TOXIC MASCULINITY AS DEPICTED IN BARRY JENKINS'S *MOONLIGHT*

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, September 2017

Noviani Maghfiroh

MOTTO AND DEDICATION

"The only thing we have to fear is the fear itself."

(Franklin D. Roosevelt)

Courage is not the lack of fear. It is acting in spite of it.

(Mark Twain)

With courage you will dare to take risks, have the strength to be compassionate, and the wisdom to be humble. Courage is the foundation of integrity.

(Mark Twain)

Nothing is impossible, the word itself says "I'm Possible"!

(Audrey Hepburn)

This paper is dedicated to

My beloved family and

to everyone who helped me accomplished this paper

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ABSTRAK

Film *Moonlight* yang disutradarai oleh Berry Jenkins merefleksikan bagaimana komunitas Afrika Amerika memperlakukan pria homoseks. Film ini menceritakan tentang Chiron yang mengalami pembulian karena dianggap sebagai seorang *gay* oleh orang sekitarnya. Tujuan dari penulisan skripsi ini adalah untuk mendeskripsikan aspek intrinsik yang mencakup aspek naratif dan aspek sinematografi pada film *Moonlight* dan menjelaskan tentang aspek ekstrinsik yang mencakup tentang karakteristik dari *toxic masculinity* yang terdapat di dalam film tersebut berdasarkan teori *toxic masculinity* oleh Terry A. Kupers. Penulis menggunakan metode penelitian pustaka dalam pengumpulan data. Untuk menganalisis aspek ekstrinsik penulis menggunakan pendekatan kebudayaan. Hasil penelitian ini menunjukkan bahwa terdapat tiga karakteristik *toxic masculinity* yaitu homofobia, penekanan emosional dan kekerasan. Penulis juga menemukan bahwa Chiron tak hanya menjadi korban dari maskulinitas yang beracun ini namun juga memiliki karakteristik itu sendiri.

Kata kunci : homoseks, *toxic masclinity*, homofobia, penekanan emosional, kekerasan

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Masculinity is not something that a man born with but rather it is socially and culturally constructed that set standard on what it means to be a man (Pleck, 1993). This notion explains how men act in certain ways not because of their male role identity or even their masculine characteristics but rather how the society establishes the ideal types of what it means to be a man. The society dictates what is expected for men therefore who do not conform the ideal types of manhood are usually being condemned. Gay are usually the one who are mostly being condemned because they do not fit the traditional masculine role. They usually become a target of humiliation and violence because they are seen as effeminate or weak.

One of the movies with masculinity theme is *Moonlight* (2016), a film directed by Barry Jenkins based on the play entitled *in Moonlight Black Boys Look Blue* by Tarell Alvin McCraney. The story follows Chiron to three chapters of his lives from the childhood, teenage age to adult life. Ever since at young age Chiron who is nicknamed Little are being bullied because of his small figure. Because of that he was also accused of being gay even before he understands it himself. This had led to harsh and even violence treatments from his peers at school until his teenage years.

The movie depicts how a Black gay male is being treated in their own community. They become a target of violence and humiliation. It has been known that the African Americans are tolerant toward homosexual people of their own rather than the white are (Anthony J. Lemelle & Battle, 2004). The reason homophobia is stronger in a Black community related to hypermasculinity that has been associated with Black male. There are stereotypes that a Black male are aggressive, rough and violent and hence being a gay is equivalent to effeminate or weak. However, the root of homophobia went deeper than that. As Bell Hooks stated in *Race and Representation*:

> Many heterosexual Black men in white supremacist patriarchal culture have acted as though the primary "evil" of racism has been the refusal of the dominant culture to allow them full access to patriarchal power, so that in sexist terms they are compelled to inhabit a sphere of powerlessness, deemed "feminine," hence they have perceived themselves as emasculated. To the extent that Black men accept a white supremacist sexist representation of themselves as castrated, without phallic power, and therefore pseudo-females, they will need to overlassert a phallic misogynist masculinity, one rooted in contempt for the female. Much Black male homophobia is rooted in the desire to eschew connection with all things deemed "feminine" and that would, of course, include Black gay men (1992:147).

For a long time, they have been emasculated because of the white patriarchy dominance over them. Since they do not want to be seen as effeminate or even weak anymore they feel the need to overcompensate by enforcing the ideal types of manhood which are aggressive and violent. This rigid Black masculinity is strongly instilled to Black men from young ages as depicted Chiron who is bullied constantly by his friends for being physically smaller and weaker. Chiron who does not conform

the gender stereotypes of Black male reflects how a black gay male is treated in the society nowadays. What happened to Chiron in this movie are results of society's toxic masculinity.

Terry A. Kupers, describes toxic masculinity as, "the constellation of socially regressive male traits that serve to foster domination, the devaluation of women, homophobia, and wanton violence" (2005:714). Toxic masculinity explains why men always have the need to compete and dominate others aggressively and also embody the most problematic traits in men. Toxic masculinity demands not only subordination of women but also from men who do not participate actively to the superior masculinity standards.

The writer chooses *Moonlight* because the scenes in the movie reflect how toxic masculinity have influenced the Black community in treating Black gay male. Chiron, the main character not only become the target violence from his friends but also embody the result of toxic masculinity traits itself. The writer will focus on the traits of toxic masculinity that are depicted in the movie.

1.2. Scope of the Study

Limitations are important to maintain the focus of the research. The writer will limit the analysis on two elements, the intrinsic elements and extrinsic elements. The intrinsic elements include the narrative and cinematography aspects. Furthermore, the

writer will analyze the extrinsic elements by using theory of toxic masculinity in order to find the toxic masculine traits in the movie *Moonlight*.

1.3. Aims of the Study

The aims of the study are as the following :

1. To describe the narrative and cinematography aspects of the movie *Moonlight.*

2. To explain the traits of toxic masculinity that are described in the movie *Moonlight*.

1.4 Research Methods

In conducting this writing, methodology is needed in order to analyze the research problems that are described in the thesis. The writer uses method of study and method of approach to analyze the research problems in this thesis.

1.4.1 Method of Study

As stated by Atar M. Semi, method of research is a method that is used to find out, develop and test the truth of knowledge according to facts and data (1993). In conducting the research the writer uses library research to gather facts and data. Library research is being conducted by reading books and journal articles, browsing

through internet to gather the data that are required for the research (Semi, 1993). However the main data is the movie, *Moonlight.*

1.4. 2 Method of Approach

Method of approach is crucial for the writer to observe the object thorougly to find the facts and information that are essential in conducting the research. The writer uses exponential approach and cultural approach. The exponential approach focuses on intrinsic elements of the movie, narrative and cinematography aspects. The narrative aspects comprise analysis on theme, characters, setting and conflict using narrative theories. The cinematography aspects include the camera distance, camera angle, and *mise-en-scene*. Meanwhile, the cultural approach is applied to analyze extrinsic elements of the movie. It is applied to identify the traits of toxic masculinity described in the movie *Moonlight*.

1.5 Organization of the Writing

CHAPTER I   : INTRODUCTION

Chapter 1 include Background of the Study, Scope of the Study, Aims of the Study, Methods of the Study, and Organization of the Study.

CHAPTER 2   : SYNOPSIS

Chapter 2 contain the synopsis of the movie *Moonlight*.

CHAPTER 3   : Theoretical Framework

Chapter 3 comprise the theoretical framework of the thesis in order to support the

study. The theoretical framework consist of intrinsic elements and extrinsic elements

of the movie.

CHAPTER 4   : Toxic Masculinity as Depicted in Barry Jenkins's *Moonlight*

Chapter 4 consist of the explanation of the movie *Moonlight* from intrinsic aspects

and extrinsic aspects.

CHAPTER V CONCLUSION

Chapter 5 concludes all the previous analysis that is explained.

CHAPTER II

SYNOPSIS

The movie is divided to three chapters of Chiron's life, his childhood, teenage age and adulthood. In the first chapter titled "Little", the movie mainly exposes Chiron as a small kid living with his mother who is addicted to drugs and also how he copes with the bullying from his peers. The second chapter, titled "Chiron", focuses on Chiron in his teenage age who is struggling with his sexual orientation and dealing with more intense bullying. The last chapter, titled "Black", shows adult Chiron who is now called Black and seems more hardened and bulked up to hide how vulnerable he is because of his past.

The story starts with Juan, a Cuban drug dealer in Liberty City, Miami, who meets one of his crew in a rundown place. Suddenly, Juan sees Chiron running from a group of bullies and then hide in an abandoned apartment. After the bullier left, Juan comes to find Chiron and asks him to join for a lunch. Chiron reluctantly agrees. At first, Chiron did not say anything but he finally opens up when Juan takes him to his girlfriend's house, Teresa. Chiron tells them that he is more known as "Little".

On the next day, after playing football with his friends, Chiron is told by his only friend, Kevin, that he should not be soft if he does not want to get picked on. A few days later, Juan takes Chiron for swimming at the beach and shares his childhood. In that moment he gives an important lesson to Chiron that he needs to be

himself and not let anyone decide that for him. A night after that, Juan sees Paula, Chiron's mother, smoking a marijuana with a man. Juan admonishes Paula's action however she retorts back that he is the one who sold it to her. Then they are arguing about how the right way to raise Chiron and Paula asks him if he wants to raise Chiron himself. The argument ends when Paula asks if Juan knows why Chiron always gets bullied by the other kids.

Chiron goes to Teresa's home in the next morning and sits there silently while Juan and Teresa keep asking what is wrong with him. Chiron is terribly upset by his mother's angry words the next before. He then asks what a gay is and Juan hesitantly answers him and also asks if he is the one. He also questions if her mother is doing drugs and that Juan is also the one who sold it to her. He left without saying a word and Juan looks tearful and remorseful about that.

Chiron is a teenager in the second part of the movie. His life does not seem to be easier with Juan's passing away and his mother's drug addiction. In the school, Chiron is publicly mocked in the middle of a class by Terrel until the teacher dismisses Terrel from the class. Later that day, Chiron meets Kevin and is told that Kevin gets detention because he get caught having intercourse with another student. Before going home, Kevin calls Chiron "Black".

The next day, when Chiron is on his way to Teresa's house, he encounters Terrel and his friends. They taunt Chiron about his mother's job as a prostitute to fund her drug addiction and make a degrading remark about Teresa. Chiron is ready to fight back but they intimidate and threaten him not to.

Later, Chiron goes to the beach and Kevin finds him there. They talk about their worries and the reason Kevin gave the nickname "Black" to Chiron. There is a clear sexual desire between them and they kiss each other. That night ends with Kevin gives Chiron a *hand job*, manual stimulation of male genitalia by another person.

The following day in school, Terrel approaches Kevin in cafeteria and talks about the childhood game "Knocked down/Stay down". Terrel pressures Kevin to play that game and he will be the one who chooses the target. Later, Terrel points Chiron and reluctantly Kevin hits him. Chiron, however, would not back down and thus making Kevin keep beating him until the school guard stops them. Chiron refuses to say who hit him when the headmistress asks him. The next day, Chiron goes back to school and hits Terrel with a chair. The second part of the story ends with Chiron being arrested.

The story moves forward to ten years later in the last chapter of the movie. It starts with Chiron waking up from his childhood memories. He is now a drug dealer in Atlanta. Suddenly, he receives a call from Kevin to apologize for what he did back then and asks him to visit him in Miami. Before going to Miami, Chiron visits his mother, who is in rehabilitation. Paula asks for forgiveness and Chiron decides to forgive her.

Chiron arrives at the diner where Kevin works. Kevin seems surprised at Chiron's appearances, then he cooks a special dish for Chiron. Kevin tells Chiron about his son, Kevin Junior. On the other hand, Chiron confesses that he is a drug

dealer. After the dinner ends, they go to Kevin's apartment. There Chiron admits that he has not been intimate with anyone after Kevin. The next scene shows Kevin embraces Chiron on his bed as he gently caresses Chiron's head. The movie ends with Chiron as a child standing on the beach under the moonlight.

CHAPTER III

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

In analyzing a movie, there are two aspects to consider which are the intrinsic aspects and extrinsic aspects. The intrinsic aspects are the elements that can be found in the movie itself. Based on Pratista's *Memahami Film,* there are two elements to analyze which are narrative aspects and cinematic aspects (2008).

3.1.1 Narrative Elements

Narrative aspects are important to understand the movie completely. According to Abrams on *A Glossary of Literary Terms*:

> Narrative is a story, whether told in prose or verse, involving events, characters, and what the characters says and do. In drama, the narrative is not told but evolves by means of the direct presentation on stage of the actions and speeches of the characters (1999).

It can be concluded that narrative aspects are necessary to make the viewer understand the movie very well. As stated by Pratista, narrative aspects consist of theme, setting, character, conflict and plot (2008). However, this thesis will mainly focuses on theme, setting, character and conflict.

3.1.1.1 Theme

Theme is the main idea that represents the whole story of a literary work. It is the underlying message of what the author wants to convey to the reader. According to Laurence Perrine states that:

> The theme of a piece of fiction is its controlling idea or its central insight. It is the unifying generalization about life stated or implied by the story. To derive the theme of a story, we must ask what its central purpose is: what view of life it supports or what insight into life it reveals (1998).

Therefore, theme is vital to a story because it deals with how the author would develop the story. However in literary works, theme does not have to be limited to one theme only since we can find more than one theme that dominate the story. In the movie, we recognize the theme by finding the idea that dominates most of the story.

3.1.1.2 Character

Character plays an important role in the movie. Character is not only the one who does the action but also the one who delivers the message of what the narrator wants to convey. According to Abrams in *A Glossary of Literary Terms*:

> They are people who present in dramatic or narrative works who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it –the dialogue- and from what they do –the action (1999:33).

Furthermore, characters are divided into two types, major character and minor character. According to Richard Barsam and Dave Monahan, major character can be described as "the most important characters to the plot, make the most things happen or have the most things happen to them" (2010:135). Therefore, major character is usually the main character in the story because major character gives big influence in how the story will turn out. In contrast, minor characters "play a less important role in the overall movie, functioning usually as a means of moving the plot forward or of fleshing out the motivations of the major characters" (Barsam & Monahan, 2010, p. 136). Although major character is usually the lead of the story, the minor characters' contributions are also the ones that keep the story moving forward.

3.1.1.3 Setting

Setting, such as place, time and social environment, is the background that play a major part to the story. Sylvan Barnett states further that "the setting of the story, not only the physical locale but also the time of the day or the year or the century, may or may not be symbolic. Often, however, the setting is more important, giving us the feel of the people who move through it" (2008:152). Based on *A Handbook to the Literature*, settings are divided into three kinds, they are; setting of time, setting of place and setting of social environment.

The setting of time can be described as "the time or period in which the action takes place, for example the epoch in history or season in the year" (Holman, 1960, p.

453). The setting of time tells us when the scenes in the movie happen such as day, night, month or year. Commonly, the setting of times can be revealed from the weather in the scene, news or events that are shown in the Television and specific products such as vehicle or clothing style, etc.

Setting of place "is the actual geographical location, its topography, scenery, and such physical arrangements as the location of windows and doors in a room" (Holman, 1960:453). Setting of place can be a country, a city, a village, or a house. Setting of place is not just any place where the scene takes places, because some specific place like town or village can actually support the story.

Setting of social environment is "the general environment of the characters in the film, e.g., religious, mental, moral, social, and emotional conditions through which the people in the narrative move" (1960:453). It can give the audience better understanding of the social background of the story such as customs, traditions, norms and culture. The setting of social environment serves as the social circumstances for the characters.

3.1.1.4 Conflict

Conflict is one of instrumental elements that construct the plot of the story. Based on Perrine's *Literature: Structure, Sound and Sense* (1998):

> Conflict is a clash of action, desire, ideas, or goods in the plot of a story or drama. Conflict may exist between the main character and some other person or persons (man against man); between the main character and some external

force, physical nature, society, or fate (man against environment); or between the main character and some destructive elements in his own nature (man against himself).

From the explanation above, we can determine two kinds of conflicts, external conflict and internal conflict. The external conflict happens between characters or any outside forces in the story. It is not limited between the protagonist and antagonist but can be any outside force in the story. Meanwhile, internal conflict happens in the character's minds. For example, the character's struggles in making big decision that could affect his/her life in certain ways.

3.1.2 Cinematography Elements

Cinematography is everything that is relevant in filmmaking. It is a term that derived from Greek roots that means "writing with motion". Blain Brown further explains that cinematography is more than just acts of photography, but as a " process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and *rendering them in visual terms*" (2012:2).

3.1.2.1 Camera Distance

Camera distance refers to the placement of camera in filming the scenes. According to David Bordwell and Kristin Thompson, camera distance is described as "… framing of the image stations us not only at a certain angle and height and on a level

plane or at a cant but also at a certain distance. Framing supplies a sense of being far away or close to the mi se-en-scene of the shot" (1997, p. 190). Giannetti Louis states further that the shots depend on size of the humans that are captured in the shots and is not necessarily determined by how far the distance between camera and the subject that is photographed (2008:11).

3.1.2.1.1 Extreme Long Shot

Extreme long shot is a shot captured from a long distance to show the full view of panorama, where human sometimes cannot be clearly seen (Bordwell & Thompson, 1997). It is usually outdoor view to show the locale area. It is taken from great distance like quarter mile of a mile away to capture all those vast area or the panoramic view (Giannetti, 2008).

3.1.2.1.2 Long Shot

In the long shot, the human is the main object but the background is still noticeable (Bordwell & Thompson, 1997). This shot shows the whole figure of human body from head to toe. Although the background is prominent but we will be able to see clearly what is the human doing.

3.1.2.1.3 Medium Long Shot

Medium long shot frames human body from the knees up. This creates well balanced shot between the human figure and the background view (Bordwell & Thompson, 1997). The length of the distance is between long shot and medium shot.

3.1.2.1.4 Medium Shot

The medium shot is the shot which captures human figure from the waist up. In this shot, the expression and gesture will be more noticeable (Bordwell & Thompson, 1997). As it is focus on the figure, the background is less prominent.

3.1.2.1.5 Medium Close up

The medium close up is shot that frames human figure from the chest up (Bordwell & Thompson, 1997). This shot is taken between medium shot and close up shot. The focus of the shot is on the facial expression.

3.1.2.1.6 Close Up

The close up shot frames only one part such as face, hands, legs or any small object (Bordwell & Thompson, 1997). This shot captures clearer facials expression and the details of gesture. These shots are the most common in filmmaking because through

this shot the filmmaker will be able to deliver the emotions very well. It also tends to focus on the small object thus these shot usually magnifies the significance of the object.

3.1.2.1.7 Extreme Close Up

The extreme close up focuses on one part only, for instance, eyes, lips or any small object (Bordwell & Thompson, 1997). This shot is taken by zooming in the object to get the details clearly. This shot is not as common as the close up shot because it is more intense and only focuses on one thing only.

3.1.2.2 Camera Angle

David Bordwell and Kristin Thompson define angle as "the frame's positions us at some angle looking on the shot's mise-en-scene" (1997:190). Louis Gianetti explains further that camera angle is determined by where the camera is placed, not the subject that is photographed (2008:14). He states further that there are four types of angle; the bird's eye view, the high-angle shot, the eye level shot and the low angle shot.

3.1.2.2.1 The Bird's Eye View

The bird's eye view captures the scene directly from overhead. Because this angle might be disorienting, the object sometimes is hard to be recognized. The filmmaker

tends to avoid using this angle but if it can be done very well, the result can be very expressive (Giannetti, 2008:14).

Picture 1
The Bird Eye View (Giannetti, 2008)

3.1.2.2.2 The High-Angle Shot

The high-angle is captured by setting the camera on a crane or high place to get the whole scene but not enough to overwhelm the audience. This allows the audience impression of the general overview of the scene. The high angle reduces the heights of the objects and uses the floor as the background thus diminishes the importance of the subjects and makes them look insignificant (Giannetti, 2008:14).

Picture 2
The High-Angle Shot (Giannetti, 2008)

3.1.2.2.3 The Eye Level Shot

The eye level shot is taken by putting the camera four feet above the ground and captures all the characters equally. The position of camera is mostly neutral and dispassionate. Therefore, eye level shots allow us to make our opinion about what kind of the people that are being presented (Giannetti, 2008:14).

Picture 3
The Eye Level Shot (Giannetti, 2008)

3.1.2.2.4 The Low Angle Shot

The low angle shot is the opposite of the high angle shot. Low angle increases the height of the subject and thus is useful for suggesting verticality. The surroundings are mostly minimized in this angle and often the sky or ceiling serve as the background. Psychologically, this angle increases the significance of the subject.

Picture 4
The Low Angle Shot (Giannetti, 2008)

3.1.2.3 Mise-en-Scene

According to David Bordwell and Kristin Thompson in *Film Art : An Introduction*, *mise-en-scene* (pronounced "meez-ahn-sen") was originated from French root means staging an action. In the beginning, it was used in the practice of directing plays before the film scholars extend the term to film direction. The film directors apply this term to emphasize their control over what appears on the film frame (Bordwell & Thompson, 1997:112). As this term is originated from theatrical plays, *mise-en-scene* includes several aspects such as costume, lighting and sound (1997:169).

3.1.2.3.1 Costume and Make up

The costumes and make up are important because they help emphasize the setting of the film. Costumes are usually the clothes that the characters are wearing which suit the setting of the movie. To enhance the appearance of those characters, make up usually is needed in certain genre movie like horror movie, historical movie, etc. In *Film Art : An Introduction* , make up was actually needed since the actor's face would not be registered well on the early film production. Until today, make up has been used in many different ways to magnify the actor's appearance on the screen (Bordwell & Thompson, 1997)

3.1.2.3.2 Lighting

David Bordwell describes lighting as, "more than illumination that permits us to see the action. Lighter and darker areas within the frame help create the overall composition of each shot and guide our attention to certain objects and action" (1997:178). For example, bright illuminated object will quickly draw our sight to the key gesture meanwhile shadow might hide the detail and even build anticipation on what will appear (Bordwell & Thompson, 1997). Thus, lighting also helps to set the atmosphere of a scene in the movie by creating shadow or highlight.

3.1.2.3.3 Sound

Sound is essential because it provides information about the plot or characters from the movie. One type of sounds is dialogue. Dialogue is a form of verbal communication between the characters in the movie. It is not only words that are spoken back and forth by the characters but also the way of the characters delivers the lines. The actors have to be able to deliver the written words in order to make the audience understand the subtext behind the lines. Blain Brown refers subtext as the hidden meaning in the movie script (2012:252).

3.2 Extrinsic Elements

3.2.1 Toxic Masculinity

As John Beynon states in *Masculinities and Culture*:

> Men are not born with masculinity as part of their genetic make-up; rather it is something into which they are acculturated and which is composed of social codes of behaviour which they learn to reproduce in culturally appropriate ways. It is indexical of class, subculture, age and ethnicity, among other factors (2002:2).

Masculinity is culturally shaped and can never be separated because it is a result of culture. It is shaped and expressed differently at different times in different circumstances in different places by individuals and groups. The common assumptions are that masculinity "is a standardized container, fixed by biology, into which all 'normal' men are placed, something 'natural' that can even be measured in terms of psychological traits and physical attributes" (Beynon, 2002:2). However, when culture is linked to masculinity it becomes more diverse in the terms of enactment. It should be emphasized that masculinity is not uniformity but can best regarded as "singular-plural" that can take many forms. The concept of hegemonic masculinity is then made known as an introduction in looking at masculinity in a historical context or through lens of class (Beynon, 2002).

Connell describes *hegemonic masculinity* as "the dominant notion of masculinity in a particular historical context" (1987). In contemporary Western culture, it dictates men on what are the ideal standards of becoming 'real men'. The

foundations of hegemonic masculinity are based on hierarchy of inter male dominance, domination against women and stigmatization against homosexual (Connell, 1987).

From the definition of hegemonic masculinity above, the Western and European culture have identified the recent hegemonic masculinity aspects that dominate the most. For example, ruthless competition, suppression of emotion except anger, unwillingness to show fear, refuse to ask for help, devaluation of women, abhor everything that relates to feminine attributes and homophobia (Brittan, 1989). At the same time, Kupers also states that men try to divert from the hegemonic norm of masculinity but when they do so, they are afraid that they will be considered as unmanly from other men because they do not conform to the hegemonic ideal of the real men (2005:716).

The concept of toxic masculinity is useful in regards of gender and forms of masculinity discussion because it depicts the norms of hegemonic masculinity that are socially destructive such as homophobia, misogyny, violence, dominance but those are accepted even valued culturally (Kupers, 2001). On the other hand, there are some aspects of hegemonic masculinity that are not toxic such as having pride in winning sports, having close-knit friendship, succeeding in career and providing for the family. Another nontoxic example is *subordinated masculinity* that differs from hegemonic masculinity because it supports feminism and anti-homophobia movement (Kupers, 1993).

Based on the *Toxic Masculinity as a Barrier to Mental Health Treatment in Prison* by Terry A. Kupers:

> Toxic masculinity is constructed of those aspects of hegemonic masculinity that foster domination of others and are, thus, socially destructive. Unfortunate male proclivities associated with toxic masculinity include extreme competition and greed, insensitivity to or lack of consideration of the experiences and feelings of others, a strong need to dominate and control others, an incapacity to nurture, a dread of dependency, a readiness to resort to violence, and the stigmatization and subjugation of women, gays, and men who exhibit feminine characteristics (Kupers, 2005:717).

Based on the definition above, there is connection between toxic masculinity and hegemonic masculinity because toxic masculinity deviates from hegemonic masculinity aspects that mostly are destructive. The central idea of toxic masculinity is that ideal masculinity traits can be in fact harmful not only toward men themselves but also women and the society as a whole. The point is not to demean men who retain masculine traditional traits. It is to discern that those behaviors are ingrained deeply in men and can be harmful for everyone that involved (Kaplan, 2016). The writer chooses three toxic masculinity traits such as the following;

3.2.1.1 Homophobia

Kimmel defines homophobia as the fundamental principle of the cultural definition of manhood. It is more than just unreasonable fear of homosexuality or that men are afraid to be perceived as a gay (1996). He elaborates that homophobia is "the fear that other men will unmask us, emasculate us, reveal to us and the world that we do not

measure up, that we are not real men" (1996). Thus, it is the fear that leads them to silence and allow other to believe that men approve the way things done to women, minorities, gays, lesbians. For instance, men who don't help women when they receive insulting remark in the street or school, making sexist or racist comment, bashing gay men, etc (Kimmel, 1996). Men would rather associate with those traits than perceived as unmanly. Hence, they foster homophobia and reject anything that has feminine attributes.

As they do not want to feel emasculated by other men, they try to do anything to assert their manliness to anyone who threatens their belief, for instance, gay men. One of the most often homophobic act is calling gay male or anyone who acts like a girl, a "faggot". Leverenz explains that the word "faggot" is not only homophobic slur, but also as a label of ultimate contempt for anyone who conveys the impression of pushover, weak, effeminate or uncool (1986:455). Simultaneously, this also causes gay men to despise themselves and afraid to come out of the closet because they know they will never be fully accepted by the society.

Hence, it is harder for Black gay male to be accepted in their own community because of the stigma that surrounds homosexuality. Based on the research by Elijah G. Ward, the homophobia toward Black gay are related to the hypermasculinity that had been associated with Black male. The Black male perceived being gay as feminime and that means being weak. Because as we have seen how is the potrayal of Black male in the popular culture, they are mostly depicted as violent and aggressive (2005) .

3.2.1.2 Suppression of Emotion

According to Butler and Gross, suppression of emotion doesn't mean that the individuals don't have emotion but it is a state that they actively maintain and generate in order to hold back their emotion. It has more negative effects rather than positive ones. The emotional suppressions increase negative emotions for the individuals. For instance: disgust, anger, sadness and embarrassment. Thus, the emotional suppressions have harmful effects such as more negative experience, self-alienation and negative relationship outcomes (Butler & Gross, 2004).

The emotional suppressions are more common found in men rather than women. They develop their emotion in different way because of the different socialization and cultural context. Women are always able to express their emotion without the fear of judgment from the others. It is quite different case with men because men are always dictated to suppress their emotion. As bell hooks states in *The Will to Change*: *Men, Masculinity and Love*:

> The first act of violence that patriarchy demands of males is not violence toward women. Instead patriarchy demands of all males that they engage in acts of psychic self-mutilation, that they kill off the emotional parts of themselves. If an individual is not successful in emotionally crippling himself, he can count on patriarchal men to enact rituals of power that will assault his self-esteem (hooks, The Will To Change : Men, Masculinity and Love, 2004).

The statements above tell us that men must hide the emotions because they consider it as weakness. Ever since they are little, they have always been told with the expression such as "boys don't cry", suggesting that they are not allowed to express their sadness or pain. They would rather bury their true emotion and not showing any

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vulnerability. The moment they show any weakness, the other men will ridicule them; therefore, they feel the need to be strong and stoic all the time.

3.2.1.3 Violence

Toxic masculinity has this belief that to prove their manhood, men have to enact violence. As Kimmel states "violence is often the single most evident marker of manhood" (1996). This belief has caused destructive effects for men because as they don't want to be seen as weak or soft, they are forced to be violent by patriarchal masculinity.

As Orlando Patterson in bell hooks (We Real Cool , 2004) stated specifically about Black male violence, before young African man enacts violence, he is already raised in the culture that approves violence as a tool of social control that identifies patriarchal masculinity by the will to do violence. The simple way to assert patriarchal manhood is by expressing aggressions and every men know this. As a result, men who live in culture of violence are demanded to perform that they have the capability to become violent (2004).

Therefore, men always attempt to stop anything that threatens their manhood. That is also the reason heterosexual men enact violence against gay men because the perceptions that those men are not real men or effeminate. Violence against homosexual is so common that makes gay men afraid to come out. Those are the effect of toxic masculinity that has deeply rooted in the patriarchal society.

CHAPTER IV

TOXIC MASCULINITY AS DEPICTED IN BARRY JENKINS'S

MOONLIGHT

4.1 Intrinsic Aspect

4.1.1 Theme

Moonlight is an American movie that depicts the struggle of being homosexual in Black community. Since he is little, Chiron is bullied because of his small figure, so he gets the nickname "Little" from other kids. He often runs and hides when the others chase him as he cannot stand up for himself. Being weak is not acceptable for men especially Black men who are always seen as though, strong and aggressive. However, Chiron who defies from those traits are considered gay or not real men for them. In a Black community such as the rough neighborhood in Miami, being gay is unacceptable for them that they feel the need to resort to violence to correct those men.

Picture 5	Picture 6
00:23:34	01:01:58

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Picture 5 which is taken by using medium shot shows Chiron who is suspected as a gay is the subject to harsh treatment from the others. In the first picture, Chiron is seen running from the bully and then he hides in abandoned apartment complex. Picture 6 which is taken by using long shot shows Chiron getting beaten by group of students in the school yard and no one stop them until the school security come. The other students who do not help prove that they agree with the discrimination against gay men. From this picture above, we can conclude that the main idea of this movie is the struggle of being a Black gay men in a Black community.

4.1.2 Character

4.1.2.1 Major Character

4.1.2.1.1 Chiron

Picture 7	Picture 8
00:03:23	00:13:38

Chiron is categorized as a major and main character because he dominates the movie. As this movie is divided into three parts of Chiron's life, Chiron's character is

changing but some parts of him are still the same. All the experiences in his childhood or teenager years that he went through have shaped the adult Chiron.

The picture 7 taken by using medium close up shot shows Chiron looking out the windows where the bullier are throwing rocks at him. It is obvious that he is terrified and feels so alone because no one would help him until Juan comes along and chases them away. He is shy, reserved and quiet unlike any other boys who are rambunctious and mischievous. As shown in the picture 8 which is taken by using long shot, Chiron in the red shirt is observing the others who are playing a ball but he feels that he does not belong to them. He struggles to get along with them, as shown in the picture the other boys are bigger than him thus he gets the nickname "Little". His personality also makes him harder to make friends. It is always the others that have to make the first move, if they want to become friends with him.

His mother's drug addiction only makes everything worse for him. Paula only cares about getting the next drugs rather than becomes a mother to Chiron. Her selfish acts have affected him deeply. It hurts him and makes him more guarded. However, he still loves his mother despite what she has done. It shows that he has a good heart because he could leave his mother but he chooses to stay. When he asks Juan for selling drug to his mother, he also just endures it and leaves quietly. He does not become angry because despite what happens between them Juan is the father figure that he never has in his own life.

| Picture 9 | Picture 10 |
| 00:37:31 | 01:04:03 |

The picture 9 taken by using medium shot shows teenager Chiron is still terrified of the bullier. He is still the same introverted and awkward Chiron. However, he speaks up about his confusion about his sexuality to Kevin, the only friend that he can trust. They share an intimate moment that Chiron truly cherishes. However, the next day, he is betrayed by Kevin when the other boys beat him because of a game. It hurts him and the pain is not physical wound only. In the picture 10 taken using close up shot, Chiron is standing in a front with blood running down his face. The most captivating is his facial expression that speaks more than his words. Kevin's betrayal makes him realized that he has to stop being the weak gay boy that cannot stand up for himself.

Picture 11

01:08:30

In the picture 11 taken using medium close up, it can be seen the adult Chiron who is called Black. He is a drug dealer after he gets out of the juvenile prison

for hitting Terrel with a chair. From his appearance, it can be seen that he changes a lot. He gains a lot of muscle and confidence that he never had back then. Although, he looks strong and rough from the outside, his inner self is still vulnerable. He does not come to term with his sexuality and pretends that it is not there. He also still carries the scar from his past that he never lets go. It is not until he meets his mother that he starts to let go of his past and starts to move. He also starts to accept his sexuality when he confides in Kevin when they meet again.

4.1.2.2 Minor Character

4.1.2.2.1 Kevin

Picture 12	Picture 13	Picture 14
00:14:56	01:05:48	01:27:13

Kevin is Chiron's only best friend throughout his life. Although the other boys bully Chiron because he is suspected to be a gay, Kevin still becomes Chiron's friend. The picture 12 taken by using medium close up shot shows Kevin who is slightly bigger than Chiron. Kevin is friendly and easy going. That is why he tells Chiron to toughen up so that the other boys would not bully him and that shows Kevin genuinely cares about Chiron on his way.

When Chiron is confused about his sexuality, Kevin is not disgusted but he helps Chiron to clear his confusion by giving him a *handjob.* However, whatever trust Chiron gives to him is broken because of the game he plays with Terrel and his friend to hit Chiron. The picture 13 taken by using medium close up shot shows Kevin's expression as he watches Chiron carried in the police car after Chiron hits Terrel with a chair. His expression shows he realizes what he has done and that he regrets his recklessness in playing that game.

However, the adult Kevin has changed a lot. He is no longer the reckless and impulsive. He is responsible adult who has a simple live as a cook in a diner. Although he is on probation but he is grateful for the life he has. That is why he tries to get in touch with Chiron because he wants Chiron to forgive him. The picture 14 is taken by using long shot shows Kevin carrying a dish that he cooks especially for Chiron as they try to reconnect again.

4.1.2.2.2 Paula

Picture 15	Picture 16
00:12:43	00:30:18

Paula is Chiron's mother, she is a single parent and works as a nurse. Before she becomes a drug addict, she actually loves and cares about Chiron. When she meets Juan the first time, she is suspicious of him and that shows that she is wary about her son meeting an unknown man. The picture 15 which is taken by using medium close up shot shows Paula hugs Chiron because she is worried about him when he does not return home the night before. It is Paula before becomes a drug addict who is actually a loving and caring mother. On the other hand, in the picture 16 which is taken by using medium close up and eye level shot to emphasizes Paula's facial expression, Paula appears mad and shouts inaudible words at Chiron after she meets Juan before. Chiron who does not know anything just bear his mother's wrath.

Juan	: Get out the fucking car.
Paula	: Calm down, Man.
Juan	: Shut the fuck up. What's wrong with you?
Paula	: Who the hell you think you is? Huh?
Juan	: Bitch, get the fuck out of here.
Paula	: What, so you gon' raise my son now? Huh? You gon' raise my son? Yeah… that's what I thought.
Juan	: You gon' raise him?
Paula	: You gon' keep sellin' me rock? Huh?
Paula	: Motherfucker. Do not give me that "you gotta get it from somewhere" shit, nigga. I am getting' it from you. But you gon' raise my son though, right? Hmm?
Paula	: You ever see the way he walk, Juan?
Juan	: You watch your damn mouth.
Paula	: You gon' tell him why the other boys kick his all the time? Huh? You gon' tell him? You ain't shit.

(*Moonlight* (2016), 00:27.55 – 00.29.30)

This dialogue above taken from the movie tells us the conversation between Paula and Juan. Paula actually knows what is happening in Chiron's life but chooses

to ignore it. In her statements, she implies that Chiron deserves what he gets from the other boys just because he is a gay. As a mother, she does not help Chiron to understand his confusion but she chooses to get mad at him. It could be the influence of the drug but the bullying that Chiron suffers happens before she becomes a drug addict. The drug addiction only makes everything worse for herself and Chiron. She is not the only one who suffers the negative effects but also Chiron.

4.1.2.2.3 Juan

Picture 17	Picture 18
00:18:22	00:35:41

Juan is a drug dealer who meets Chiron when he is pursued by the other kids. He chases away the kids and take Chiron for a lunch. He takes Chiron to his home and meets with his girlfriend, Teresa. He becomes a father figure for Chiron who really needs one at the moment. Juan chooses to nourish, support and love Chiron in fatherly way. This differs from the usual movie about Black people because Juan could take Chiron under his wing and train him to be a drug dealer just like any other movie. The picture 17 taken by using medium shot shows Juan gives Chiron swimming lesson.

Juan	: Let me tell you somethin', There are Black people everywhere, you remember that, okay? No place you go in the world ain't got no Black people, we was the first ones on this planet.
Juan	: I been here long time but I am from Cuba. Lotta Black folks in Cuba, but you wouldn't know it from being here, though. I was a wild lil' shorty, man. Just like you. Running around with no shoes on when the moon was out.
Juan	: This one time... I run by this old lady. This old lady. I was runnin' and hollerin' and cuttin' a fool, boy. And this old lady, she stoped me and she said, "*running around catching up all this light. In moonlight' she say, 'Black boys look blue. You blue,' she say. 'That's what I'm gone call you: Blue.'*
Chiron	: So your name blue?
Juan	: Nah. At some point, you gotta decide for yourself who you gonna be. Cannot let nobody make that decision for you. (*Moonlight* (2016), 00.19.30 – 00.21.06)

Juan also tells Chiron about growing in Cuba and also gives an important lesson to Chiron about becomes his own person and not let others dictate that for him. That lesson is imprinted deeply in Chiron's mind though it is a long time until he decides it for himself.

Juan and Teresa also sympathize with Chiron's confusion about his sexuality. It gives Chiron the assurance that he needs gives in order to accept that. This is what differentiates between them and Paula, they give the support that Chiron needs at that time. However, that moment is broken when Chiron asks about his mother's drug addiction and is Juan the one who sells it to her. In the picture 18 taken by using medium close up shot shows Juan's remorseful expression after he realizes that he indirectly ruins Chiron's life because the drug he sells to his mother.

4.1.2.2.4 Teresa

`Picture 19
00:08:51

Teresa is Juan's girlfriend and she meets Chiron when Juan takes him to her house. In the picture 19 taken by using medium close up shows Teresa who approaches Chiron gently when Juan takes him to her house. She is very welcoming toward Chiron even though she does not know Chiron. She is the one who feeds him and offers a place to stay for the night. When Chiron tells his nickname, she chooses to call his own name which shows that she does not care about what others think about Chiron. She understands that Chiron is shy and reserved therefore never pushes him to open up. As the dialogue below proves, Juan is still hesitant about Chiron but Teresa goes ahead and offers Chiron a place to stay for the night thinking that's what Chiron needs at the moment.

Juan	: You do not talk much but you damn sure can eat.
Teresa	: That's alright, baby. You got ain't to talk 'till you get good and ready.
Chiron	: My name is Chiron. People call me little.
Juan	: All right then, little.
Teresa	: Well, im'ma call you by your name, then. Where you from, Chiron?
Chiron	: Liberty City.
Teresa	: You live with your mama?
Chiron	: Yes.

Teresa   : What about your daddy?
Teresa   : That's all right. You want us to take you home, then, after you get finished eating your food?
Juan   : Yeah, you gotta tell us where you live, bruh.
Chiron   : No…
Teresa   : Okay. You can stay here tonight.
Juan   : Teresa…
Teresa   : Would you like that?
(*Moonlight* (2016), 00:09.08 – 00.10.22)

Juan is also very understanding about Chiron's confusion about his sexuality. She and Juan assure him and not to worry and that he will know if he is a gay when he understands it himself. Juan and Teresa could have taken Chiron to their home and raise him but they never overstep their boundaries. They choose to be there when Chiron needs help rather than forces him to leave his own mother. Even after Juan's death, Teresa is still close to Chiron and welcomes him in her house.

Teresa   : What's wrong?
Chiron   : Nothing. I am good.
Teresa   : No. I've seen good and you ain't it. Stop putting your head down in my house. You know my rule. It's all love and all pride in this house. You feel me?
Teresa   : I cannot hear you. Do you feel me?
Chiron   : Yeah.
Teresa   : Okay.
Chiron   : I feel you.
Teresa   : All right.
(*Moonlight* (2016), 00:40.21 – 00.40.54)

She knows about Chiron's issues with his mother and his chaotic home life. She is worried about Chiron and helps him as much as she can. The dialogue above also tells us that even though Teresa is soft spoken but she is also. She teaches Chiron

to be confident and that he does not to be ashamed of himself. She wants Chiron to be able to put his head high but still has a good heart.

4.1.2.2.5 Terrel

Picture 20
00:37:15

Terrel is Chiron's classmate. He likes to intimidate and provoke Chiron just because Chiron is different from the other boys in school. Terrel sees Chiron's quiet and gentle personality as an effeminate. He is frustrated that Chiron never stands for himself and that makes him antagonize Chiron further.

Mr. Pierce   : Chiron, you need something?
Terrel   : Hey, yo, that nigga forgot to change his tampon. I am sorry, Mr. Pierce. He just having woman problems today. Ain't that right, little?
Mr. Pierce   : All right, that's enough, Terrel.
Terrel   : Nah, cannot be enough for little. How much you need, little?
Chiron   : Do not call me little!
Mr. Pierce   : All right Terrel, that's it.
Terrel   : Hey, what you gonna do, Chiron? I'll fuck you up.
Mr. Pierce   : Hey yo, Terrel, out.
                  (*Moonlight* (2016), 00:36.25 – 00.36.44)

The dialogue above shows that Terrel is the typical bully in the high school. When he mocks and humiliates Chiron in the middle of a class, the other students would laugh along with his mockery rather than defends Chiron. It is only the teacher that can stop the taunts. In the picture 20 which is taken by using medium long shot and eye level shot, Terrel tries to push Chiron out of the way and threaten him to hit Chiron after the school. Chiron is terrified of Terrel and that makes Terrel want to bother him more than ever.

Terrel is also the one who manipulates Kevin into playing a childhood game called "Knocked Down/Stay Down". He praises Kevin for his skill in hitting a game and dares him to do it again. He knows that Kevin will not refuse and that he deliberately chooses to do that game as an excuse to hit Chiron.

4.1.3 Setting

4.1.3.1 Setting of Time

| Picture 21 | Picture 22 |
| 00:34:21 | 01:10:47 |

Moonlight is divided into three chapters of Chiron's life, childhood, adolescence and adulthood. The setting of time takes place in modern era. It is confirmed by the

pictures above taken from the movie. The picture 21 taken by using medium shot shows that there is a flip phone on the table and it is during Chiron's childhood. On the other hand, in the picture 22 taken by the same method and high angle shot, there is a smartphone on the bedside table which is when Chiron is an adult. These two different phone products prove that there are different settings of time in the movie.

4.1.3.2 Setting of Place
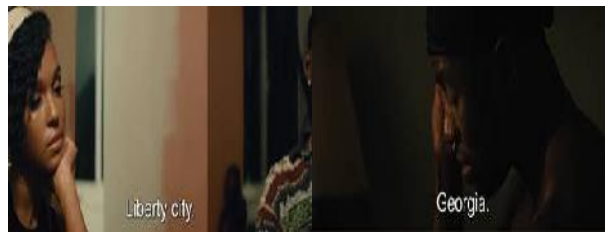
Picture 23
00:09:10

Picture 24
01:12:04

There are many places which are appeared in the movie because the story is divided into three chapters of Chiron's life. Mostly, in the first chapter titled "Little" and the second chapter titled "Chiron" take place in Liberty City, Miami, as shown in the picture 23 taken by using medium close up shows Chiron tells Juan and Teresa where does he lives. The third chapter titled "Black" takes place in Georgia, Atlanta as shown in the picture 24 shows Chiron tells Kevin where he lives at that moment.

4.1.3.3 Setting of Social Environment

| Picture 25 | Picture 26 | Picture 27 |
| 00:01:23 | 00:02:48 | 00:39:10 |

The setting of social environment is the Black community in Liberty City, Miami. In a Black neighborhood, it is common to see crimes and poverty. As shown in the picture 25 taken by using medium shots shows Terrence refuses to sell drugs to Azu proves that drug dealing is common and can be found anywhere in the street. The drug dealing can be considered as a crime because it is illegal. The Picture 26 which is taken by using long shot shows an abandoned apartment complex which known to be dangerous place for children. This place is known to be dangerous because of the drug dealing that happens in the surrounding place.

The picture 27 taken by using medium shot shows Chiron walking home to public housing complex where he lives with his mother. When Chiron's mother worked as a nurse, they lived in their own house. However, when his mother becomes a drug addict, they lose their house and live in a public housing provided by the government. This public housing is provided for who cannot barely afford to pay mortgage for a house. It proves that poverty is common to see in a Black neighborhood.

4.1.4 Conflict

4.1.4.1 Internal Conflict
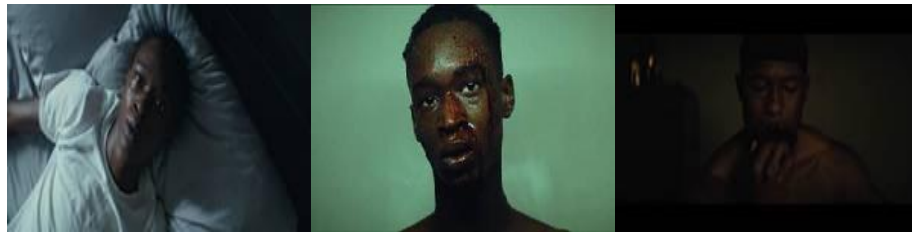
Picture 28	Picture 29	Picture 30
00:43:27	01:03:54	01:15:05

In this movie, there are three internal conflicts that Chiron faces. The first internal conflict as shown in the picture 28 taken by using medium shot and the bird's eye view is Chiron's confusion regarding his sexual orientation. He just wakes up from sexual dream about Kevin who is having sex with a girl. What he is confused about is that he does not desire the girl but he desires Kevin.

The second internal conflict shown in the picture 29 taken by using medium close up shot and eye level view emphasizes on Chiron's internal battle. He just returns home after the beating he receives from Kevin and Terrel and his group of friends. He is exhausted because of the all of all the pain he suffers from his mother, Kevin's betrayal and the bullying from the other boys. At that moment, he is conflicted whether he should let it pass or decides to do something about it.

The third internal conflict shown in the picture 30 taken by using medium close up and natural lighting emphasizes on Chiron's expression that shows an internal conflict between Chiron and himself. He is thinking about the voicemail he

receives from his mother asking him to visit her and also the call from Kevin asking him to visit too. His past that he tries to forget and bury comes back and that makes him anxious. He has to make hard decision whether or not he should visit them because he knows that it would only open the old wounds that he tries so hard not to remember. However coming to visit them, it means that he could put the past where it belongs so that he could move forward.

4.1.4.2. External Conflict

There are two external conflicts that happen in this movie. The first is between Chiron and Terrel and these are proven by some scenes that show the conflict between them. From the beginning of chapter two, the tension between these two is very obvious. Terrel likes to provoke Chiron with some sexual derogatory remarks and he knows that Chiron will not retaliate. At first, he only shouts some harsh words that only humiliate Chiron further until he resorts to violence. Terrel likes to threaten Chiron with violence as shown in the dialogue taken from the movie. This one sentence terrifies Chiron so much that he has to hide from Terrel after the school ends.

> Terrel : Im'ma be waiting for your ass, little.
> (*Moonlight* (2016), 00:37.16 – 00.37.18)

The second internal conflict happens between Chiron and his mother. This is when Paula's drug addiction is at the worst. All she cares is only getting the next drug

rather than be a mother for Chiron. When Chiron comes home after his mother dismisses him the day before, he is clearly confused why would his mother worried about him. His conflict with his mother starts when she wants the pocket money that Teresa gives him. Chiron refuses because if he agrees, the money would be used to fund her drug addiction. However his mother does not care about that and forcibly takes the money from him. This conflict is proven by the dialogue below.

Paula	: Chiron! Hey! Hey, baby!
Chiron	: Hey, mama!
Paula	: Where'd you go last night?
Chiron	: What? Why?
Paula	: I'm yo mama, ain't I? Why you ain't just come home later, boy? You had me worried about you. *I guess you getting grown*. I cannot be keeping up with you all the time.
Paula	: Anyway baby, how Teresa doing? I ain't seen her since the funeral.
Paula	: Listen, mama locked herself out of the door, yeah? Can you come let her in? Come on, baby. Let me in, baby. Baby, come on.
Chiron	: I thought you said… Mama, I thought you… Wait, mama… mama!
Paula	: I need some money.
Chiron	: For what?
Paula	: That's my business. Do not you ask me no shit like that.
Chiron	: I do not have no money.
Paula	: No, no. Do not lie to me, boy. I am your mama. That bitch over there ain't no kin of you. I am your blood, remember? Now, I ain't feeling good. I need something to help me out. Come on, baby.
Chiron	: Where I am supposed to get money from?
Paula	: What? Teresa ain't give you nothing, huh? Your li'l play-play mama ain't put something in your hand? Give me that damn money, Chiron. Give me the damn money! Give me the damn money!
Chiron	: I do not have no money! Mama… come on
Paula	: Give me the damn money.
Chiron	: All right! All right!
Paula	: Give me the damn money.

<pre>
Chiron   : Here, man.
Paula   : Yes. This is what I thought. I know that bitch like a hooker
              know her trick. You my child, okay? And tell that bitch she
              better not forget it. Go on to school. Ain't you late?
</pre>
(*Moonlight* (2016), 00:43:44 – 00:46:13)

It can be concluded that between the internal conflict and external conflict are correlated. It is because all the internal conflicts Chiron faced because of the external conflicts. His confusion about his sexuality is clearly influenced by the other boys like Terrel who labelled him as a gay. All the bullying and discrimination from the other have also caused internal battle inside him in whether he wants to take revenge on Terrel or not. In the third internal conflict is also related because the conflict between him and his mother. His mother disappointed and hurt him so much in the past that it is hard decision for him to meet her or not.

4.2 Extrinsic Aspect

4.2.1 Toxic Masculinity

According to theories stated in the previous chapter, there are some traditional masculine traits that are considered destructive for men and society as a whole, hence it is called toxic masculinity. There are many toxic masculinity traits that can be found in the society however the writer limits three traits that are found in the movie. The most prominent traits that can be found in the movie are homophobia, suppression of emotion and violence.

4.2.1.1 Homophobia

Homophobia is related to aversion or fear toward gay which can lead to discrimination against gay people. However, as it has been previously stated, homophobia is not only hatred toward gay men but it is the reason why some masculine traits are considered toxic. In this movie, there are several scenes that depict the acts of homophobia and the different reasons behind that.

The first act of homophobia in this movie is shown by the group of boys chasing and bullying Chiron. He is bullied because they labelled him as a gay even though he is not yet coming out as a gay. It is because he has small figure which earned him the nickname little, shy and gentle personality and he also never defend himself when they bully him. These are enough for them to give insinuation that Chiron is a gay. In a Black masculinity which associated with hyper masculinity, weakness is equivalent to effeminate, thus enough to be perceived as a homosexual.

Picture 31
00:03:20

The picture 31 taken by using long shot and high angle shot shows the group of boys who are throwing some rocks to the apartment where Chiron hides from them. Another reason why these boys are giving Chiron harsh treatments because

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they are also considered as a result of toxic masculinity. Masculinities in any shape or form are something that men constructed from culture and not something they already born with. After they learnt it from the society, they are compelled to act on it because if they do not they will be the one who receive those treatments.

Terrel is another character depicting the toxic masculinity aptly. He is a clearly homophobic and he likes to intimidate and threaten Chiron because his hatred for homosexuality. His homophobic thinking has influenced him to degrade women and bash gay men at the same time.

Terrel	: Hey yo, little! Where you going so fast, huh?
Chiron	: I am going home.
Terrel	: Huh?
Chiron	: Man, I told you. I am going home.
Pizzo	: You think we stupid? You live over there, nigga.
Terrel	: Oh, no. He going to Teresa house.
Pizzo	: Teresa? That's Juan lady, ain't it?
Terrel	: Oh yeah, she fine as hell.
Pizzo	: Juan been dead a minute, though.
Terrel	: You right. Hell, she give free head? Or does she charge like Paula? Hell, Paula getting cheap though. Talkin' like a rock can get your rock sucked
Chiron	: Nigga, what was that?!
Terrel	: Now get off me, dawg. Now, I ain't with that gay shit, but if you fuck with me. I'll give your ass more than you can handle have you runnin' to your crackhead-ass mama.
Pizzo	: My nigga!
Chiron	: Fuck y'all niggas!
Terrel	: What'd you say?! Huh! Say that again dog, I swear.
Chiron	: Whatever, Man.
Terrel	: A'ight you better stay your ass right there if you know what's good for you.

(*Moonlight* (2016), 00:09.08 – 00.10.22)

In the first few statements, Terrel distinctly makes sexist remarks about Teresa and Chiron's mother, Paula. He sees women as nothing more than sexual objects that he can make those degrading remarks easily. His perception of women has been influenced by the toxic patriarchal beliefs that ingrained deeply in a Black masculinity. That is also explains his hatred toward gay people like Chiron since he perceives being gay means effeminate.

When Chiron tries to retaliate by grabbing his collar, he reacts by pushing away Chiron instantly. His words imply that he is afraid of contracting of Chiron's homosexuality. His fear is what leads him to react aggressively and threatens Chiron with violence. This eventually leads Terrel to manipulate Kevin into a playing a childhood game called knocked down/ stay down. He dares Kevin to play that game as an excuse to beat Chiron because he knows that both of them are close so Kevin's betrayal will hurt Chiron the most. Terrel does that because he feels the need to assert his manhood and beating Chiron gives him the recognition that he needs.

The acts of homophobia are also associated with the word "faggot" which is a derogatory homosexual remark. This word holds importance because it is reportedly said in this movie as it is not just some homophobic slur. The dialogue below tells us Chiron's confusion about why the other boys are calling him a faggot. As Juan explained to Chiron, this word is a negative way to describe gay men. This word is also purposely thrown to gay men with the intent of emasculation. In the first act of homophobia above, the boys call him a "faggot" because in their eyes they regard

Chiron as not real men. Juan's answers also implied that being gay does not mean you have to be weak or effeminate.

> Chiron : What's a faggot?
> Juan : A faggot is… a word used to make gay people feel bad.
> Chiron : Am I faggot?
> Juan : No. No. You can be gay, you gotta let nobody call you no faggot. I mean, unless…
> Chiron : How do I know?
> Juan : You just do. I think.
> Teresa : You'll know when you know.
> Juan : Hey… You ain't gotta know now, all right? Not yet.
> (*Moonlight* (2016), 00:33:27 – 00:34:36)

The feeling of emasculation is one of the reasons that lead gay men afraid to come out. The feeling of like less of a man makes them would rather hide their homosexuality rather than being considered inferior to straight men. This is what happens to adult Chiron who chooses to hide his homosexuality. This is because he is traumatized when he confessed to Kevin about his confusion in regards to his sexuality in the past that led them to share an intimate moment. However, as it has been mentioned before, the next day Kevin betrayed him because of the game that Terrel dared to play. He felt that he is punished in admitting about his sexuality and decided that he would hide his sexuality.

4.2.1.2 Suppression of Emotion

Picture 32   Picture 33
00:25:35   00:30:23

Ever since he is child, Chiron is known to be reserved and guarded but his eyes still

reflects how each of his traumatizing experiences hurts and scars him deeply. The

picture 32 which is taken by using medium long shot shows Chiron silently taking hit

bath as he stares to the water. The scene is after Juan takes him to a beach for

swimming and he is home alone. It is painfully obvious that Chiron is lonely because

of his own quite personality and his mother who is rarely in the house. The picture 33

is taken by using medium close up shot shows Chiron's vacant expression at his

mother's angry outburst. Although he is silent and does not show much his feeling, it

is clear that Chiron is shaken up but chooses to repress his emotion.

Kevin	: That breeze feel good as hell, man.
Chiron	: Yeah, it do.
Kevin	: Sometimes round the way, where we live, you can catch that same breeze. It come through the hood and it's like everything stop for a second… 'cause everybody just wanna feel it. Everything just get quiet, you know?
Chiron	: And it's like all you can hear is your own heartbeat, right?
Kevin	: Yeah... feel so good, man.
Chiron	: So good…
Kevin	: Hell, shit make you wanna cry, feel so good.
Chiron	: You cry?

Kevin	: Nah. Makes me want to. What you cry about?
Chiron	: Shit, I cry so much sometimes I feel like I'm gon' just turn into drops.
Kevin	: Think you can roll out into the water, right? Roll out into the water like all these other motherfuckers around here trying to drown they sorrows.
Chiron	: Why you say that?
Kevin	: I'm just listening to you, nigga. Sound like something you wanna do.
Chiron	: I wanna do a lot of things that do not make sense.
Kevin	: I didn't say it do not make sense. But tell me, like-like what? Like what "lot of things"?
Chiron	: Damn dog… you nosey.
Kevin	: Chiron cursing now, huh? You trying to get smart with me?
Chiron	: Whatever, man.

(*Moonlight* (2016), 00:52:04 – 00:54:07)

The dialogue above consists of the conversation between Chiron and Kevin talking about his worries. Kevin firmly stated that he do not cry even when he is feeling melancholic about the breeze. Kevin believes that men do not cry therefore he is a bit perplexed when Chiron admits that sometimes he does cry. In this movie, this is actually the first time Chiron shares about what he actually felt and worried about. Although Kevin is a bit shocked but he is surprisingly supportive toward Chiron. He does not make fun of and tell Chiron that he is like a girl for admitting that he cry sometimes. However he is obviously does not know how to comfort Chiron but the facts that he tries is enough for Chiron.

Picture 34

00:54:38

In this scene, this is also the first time Chiron shares his confusion about his sexual orientation to Kevin although he does not say it outright. The picture 34 taken by using medium close up shows Kevin leaning toward Chiron and kisses the other boy. After that Kevin gives Chiron a *hand job* and this is the first time Chiron expresses his desire that he is buried deeply before because of his confusion. This scene in the beach, Kevin allows Chiron to express his worries and also a taste of what desire feels like. Thus it remains as good memories that Chiron cherishes even after what happens later.

Picture 35

01:02:51

The picture 35 taken by using medium close up shows Chiron aftermath the beating he receives from Kevin and Terrel and his friends. He is in the principal's office because she asks him to name the culprit so that he can press charges for them but he refuses. What he suffered has completely breaks him that he does not care

about what the principal trying to say. The dialogue taken from the movie below states that the principal is trying to help Chiron but he completely disregards her offer of a help because she should have known what is happening in her school.

|	
Principal Williams	: Listen son… If you do not press charges. I cannot stop this from happening. Understand?
Chiron	: You do not even know.
Principal Williams	: Oh, I do not?
Chiron	: Nu-uh.
Principal Williams	: You think all this just started, boy?
Chiron	: I ain't no boy.
Principal Williams	: The hell you ain't. If you were a man, there'd four other Knuckleheads sittin' right next to you.
Chiron	: You do not even know.
Principal Williams	: Listen, son, listen. Listen… I am not blaming you… I am not. I know it's hard. Believe me. I am not trying to disrespect your struggle. I just need you to know…

(*Moonlight* (2016), 01:02:18 – 01:03:20)

One of the harmful effects of suppression of emotion for men are the refusal for asking a help because admitting needs a helps means that he is powerless. This is what happens to Chiron in the scene above. The principal declares that he is not a man enough because he should be brave to name the culprits. However Chiron knows that if he confesses about who hit him, he will be considered a coward because he cannot handle some beating like men would.

Picture 36

01:03:58

As stated before, emotional suppression can lead to more negative emotions rather than the opposites. The picture 36 taken by using medium close up shot emphasizes on Chiron's facial expression. There are many emotions that he has suppressed that all of that suddenly exploded and the result is what leads him to act violent. Chiron knows that the school would not be able to help him and that he has to take care it by himself if he wants them to stop harassing him.

Picture 37

01:06:29

In this movie, there are more scenes that depict harmful effects of the emotional suppression displayed by Chiron when he turns into adult. He completely changes into a different man. The old Chiron is almost buried behind his muscular body that he uses as an armor to hide how vulnerable he is in the inside. Chiron who is now called Black tries so hard to forget about his past and creates a new life for him in new place away from Miami.

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The picture 37 taken by using close up shot shows Chiron wakes up from a nightmare that is the memory of his mother shouting at him. Even though he pretends that he is fine, it is obvious that he still carries the wounds from his past. He never deals with his pain in the healthy way but rather in toxic way that brings more negative effects. He changes so much that Kevin feels that he does not recognize the new Chiron. It is proven in the dialogue below taken from the movie.

Kevin   : Who is you, man?
Chiron   : Who, me?
Kevin   : Yeah, nigga. You. I am saying, man, them fronts. That car. Who is you, Chiron?
Chiron   : I'm me, man. I ain't triyin' to be nothin' else.
Kevin   : Oh okay. So you hard, now?
Chiron   : I ain't say that.
Kevin   : Well, then what? Hey, hey, hey… I ain't tryin' to hem you up, man. It's just… I ain't seen you in a minute and… it's not what I expected.
Chiron   : Well, what did you expect?
Kevin   : You remember…You remember the last time I saw you?
Chiron   : For a long time, tried not to remember. Tried to forget all those times.
Kevin   : Yeah.
Chiron   : When we got to Atlanta, I started over. Built myself from the ground up. Built myself hard.
(*Moonlight* (2016), 01:41:27 – 01:42:52)

The dialogue also proves that Chiron does not deal with all the traumas he suffered from his past but rather buries and pretends that he is fine. He builds himself an armor with his body to protect himself. He does not get close with many people only his trusted coworker. Kevin's betrayal also makes him does not want to trust anyone that he would rather suppress all his desire. Although from the outside,

Chiron is strong and tough but his eyes still reflect how he is still traumatized because of his past.

4.2.1.3 Violence

There are several reasons why men enact violence but one of the most common is to prove their manhood. They do not want to be perceived as a week or soft by other men so they choose to be aggressive and violent. If they do not, they will be the one who are condemned by the other. As it happened to Chiron, he is bullied because he will not fight back and thus they consider him as an effeminate. It can be proven from the dialogue below taken from the movie.

Kevin	: Why do you always let people pick on you, man?
Chiron	: What you mean?
Kevin	: You always letting them pick on you.
Chiron	: So what I gotta do?
Kevin	: All you gotta do is show these nigga you ain't soft
Chiron	: But I ain't soft.
Kevin	: I know, I know. But it do not mean nothing if they do not know it. Come on. You want these fools to pick on you every day?

(*Moonlight* (2016), 00:15:08 – 00:15:30)

The constant need to prove their masculinity is what caused Black young boys such as Terrel and Kevin to act violent and aggressive. In a Black neighborhood where they live, they are demanded to have the capability to act violent when they are dared to do so. When he managed to do so and came out as the winner, he will be praised and recognized as the real men. This acknowledgement from the men will

boast his pride and the craving for more recognition makes him to act more violent.

This is proven by the dialogue below. Terrel dares Kevin into playing the game and

Kevin knows that he cannot refuse because his pride is on the stake.

Terrel   : Nah, but you remember in middle school, the game we used to play? "Knock down/stay down"?
Kevin   : Yeah yo, my crazy ass shit was the king of that shit.
Terrel   : Yeah, I remember. Yo! You remember that white kid you fucked up?
Kevin   : Cuban cat, right? Mauricio or something?
Terrel   : Oh yeah! Yo, you fucked that kid's face up. We was calling you Tyson after that shit.
Kevin   : Yeah.
Terrel   : Yo, but, uh… niggas do not do that shit no more. I mean… you know…
Kevin   : What you sayin'?
Terrel   : I'm sayin' if I point a nigga out…is you gonna knock his ass down?
Kevin   : That's the game, ain't it? You dare me to swing on him and if I do, it's on you.
Terrel   : A'ight. A'ight, Kev. Let me see who ass gettin' dropped today.

(*Moonlight* (2016), 00:59:07 – 01:00:01)

Picture 38

01:01:58

The first violent act is enacted by Kevin and Terrel and his group of friends.

The picture 38 taken by using long shot shows Terrel and his friends after Kevin

punched Chiron. Black young boys like Terrel and his friends are raised in the

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environment where they accepted violence as a tool for social control. In this case, the need for social control is specifically to target Chiron who is identified as a gay. Their hatred toward gay people can be based on many reasons but the most obvious is because they feel threatened for their manhood. Thus, the best way to expresses that is by enacting violence.

It is strengthened in this dialogue below taken from the movie. As they shout the word "faggot" at Chiron, it serves as a reminder for Chiron why they did it. That they did it because of their hatred toward homophobia and to make Chiron feels like less of a man. It has been explained before that the word "faggot" has the intention to make the ends of receiving taunts feel like less of a man. They did it so that Chiron can realize that if he cannot conform to the traditional masculine traits which are considered toxic, he can be punished severely.

Terrel   : Yo, Kev. Hit that nigga. Hit that nigga, Kev.
Pizzo   : Yeah, hit his faggot ass!
Terrel   : The fuck you waitin' on?
Pizzo   : Do it! Come on. Let's go.
Terrel   : How you like that, Chiron. Yo, I think he want another.
Pizzo   : Another. Do it. Give it to him.
Kevin   : Do not you get up, bruh. You stay down.
Terrel   : Yeah if he get back up, knock his faggot ass back down.
Kevin   : Chiron, stay down!
Terrel   : He get up.
Kevin   : Come on, Man. Stay down.
Terrel   : Do it. Do it. Do It.
(*Moonlight* (2016), 01:00:55 – 01:01:44)

Picture 39

01:05:05

What they did is actually worked because the next day, Chiron come back to school and hit Terrel with a chair. As shown in the picture 39 taken by using long shot, the gentle and shy Chiron becomes violent because he learnt the hard way if he does not conform to the traditional patriarchy values.

CHAPTER V

CONCLUSION

Toxic masculinity is developed from the hegemonic masculinity aspects that are considered destructive. Toxic masculinity deciphers the traditional masculine traits that are constructed by the patriarchy can have damaging consequences for men themselves. Toxic masculinity also gives an explanation about why men possess those problematic masculine characteristics. The writer found that the toxic masculine characteristics are identified in *Moonlight* movie. There are three toxic masculine characteristics depicted in the movie such as homophobia, emotional suppression and violence.

The first homophobic act is shown by the boys who bully Chiron when he is in grade school. They denounce Chiron as a gay because of his cowardliness and gentle personality that differentiate him among the others. The second homophobic act is reflected by Terrel who constantly taunts and humiliates Chiron in the school. He does that because of his hatred toward homosexuality. He specifically targets Chiron because he just like everyone else thinks that Chiron is a gay. At first, Terrel only taunts Chiron with derogatory homosexual remarks but eventually he chooses violence as a way to express his homophobia.

The suppression of emotion is shown by Chiron who always represses his emotion despite everything that he endures. All the suppressed emotions eventually

explode and lead him to act violent by hitting Terrel with a chair as a revenge. For all the traumas he suffers from the past, he chooses not to deal with it but pretends that he is fine. He uses his muscular and strong body as an armor to hide how vulnerable he is in the inside. He does that because he does not want to be powerless like he used to be.

There are two distinct reasons why the young Black boys in this movie enact violence. The first one is homophobia reflected by Terrel and his friends who beat Chiron. He feels threatened that he needs to choose violence as a way to condemn Chiron who does not conform to the traditional patriarchy norms. The second is a way to prove his manhood. Kevin who is dared by Terrel to play the game knocked down/stay down cannot back out after knowing the target because he will be considered a coward by the other boys. At the same time, Chiron also finally realizes that if he does not want to be bullied by the other boys, he needs to take care of the matter in his own way that is by act violent or aggressive.

What happens to Chiron is that he is not only the victim of the toxic masculinity but he also embodies the traits as well. It is because of what he experienced during all his traumatizing childhood and adolescence years and that shaped the adult Chiron. However, he is able to make a peace with his pasts when he meets his mother and Kevin. That he also can start to accept his homosexuality and that becomes his own person.

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