization is created not by huge actions in the film but by small, seemingly insignificant ones. (Boggs and Petrie, 2012: 52)

**d. Characterization Through Internal Action**

There are several internal actions occurs within character's minds and emotions, also consists of secret, unsaid thoughts, daydreams, ambitions, memories, anxieties, and fantasies. The audience will be able to see or hear what the character's mind such as imagines, remembers, or considers. This can be accomplished by a sustained interior view or by revealing fleeting glimpses through metaphors. (Boggs and Petrie, 2012: 52)

**e. Characterization Through Reactions of Other Characters**

Characterization is frequently enhanced by how other characters see a person. Boggs and Petrie notice that even before the character appears on screen, other characters can create a nuanced and interesting characterization through their dialogues with other characters. (Boggs and Petrie, 2012: 52-53)

**f. Characterization Through Contrast: Dramatic Foils**

The use of foils is one of the most successful for characterization techniques based on Boggs and Petrie, which means contrasting characters whose behavior,

attitudes, beliefs, lifestyle, physical appearance, and so on are the opposite of those of the main character (Boggs and Petrie, 2012: 53).

Boggs and Petrie (2012: 55-57) also mention another method of analyzing film characterization: stock characters, static characters and dynamic characters.

- a. Stock characters are the minor characters that embody a stereotype or a conventional set of traits or behaviors that are familiar to the audience. These characters are often predictable and lack individuality, and they are used as shorthand to convey a particular type of character to the audience.
- b. Static characters are characters that do not undergo significant changes throughout the course of the narrative. These characters may be flat or round, but they are essentially the same at the end of the story as they were at the beginning.
- c. Dynamic characters are characters that undergo significant changes throughout the course of the narrative. These changes can be physical, emotional, psychological, or moral in nature, and they are typically the result of some conflict or challenge that the character faces.

### **2.1.2 Plot**

Plot is constantly associated with its events and actions to create an emotional and artistic effect and is done by particular characters, according to (Abrams & Geoffrey, 2012: 293-294). Because actions comprise both verbal discourse and physical actions conducted by certain characters as a means for them to demonstrate moral characteristics and dispositions. Exposition, rising action, climax, falling action, and resolution are the five sections that make up the plot.

A story with no plot perhaps a story without a structure, as it may offer a core and connected sequence of events in a story or text that include a beginning, middle, and finish on purpose to immerse the audience in the lives of the characters in order to make them aware of the decisions they make. Its rational aim that may have an impact on the audience's interests and personality. According to David Letwin, Joe Stockdale and Robin Stockdale in their book *The Architecture of Drama*, plot may be able to describe as seven structural

fundamental parts of dramatic storytelling which reflect on their purposes such as the leading character, the inciting incident, the objective, the obstacle, the crisis, the climax, and the resolution. This form weaves parts of structure into a tight, cause-and effect story that builds in intensity to a strong climactic ending with a detectable change in fortune for the leading character. (Letwin & Stockdale, 2008: 2) Due to the individual writing styles of each author, every story flows differently. The author may choose to start his story with the most recent event and then explain what happened before it, or may choose to describe the events in chronological sequence, starting with the earliest. Plot in a drama involves a lot of action, therefore a plot's conflicts and events in relation to which its characterization occurs may be used to examine a plot.

The art of storytelling as practiced in the short story, novel, play, or film has always depended on a strong dramatic structure—that is, the aesthetic and logical arrangement of parts to achieve the maximum emotional, intellectual, or dramatic impact. Depending on the demands and preferences of the author, dramatic structure can be either linear or nonlinear and both the patterns contain the same elements which places the plot of the film into four parts: exposition, complication, climax, and denouement. (Boggs and Petrie, 2008: 44). Boggs and Petrie explain the four parts briefly as follows:

- a. Exposition: In this initial section of the tale, the characters are introduced, their relationships are demonstrated, and a suitable time and location are established for them.
- b. Complication: As a dispute develops, it becomes more obvious, intense, and significant. Typically, this is the longest portion.
- c. Climax: At this stage, the dispute is settled when the level of tension in the situation reaches its peak.
- d. Dénouement: The last stage is where a condition of relative balance is attained.

### **2.1.3 Setting**

A narrative or dramatic work's overall setting is the broad locality, historical time, and social circumstances in which its action takes place; the setting of a single episode or scene within the piece is the specific physical location in

which it takes place. To establish an atmosphere in the work generated, both the overall and particular aspects are crucial. (Abrams and Geoffrey, 2012: 363-364)

According to Mohammed Jasim Bettie in *An Introduction to Drama*, a setting relates to the period and place in which it is performed. Appropriate costume and props also help the audience recognize the work clearly. The location can be important because authors can utilize it to communicate information about the characters' temperaments metaphorically or by adopting the character's attitudes about it. The setting contributes to the illusion that it is a specific location, as well as providing information about the character's way of life and social and economic situations. (Bettie, 2015: 17-18)

Settings are more than just backdrops for the action; they are also symbolic extensions of the topic and characters. Setting may communicate a significant amount of information, especially in film. Because the audience is too far away from the stage to see many little details, theater settings are often less detailed than film sets. In this format, the director needs normally deal with fewer sets, usually one each act. Stage directors must inevitably settle for less precision and diversity than film directors, who have essentially no such constraints, especially when shooting on location. (Giannetti, 2013: 302)

The setting may be an important aspect of the director's style which the visual emphasis placed. The director may choose austere, desolate, or dismal surroundings, while another may prefer settings of tremendous natural beauty, it depends on the taste of the director. The setting can assist us comprehend the character or can be used to create ambiance or mood; others may just use the scenery as a background to the action, giving it no special importance. Setting also reflects the director's style, such as which social and economic groups the director concentrates on, whether the locations are rural or urban, and if the director prefers present, historical past, or futuristic time periods. (Boggs and Petrie, 2008: 319)

## **2.2 Extrinsic Approaches**

This part is different from the previous. I will now describe the extrinsic approach after having already explained the intrinsic approach. I will limit the

psychological approach used in this study. I analyze the characters using the ideas of anxiety, toxic masculinity and defense mechanisms through denial, displacement and reaction formation theory.

### **2.2.1 Psychology**

The term psychology is derived from the Greek term "psyche" and "logos," which mean "soul" and "study" respectively. Thus, psychology was once described as the study of "soul" or "spirit," but philosophers eventually defined psyche as mind. As a result, psychology came to be seen as the study of an individual's mind or mental process. Psychology is the scientific study of the mind and how it effects human behavior, from communication and memory to cognition and emotion. According to psychological viewpoints, the majority of emotional and mental illnesses result from insufficient or improper learning. It is assumed that psychological disorders are caused in part by a person's relationships, the most significant of which is the family. From a psychological standpoint, mental health refers to an individual's ability to make personal and societal adjustments. In a larger sense, mental health refers to the ability to make decisions, carry out responsibilities, and achieve fulfillment, success, and satisfaction in life. Psychological factors underpinning human behavior, feelings, and emotions, and how they may connect to early childhood experiences are also discussed. (Goerge, 2016: 227)

Knowing the psychological background of a writer's statement may help define literature art. The expression is impacted by the writer's emotions at the time of writing. This emotion is produced by the writer's surroundings and his or her personal experience. Psychology has always been linked to human life. People are unable to separate their psyche from their daily lives. Psychology examines and discusses the fundamental factor that propels humans forward in life, which is motivation. Motivation is the most significant factor in obtaining and maintaining the intended life. All that human had achieved and will achieve stems from motivation (Guerin, 2005:357).

According to Aras, there is a solid relation between literature and psychology because both deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and

reconciliations; individual and social concerns, through various concepts, methods, and approaches. An author portrays life by his or her objectives, perceptions, ideologies, and value judgements, and opens the doors to new and unseen worlds for readers not only by stirring feelings and emotions, but also by assisting them in discovering the meaning of life and existence. Literature clearly enables individuals to recognize and question their identities by increasing consciousness and awareness. It should be remembered that man and existence have always been central to the majority of scientific research, fine arts, and literature (Aras, 2015)

I conclude that psychology is a scientific study of the human mind and behavior as they develop from human life experiences. Psychology is the study of mental processes, brain functioning, and behavior through analyzing individuals or groups in creating general principles and examining specific examples from birth to death.

### **2.2.2 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).

According to the above definitions, there is a correlation between toxic masculinity and hegemonic masculinity since toxic masculinity deviates from hegemonic masculinity elements, which are generally detrimental. The core concept of toxic masculinity is that ideal masculine features may be damaging not just to males but also to women and society as a whole. The idea is not to disparage guys who preserve conventional male characteristics. It is to recognize that these practices are strongly established in men and may be destructive to everyone concerned (Kaplan, 2016).

Masculinity does not always imply negativity. It also provides advantages that are clearly nontoxic. There are caring men, men who are in touch with their "feminine" side, and men who will go to any length for their children. Toxic masculinity is made up of hegemonic masculine features that foster dominance over others and are thus socially destructive. The tendency of unfortunate men associated with toxic masculinity in corporate greed and extreme competition, inexperience and lack of thought or insensitivity of others, a strong need to control and dominate others, an inadequacy to nurture, a fear of reliance, a willingness to turn to savagery, and the stigmatization and conquest of female, gay, and men who exhibit feminine characteristics.

#### **a. Domination**

Dominance is defined as "*the exercise of authority or influence over someone or something, or the state of being so dominated*" by the Oxford Dictionary. Dominant trait is a characteristic related to toxic masculinity aligned with emotional manipulation, such as related to giving the choice to dominate, rule over others, loss concern for others, and dominant traits related to men based on the belief that a man must be dominant over women, that he must be powerful, not feminine, not whiny or weak, that he must not cry, and so on (Rosida, 2022). Toxic masculinity is the belief that men will use all means necessary to dominate the social structure, such as physical violence and attempting to appear tough (Elliot, 2018). So, domination related to toxic

masculinity defined as a man which has the capability of utilizing power to dominates or rules over others, gain their own desires without concern the others and always being hostile in the top over others.

**b. Misogyny**

Misogyny is defined as hatred or disdain for women and girls, as well as a sense of animosity toward the female sex, disgust or abhorrence for women as an indiscriminate social category (Gilmore, 2018: 9). Misogyny is presented not only as behaviour that objectifies, reduces, or degrades women, but also as the ex-clusion of women, manifesting itself in discrimination, physical and sexual violence, as well as hostile attitudes toward women (Code, 2002). Misogynistic men despise and abuse women because they are afraid of having their fears realized, and they believe that by demeaning and diminishing women, they will not be perceived as gay, which is similar to homophobia (Kupers, 2010).

**c. Homophobia**

Homophobia is defined as insulting and ridiculing homosexual men because they are afraid of being gay; as a result, they despise the people they fear in order to prove to themselves that they are not gay (Kupers, 2010: 114). Men are always worried about what they wear, eat, and how they act in order to avoid being perceived as not manly enough. The fear of being perceived as homosexual, or in our words, feminine, is known as homophobia (Kimmel, 1996). Homophobia is typically related with toxic masculinity. According to Harrington, the phrase "toxic masculinity" was created by feminists to characterize the homophobic and misogynistic actions and violence of men (Harrington, 2020). Because of this, they encourage homophobia and despise anything with feminine attributes or characteristics.

**d. Violence**

Violence against others, women, and children occurs because men cling to the stereotype that the man is always in shape, strong, and hypercompetitive, and frequently feel defensive when other men try to "bother." Men also cannot express their feelings as freely as women can because they are afraid of being considered non-masculine. When they can't control their feelings, this will lead them to worst actions, which are violent (Rosida, 2022). Toxic masculinity

believes that males need to use violence to show their masculinity. Violence is frequently the single most visible symbol of manhood (Kimmel, 1996). This idea has had a negative impact on males since they do not want to be perceived as weak or soft, therefore patriarchal masculinity forces them to be aggressive. Therefore, men do not want to be considered non-masculine if they are weak and this leads to violence against others.

### **2.2.3 The Impacts of Toxic Masculinity**

The psychological effects of toxic masculinity on a person's mental health include feelings of loneliness, isolation, humiliation, etc. Some people who experience toxic masculinity develop defense mechanisms because they are unable to communicate their feelings.

#### **a. Depression, Loneliness and Isolation**

Masculinity is a psychological and sociological term, whereas maleness is a biological classification. Because of this, for many men who are suffering yet suppress their feelings of loneliness, isolation, and fear, masculinity becomes a potentially dangerous weapon. They also desperately want to feel wanted, worthwhile, and important. The quest of prestige, power, dominance, and wealth will therefore be so prevalent that men will consistently put an inappropriate priority on short-term gain. All of those are contradictory coping strategies for males to deal with their overwhelming feelings like weakness, vulnerability, and humiliation. What makes the situation worse is that men are unable to reach the point where they can let go of their repressed feelings of sadness, pain, and frustration like women can (Mabrouk, 2020).

Men's social relationships with other men were also strained as a result of the compartmentalizing habit. Men expressed discomfort and worry that conversations would stray into "unmasculine" topics. Hence, men who are depressed might put off looking for social support or a way to communicate their emotional struggles. Because of negative experiences like lack of understanding, being mocked or avoided, which are linked to poor mental health, the anxiety that underlies male homosocial connections for males is so crippling that it hampers their attempts to develop social relationships. Men's

mental health and wellbeing are impacted by the ongoing concealment of distress, challenges managing personal issues, feelings of depression and isolation, as well as the shame and embarrassment of feeling they had crossed the invisible lines that prevent men from expressing their feelings (McKenzie, 2018).

Men who conform to masculine norms, such as self-reliance, have a tendency to put off getting help for emotional issues by hiding negative affects and being less willing to share their emotional experiences with others, where this pressure can put them at risk for experiencing negative affect and raise their risk of depression and the atrophy of depressive symptoms. Men often find it more difficult to develop close relationships with others, which can raise their risk of psychological problems like depression (Iwamoto, 2018).

Men are discouraged from seeking mental health treatments by toxic masculinity. It's possible to perceive mental health concerns like depression and anxiety as weaknesses. Additionally, toxic masculinity may emphasize that talking about one's feelings is not appropriate for men. Increased feelings of loneliness and isolation may result from avoiding conversations about issues or emotions. Men may be less inclined to seek out assistance when they are dealing with mental health problems as a result (Morin, 2022).

## **b. Defense Mechanisms**

According to Freud, the importance of defense mechanisms is that they help people overcome anxiety and avoid ego threats (Corey, 1986: 12). Defense mechanisms all have two characteristics: (1) they reject, misrepresent, or distort reality, and (2) they work subconsciously, so individuals are unaware of what is going on (Hall, 1909: 50).

### **1) Denial**

According to the article Fleming's Defense Mechanism Adam Anshori's adaptation of Stephen Crane's *The Red Badge of Courage*, denial is the reluctance to accept or realize that something has happened or is happening. A person in denial refuses to acknowledge his or her current circumstances. Denial can sometimes be accepted as a temporary defense. Denial may be dangerous in some circumstances because it prevents a person from confronting the truth.

Denial protects the ego from problems that the individual cannot handle (Anshori, 2011). For example, if a male inadvertently gets a girl pregnant, he simply rejects and denies that the kid is his, accusing the girl of cheating.

## **2) Displacement**

By directing their anger and irritation toward something other than their intended target, a person uses this defense mechanism to relieve anxiety. A motivation whose satisfaction is prevented in one form is directed into a different channel through displacement, claims (Hilgard, 447). Freud believed that the most effective approach to control sexual and violent urges was displacement. The object that the drive is directed toward could be changed, but the fundamental urges could not. For instance, a person who is frustrated with their boss but is unable to express it for fear of losing their job might go home and yell at his wife or kick his dog.

## **3) Reaction Formation**

When one of the instincts causes anxiety by putting pressure on the ego, whether directly or through the superego, reaction formation occurs. The ego may attempt to distract attention from the offensive urge by focusing on its opposite (Hall, 1954). An undesirable impulse is changed into the opposing impulse by the ego (Holonen and Santrock, 381). For instance, a student who is attracted by the brutality related with the war may end up becoming a passionate peace social activist.

## **2.3 Previous Related Studies**

To support the implementation of further research, research involve some relevant research. Data might be gathered from potential effective or recently completed study that is close by. The following researchers have previously done studies that are relevant to this one.

The first paper is taken from an analysis of Gampang Nurtjahyo (2016) entitled *The Anna Leonowen's Anxieties and Ego Defense Mechanisms as Found in Elizabeth Hand's Anna and The King: A Freudian Psychoanalytical Approach*. The article journal explains that ego defense mechanism involves the element of self-camouflage because these strategies will not change the individual's discomfort condition but change the individual's way to think how

to minimize the conflicts. The researcher found that the character Anna Leonowens' used her efforts through defense mechanisms to reduce her anxieties as depicted in the novel that she has psychological conflicts during her duties. Anna, as the main character processes three types of defense mechanisms to creating self-comfort and to avoid more conflicts that she had, she used defense mechanisms such as repression, displacement and reaction formation.

Secondly, Noviani Maghfiroh (2017) in her research entitled *Toxic Masculinity as Depicted in Berry Jenkin's Moonlight*. This research explains how the main character, Chiron, experienced bullying for being perceived as gay by those around him. The researcher aimed her study to identify the characteristics of toxic masculinity as depicted in this film. The theory used in this study are the theory of Toxic Masculinity by Terry A. Kupers. First, the researcher found several characteristics of toxic masculinity such as homophobic, emotional emphasis and violence. Second, the researcher found that Chiron, as the main character is not only a victim of toxic masculinity but also has its own characteristics.

Thirdly, the paper is taken from an analysis of Rastina, Surya Sili, Nasrullah (2019) entitled *Masculinity Traits of The Maud Watts as A Female Character in The Suffragette Film*. The journal explains how the main character, Maud, is not only adopted masculinity traits but also femininity traits. The researcher stated two aims in their study. The first one to reveal how a female character is depicted in the film. The second one is to prove that a female character adopted masculinity traits. The theory used in this study are the theory of Bem Sex Role Inventory by Sandra L. Bem and they used five tools of characterization by Boggs and Petrie. Then, the researcher found several masculinity traits of Maud in this study. Maud, as the main character positively has thirteen masculine traits inside herself such as 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. Through monologues, dialogues, and narrations, the fundamental traits of masculinity are portrayed.

Fourthly, Iddatul Hidayah (2020) in her research entitled *The Representation of Toxic Masculinity on Gillette Advertisement* from linguistic aspects. This research explains that the toxic masculinity is becoming casually blended and accepted in society. The researcher aims her study to investigate the portrayal of toxic masculinity as a qualitative research inquiry and the research may provide a full knowledge of the meaning behind the Gillette advertisement. The researcher also puts forward the ideological concept and builds the perception of toxic masculinity in society. The analysis of the study is based on Fairclough's (2001) CDA three-dimensional framework and the data using Kupers' theory about toxic masculinity (2001). First, the researcher found that Gillette's textual features classified toxic masculinity representations into two categories: misogyny and violent domination. Second, the researcher found that the advertisement plainly contains a number of toxic normalizing practices.

Fifthly, Dalia Mohamed Mostafa Mabrouk (2020) in her research entitled *The Dilemma of Toxic Masculinity in Eastern and Western Societies; With Reference to the Novel "Men in Prison"*. The researcher explains how masculinity prevents men from discovering what it means to be a man in order for them to conform to the ideological traditional masculinity in the East and West. The researcher aims her study to on the concept of toxic masculinity, which has a lot to do with deforming the masculine identity figure. First, the researcher found how masculinity is misconstrued, such as unusual behavior such as suppressing emotions, covering up distress, or even expressing violence as a symbol of power. Second, the researcher found that always being tough may have an impact on mental and psychological health, and anything less than that is labeled as feminine or weak.

The fifth research previously mentioned reflect similarities with this study. Half of all earlier studies—the hypothesis developed by Freud, Boggs and Petrie and Terry A. Kupers—used the same methodology as this study. And they study about toxic masculinity, in which toxic masculinity traits is depicted in their

research and have a negative of psychological health outcomes for men and others.

However, unlike the first to fifth studies, there are some distinctions between this research and that described above. This study focuses on analyzing the script for the movie script “The Power of the Dog” (2021). This study also focuses on main characters from the film’s plot as well as other characters. This study also portrays the devastating effects of toxic masculinity, not just on the individual but on those around them and highlights the need to confront and challenge toxic masculinity, which can manifest in various forms and lead to violence and abuse.

Also, no one has previously done any study on the movie script *The Power of the Dog*, so there are differences in the storyline. As a result, the researcher wants to analyze *The Power of the Dog* movie based on the script. The information from the research was gathered by the researcher with the aid of the prior study mentioned above. In order to investigate this research, researchers should look beyond theory in order to learn more about toxic masculinity.

