

The Tripartite Principle of The Psyche of Main Character *The Power of the Dog* Film (2021)

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis dinamika kepribadian Phil Burbank, tokoh utama dalam film *The Power of the Dog*, melalui lensa teori psikoanalisis Sigmund Freud tentang prinsip tripartit jiwa: id, ego, dan superego. Film dan naskahnya digunakan sebagai sumber data utama. Penelitian ini menggunakan metode kualitatif dan pendekatan psikoanalisis untuk mengkaji bagaimana ketiga komponen kepribadian tersebut berinteraksi dalam diri Phil Burbank. Data dikumpulkan melalui penayangan film berulang kali, pembacaan naskah, dan pencatatan dialog serta adegan yang relevan. Analisis difokuskan pada interaksi Phil dengan tokoh-tokoh lain. Phil Burbank digambarkan sebagai sosok maskulin yang dominan namun menyimpan konflik batin yang mendalam dan kompleks. Hal ini tercermin dari perilaku agresif dan kebutuhan untuk mendominasi orang-orang di sekitarnya, yang mencerminkan dorongan bawah sadar yang tidak tersublimasi. Ego tampak dalam usahanya menyesuaikan diri dengan norma sosial dan menjaga citra maskulinnya, meski bertentangan dengan keinginan dalam dirinya. Superego terlihat melalui penilaian moral dan upaya mempertahankan moralitas yang telah terinternalisasi, yang membentuk sikap dan pandangan hidupnya. Hasil penelitian menunjukkan bahwa struktur kepribadian yang paling dominan adalah id dengan delapan data, diikuti oleh ego dengan empat data, dan superego dengan dua data. Kesimpulan dari penelitian ini adalah bahwa ketidakmampuan Phil dalam mendamaikan keinginan (id), citra sosial (ego), dan suara hati moral (superego) menyebabkan kehancuran dirinya sendiri. Ketidakseimbangan psikologis ini tercermin dalam ketidakstabilan emosi, hubungan yang toksik, dan pada akhirnya, kematiannya.

Kata kunci: Sigmund Freud, psikoanalisis, id-ego-superego, film, Phil Burbank

ABSTRACT

This research aims to analyze the personality dynamics of Phil Burbank, the main character in the film *The Power of the Dog*, through Sigmund Freud's psychoanalysis theory on the tripartite principle of the psyche: id, ego, and superego. The film and its script served as the primary data source. This study employs a qualitative method and a psychoanalysis approach to examine how the three components of personality interacted within Phil Burbank. Data were collected through repeated viewing of the film, script reading, and note-taking on relevant dialogues and scenes. The analysis focuses on Phil's interactions with other characters. Phil Burbank was portrayed as a dominant masculine figure who harbored deep and complex inner conflicts, based on the categorization of the situation, identified in Phil's aggressive behaviour and his need to dominate those around him, reflecting unsublimated unconscious drives. The ego was observed in his attempts to conform to social norms and preserve his masculine image despite internal conflict with his desires. The superego was manifested through moral judgments and efforts to uphold internalized morality, shaping his attitudes and worldview. The results indicate that the id was the most dominant structure with eight data, followed by ego with four data, and superego with two data. Conclusion from this research was the idea that Phil's inability to reconcile his desires (id), his social façade (ego), and his moral conscience (superego) led to his self-destruction. This psychological imbalance was reflected in emotional instability, toxic relationships, and ultimately, his death.

Keywords: Sigmund Freud, psychoanalysis, id-ego-superego, film, Phil Burbank

A. INTRODUCTION

Literature is a form of art expressed through language, emerging from human imagination and aiming to entertain, inspire, and reflect life. According to Collins (2009), literature refers to imaginative written works, including poetry, novels, and essays, that deal with universal themes and enduring human concerns. Literature and psychology share a close relationship, as both explore human life. Literature does this through imaginative narratives, while psychology investigates it using empirical methods to study the mind and behavior. Djamal (2023) emphasizes that both fields investigate the human psyche, either indirectly by observing behaviors and actions or functionally by interpreting psychological symptoms. This connection is mirrored in research by Nasir and Prafitri (2023), who found a strong negative correlation between listening anxiety and linguistic performance among students, illustrating how emotional states shape cognition and internal psychological dynamics even in perceived “external” behavior. Their findings support the rationale for applying psychoanalytic and psychological theory to analyze fictional characters’ emotional and behavioral patterns.

One of the most influential frameworks for understanding the human psyche is Sigmund Freud’s psychoanalytic theory, particularly his tripartite model of the id, ego, and superego. Freud proposed that human behavior is rooted in unconscious drives (id), moderated by rational thought (ego), and regulated by moral conscience (superego) (Loway & Nurochman, 2023). This model remains widely applied in literary studies to interpret characters’ motivations, internal conflicts, and psychological growth (Jamal & JaF, 2024). In psychoanalytic criticism, characters are often treated symbolically, with their behavior reflecting intricate psychological dynamics rooted in Freudian constructs.

The intersection of psychoanalysis and film studies has also given rise to psychoanalytic film theory, which examines the unconscious forces present in cinema. These forces are often embedded in the director’s vision, the characters’ psyche, and audience perception (Allen, 2018). Films serve as rich texts for psychological analysis, particularly those that portray internal struggles and distorted identities. One such film is *The Power of the Dog* (Campion, 2021), a psychological Western drama adapted from Thomas Savage’s 1967 novel. It centers on Phil Burbank, a dominant yet emotionally repressed character, whose toxic masculinity and inner conflicts make him a compelling subject of psychological study.

Previous studies on *The Power of the Dog* have addressed themes such as toxic masculinity, repressed sexuality, and patriarchal power structures (e.g., Stone, 2023; Nugroho & Wijaya, 2024). However, there is limited research that explicitly applies Freud’s tripartite psyche to analyze Phil Burbank’s personality in depth. This reveals a gap in the literature, particularly in connecting psychoanalytic theory with character-driven psychological analysis in contemporary film.

Therefore, this research aims to analyze the personality dynamics of Phil Burbank through the lens of Freud’s psychoanalysis theory, focusing on how the id, ego, and superego are manifested in his thoughts, actions, and relationships. By doing so, this study intends to contribute to the field of literary psychology and film analysis, offering a deeper understanding of psychological imbalance in cinematic character development.

B. LITERATURE REVIEW

This chapter contains several theories that support the content of the research. In this chapter, the researcher will explain theory such as film, character and characterization, Freudian psychoanalysis, tripartite psyche, and personality structure, which are the id, ego, and superego.

1. Film

Film is part of a literary work in the form of a new version of drama. Films are presented in images and sound, which are recorded simultaneously. According to Klarer, film first appeared in Europe and America in the late 19th century with an updated version of the theatrical drama. It became the most popular medium in the 20th century and beyond (Klarer, 2004). Film's primary function is as a communication tool to convey information about an aspect of everyday life that is adapted from the reality of society or composed by the author to entertain and add knowledge to the audience.

2. Character and Characterization

Character is one of the most essential elements in literary works, and readers can infer qualities of a character through how the author presents them—via dialogue, actions, direct description, and narrative exposition (Phelan, 2022; Orilia, 2025). Contemporary studies have expanded upon the traditional categorization of characters introduced by Forster, particularly the distinction between flat and round characters. Frazera, Grizzard, and Moyer Gusé (2025) propose that character complexity exists on a continuum, emphasizing psychological realism and narrative function. Characters considered flat typically exhibit a narrow set of traits and fulfill specific structural roles in the story. In contrast, round characters are portrayed with greater emotional depth and psychological intricacy, often showing growth or change throughout the plot. Additionally, primary and secondary characters are now assessed based not only on their narrative significance but also on how they engage audiences both cognitively and emotionally, contributing to the broader themes and ethical dimensions of the text.

3. Freudian Psychoanalysis

According to Ann B. Dobie, when the readers of literary works ask some questions about characters' personality or comment on characters' behavior, they can be said to try to understand said characters using a psychological approach, for one is barely found running out of assumptions about motives, relationships, conversations of other people or their own. Psychological in the form of questions and theories are efforts used "to explain the growth, development, and structure of the human personality." However, in the late nineteenth century, in such speculation, there was an absence of the "theoretical basis that would support those early attempts at understanding ourselves". Until the theories about the operations of the human psyche, its construction, its association, and its problems were advanced by Sigmund Freud, and later his ideas about the operations of the human psyche were expanded by his students and followers, such as Carl Jung, to understand the reasons behind people's act and behavior further. By using Freudian theory, there is a chance of possibility "to discover what is not said directly" by characters, or the lack of realizing what the author was saying in their literary works, also to find the meaning between or beneath the lines (Dobie, 2012).

4. Tripartite Psyche

In 1923, Freud established a more fundamental model of the human mind: the tripartite of the psyche: id, ego, and superego. For instance, the id is unconscious, while “only small parts of ego and superego are conscious”. Id represents the more irrational side of humans and operates based on the pleasure principle. Id is a part of the human mind that represents a feature of the devil, for it “offers strong temptation to take what we want without heeding normal restraints, taboos, or consequences” (Dobie, 2012). The ego is an adaptable support, for it operates based on the principle of reality. Its function is to balance the id’s desire if it happens to go feral, so the chaos that might occur with the id later could be prevented. Superego is responsible for providing additional balance, the sense of moral and ethical wrong doing, to the id as it operates based on the morality principle. Due to the contrast between the id and the superego, these aspects of personality are in continuous conflict. Fortunately, the third aspect of the human psyche, ego, operates as a mediator that balances the desires between the id and superego to resolve the disputes.

C. METHOD

This research used the qualitative descriptive research methodology. Qualitative research is in which data are collected in the form of words and images, not numbers or statistics, and are analyzed descriptively to understand the phenomena experienced by the research subjects, such as behaviors, actions, perceptions, motivations, etc (Moleong, 2002). The researcher used a qualitative descriptive methodology was chosen because the data generated were descriptive in nature and were obtained from *The Power of the Dog* film, which was analyzed using Sigmund Freud’s Psychoanalysis theory, the tripartite psyche; the id, ego, and superego. The psychoanalysis approach was applied because it was considered suitable for answering the research questions. In literary studies, this approach is known as psychoanalytic criticism. It was found appropriate for this research as it enabled the analysis of the personality elements expressed through the characters characteristics. The researcher used the script and scenes of the film *The Power of the Dog* as the primary data sources. The film was directed by Jane Campion, released in 2021, had a duration of 126 minutes, and was adapted from Thomas Savage's 1967 novel of the same name. The data were taken from the dialogues and pictures from watched and read the script of film *The Power of the Dog*. Secondary data sources in this research were obtained from previous studies in the form of theses and journals related to the film and Sigmund Freud’s psychoanalysis theory. The researcher herself was the research instrument used in this study. According to Gill et al., observation has been used as one of the data collection methods in qualitative research (Gill, 2008). Observation is frequently utilized in educational contexts to enhance understanding and facilitate students' academic and personal growth (Lestari & Dewi, 2022). The researcher directly observed, collected, analyzed, identified, and classified the data. After the data had been collected, the researcher analyzed by identifying the id, ego, dan superego as portrayed by Phil Burbank through his behaviour towards other characters in the film.

D. FINDINGS AND DISCUSSION

1. Findings

In this chapter, the researcher collects and analyzes data using Sigmund Freud's psychoanalysis theory to determine the tripartite psyche of the id, ego, and superego based on the dialogues and actions of the main character, Phil Burbank, in Jane Campion's film *The Power of the Dog* (2021). Based on the collected data, the researcher categorizes situations according to the motives, themes, and forms of psychological expression in Phil Burbank's actions.

a. Phils Tripartite in Dominating Other Character

These actions have been interpreted as indications of Phil's underlying need to assert dominance, humiliate, or control others as a psychological defense mechanism against perceived threats or latent inferiority. Phil Burbank's identity is first revealed through a scene involving a conversation with George at home. Phil refers to his brother George as "Fatso," a form of mockery. Still, within the framework of Freud's psychoanalysis, the remark has been interpreted as a reflection of id dominance, supported by the ego and met with weak resistance from the superego. This has been revealed through characterization in the dialogue, as depicted in Phil's speech.



Figure 1. Phill and his brother taking in the bedroom-bathroom (0:2:12-0:2:48)

Phil : Have you figured it out yet, fatso?
George : What?

The word "Fatso" has been uttered as a result of Phil's unfiltered, impulsive, and aggressive urges. It has been considered a form of sarcasm and insult, reflecting the id's desire to dominate, ridicule, and demean others, even his brother. It has been interpreted as a spontaneous outburst of insult without considering its impact on others. The id's need to demonstrate power, superiority, and ridicule weakness drive the sense of pleasure in humiliation. The presence of the ego has been identified in how the insult has been disguised as a joke. Within the masculine culture in which they have been raised, calling one's brother by derogatory names may have been perceived as usual or unserious. The ego has helped Phil select words that were harsh enough to assert dominance, yet not overtly confrontational, thus maintaining his social superiority. The ego has also filtered emotional intensity, causing the insult to be delivered sarcastically rather than emotionally. In this scene, the superego is not a moral or ethical regulator. Considerations such as empathy, politeness, and propriety have been wholly disregarded. Ideally, the superego should have prevented Phil from using derogatory language toward his brother. Still, that moral voice has long been suppressed in the context of power dynamics and toxic masculinity.

b. Phil's Tripartite in Admiring Bronco Henry

These actions have been seen to reveal Phil's concealed side, characterized by longing, admiration, and both emotional and sexual attraction toward Bronco Henry. Moral and ethical values have been found within the superego. As a moral supervisor, the superego has been understood to control behavior by ethical and moral norms. In addition, Phil Burbank's identity has also been revealed in the scene at the bar, where Phil and George have been shown discussing Bronco Henry. Phil's words and demeanor have been interpreted as reflections of a deep psychological conflict. This interaction has been observed to expose Phil's emotional repression, his rigid adherence to masculinity, and the underlying power dynamics between the two brothers, as demonstrated through the following dialogue and scene:



Figure 2. Phil's conversation with George about Bronco Henry (0:9:09-0:9:52)

Phil : Twenty-five years ago, where were you, Georgie boy? Hmm?
George : With you.
Phil : I'll tell you. A chubby know-nothing too dumb to get through college. People helped you Fatso. One person in particular taught you and me ranching so we damn well succeeded.
George : Bronco Henry.

The scene and dialogue have been shown to express the superego's function, with subtle traces of the id and ego also being conveyed. Phil's obsession with Bronco Henry has been interpreted as a reflection of deeply repressed desires. Bronco Henry has not merely been regarded as a mentor to Phil, but rather as a nearly mythical figure, one who has embodied the rugged masculinity idolized by Phil and who has become the object of Phil's hidden emotional and sexual longings, which have been stifled by the superego and reinforced cultural norms. Phil's genuine emotions regarding Bronco Henry have not been openly expressed, but instead hidden behind sarcasm, storytelling, and acts of dominance. Phil's ego has suppressed these emotions, which has been tasked with preserving a carefully constructed persona. Phil's superego has been shown to enforce the belief that real men must remain tough and dominant. His reverence for Bronco Henry has not been seen as mere admiration, but as an internalized ideal of masculinity. This standard has been felt as a personal obligation to uphold. His superego has dictated that any change must be resisted, reinforcing his identity as the last true cowboy.

c. Phil's Tripartite in Emotional Release

These actions represented Phil's way of releasing frustration or anger over situations beyond his control, often displaced onto other objects. When George had ignored his story about Bronco Henry, Phil was left embarrassed because his friends had laughed at him. To cover up his embarrassment, he took it out on other customers there by shouting at them to stop dancing and playing the piano. This action was reflected as the dominance of the id, supported by the ego,

while the role of the superego was considered weak or inactive. In Freudian psychoanalysis, this impulsive reaction was derived from raw emotional drives, but was still regulated to fit the social context. This was shown through the dialogue and scene below:



Figure 3. Phil Mad With The Other Guests in Red Mill Restaurant (0:14:45-0:15:18)

Cowhand : He jumped it? But to get a nag to jump... aint't heard of.
Phil : Put it down to amour. What do you say, George? Amour?
George : What? I dont know what you're talking about.
Cowhands : -[all laughing]
 -[piano playing]
 -[diners singing indistinctly]
Phil :Do you mind quietening, we're eating. [diners continue singing]
Shut that down, or I will! [piano stops playing]

Phil's scream was considered a spontaneous reaction to external disturbances caused by the insults received from George and his friends, which made him angry and led him to take it out on others around him. The id was driven by the urge to be aggressive to vent frustration or irritation without considering the impact. This was interpreted as a form of expression of the dominance instinct, because Phil was used to being the centre of power and could not tolerate when his environment was perceived as out of control. In this scene, the ego was present to adjust how the anger was expressed, so it was not taken to an extreme or damaged his public position. Shouting under the pretense of reacting to noise made the scream seem reasonable and socially justified. Instead of being angry for no reason, the superego, which ideally should have held back emotions, reminded ethics, and maintained good manners, was inactive. Phil did not care whether his actions were considered rude, impolite, or caused embarrassment to others. His reaction showed that empathy or norms of politeness did not appear, indicating that the superego's moral control was dulled or delayed.

d. Phil's Tripartite in Social Manipulation

These actions were entailed as forms of indirect control over others through social or symbolic strategies, including undermining individuals using information being used manipulatively. After George was seen seemingly ignoring his advice, Phil eventually was shown to have found another, more socially acceptable method. When Phil Burbank tried to convince George not to pursue a relationship with Rose, because, according to Phil, Rose was believed to be after his wealth to fund her child's college tuition, this was interpreted as a psychological explosion in the form of projection, jealousy, and repression. These reactions were considered to reflect the intense operation of the ego, driven by underlying id impulses and influenced by conservative superego values. This dynamic was demonstrated through the dialogue and scene below.



Figure 4. Phil waits for George to come home from visiting Rose (0:26:32-0:29.39)

- George : I was speaking to Mrs. Gordon.
Phil : Oh, yes. She cried on your shoulder.
George : So she did.
Phil : **Give her half a chance, and she'll be after some dollar for Miss Nancy's college fee. Remember how the Old Lady brought those girls out to the ranch as soon as we could get hard-ons? Oh my God. Remember the tomato soup queen? Wasn't it her that wrote you, "I always will remember the western moon"? well, guess you coulda taken her out without first putting a sack over her head. Unlike some others.**
George : Well, night, Phil.
Phil : **If it's a piece of ass you're after, fatso, I'm damn sure you can get it without a license.**

Phil's id was activated because he was made to feel emotionally threatened by Rose's presence, which was perceived as disrupting the power dynamics and emotional closeness between him and George. Phil's jealousy was not expressed directly. Instead, a rational narrative "she'll be after some dollar for Miss Nancy's college", was constructed to make his disapproval seem logical and socially acceptable. This was regarded as an ego strategy, in which a rational scenario was created to ensure that his rejection of Rose was interpreted not as stemming from jealousy or repression, but as reasonable concern. Phil's superego was shown to encourage the belief that he was right and Rose was wrong, since Rose was viewed as insincere and a threat to the patriarchal structure of the family. The superego's values aligned with the idea that "protecting the family from a dangerous woman" was considered morally correct.

e. Phil's Tripartite in Building Intimacy

These actions illustrated Phil's efforts to restrain his aggression and establish emotional connections with others, particularly Peter. Peter was seen passing by a group of cowboys, which suddenly was perceived to attract Phil's attention. Phil called Peter, and a conversation was initiated, as if an emotional approach or mentor-student relationship was being built. In this moment, an interesting transformation was observed in Phil's psychological dynamics. Phil, who previously had insulted Peter for his gentleness and refinement, was now portrayed as more open and friendly. However, behind this apparent friendliness, a complex psychological tension was hidden. This dynamic was reflected through the dialogue and scenes below:



Figure. 5. Phil Tries to Repair His Relationship with Peter (1:18:57-1:20.48)

- Phil : **Peter, we kind of got off on the wrong foot.**
Peter : Did we, sir?
Phil : **Forget the “sir” stuff. That can happen to people. People who get to be good friends. Well, know what?**
Peter : What? what, Phil?
Phil : **Now you see? You did it. You called me Phil. I’m gonna finish this rope and give it to you and teach you how to use it.**

Phil's approach to Peter was driven by curiosity and an unconscious attraction, which was interpreted as possibly homoerotic, similar to the feelings Phil had experienced for Bronco Henry. The id's desire for an intimate relationship, both emotional and symbolic, was recognized as an outlet for his long-held sexual repression and profound loneliness. This attraction was shown to make him want to symbolically possess Peter by making him part of a previously closed-off world. This desire was mediated through the ego, which sought a realistically acceptable way to balance the id's urges with prevailing social norms. Phil's ego did not allow his attraction to be openly expressed; instead, it was disguised under the narrative of a mentor-student relationship, casual conversation, and collaborative work, such as making braided leather rope. Intimacy was attempted to be built gradually, without being perceived as strange by others, serving as a strategy to fulfill the id's desires without violating the social expectations Phil was shown to uphold. The ego also functioned as a defense mechanism: while Phil was presented as friendly, he remained guarded to protect his masculine image in front of others. Previously, Phil's superego had operated with rigidity, scorning tenderness, rejecting vulnerability, and suppressing desire. In this scene, however, the superego was seen to soften; it allowed warmth and intimacy toward someone it had once considered weak. Nevertheless, Phil's internal value system remained conflicted: on one hand, he was shown to long for closeness and sincerity, while on the other, he was still bound by shame and repression associated with same-sex attraction.

f. Phil's Tripartite in Showing His Masculinity

These actions indicate a refusal to accept softness or traits perceived as 'weak,' aimed at preserving a masculine identity. The id function is understood to store primitive instincts such as power, courage, and disregard for danger, all driven by the desire for instant gratification. In the scene where Phil Burbank is shown slaughtering or skinning a cow without wearing gloves, the act is portrayed as physically laden but straightforward with deep psychological meaning, particularly related to the construction of masculinity, closeness to the wild, and the denial of physical or emotional vulnerability. This dynamic is illustrated through the dialogue and scene below:



Figure. 6. Phil slaughters his cattle without gloves (1:01:34-1:02:04)

- Cowhand 1 : A bull calf, Boss!
Cowhand 2 : Keep that leg stretched out! You got him?
Cowhand 3 : Grab his head!
Cowhand 4 : I got it! I got it! [cow bleating]
Cowhand 5 : How come you don't wear gloves?
Phil : **How 'bout 'cause they're not needed.**

Phil's slaughtering without gloves is depicted as a direct expression of his primal urges to dominate, conquer, and prove physical strength. The potential for infection, the smell of blood, or biological danger is disregarded, as his id is driven primarily by the urge to maintain an extreme masculine identity. This act is also interpreted as a subliminal attempt to eliminate fear of death or weakness by confronting them head-on in a raw manner. Phil's ego frames the act as part of the true cowboy character, who is not afraid to get dirty, is not spoiled, and is not soft. Although the danger of not wearing gloves is acknowledged, the ego constructs a narrative that this behavior is considered a form of masculinity and moral strength. This action is seen to make Phil appear strong in front of others, thereby creating distance between himself and characters perceived as weaker or emotionally vulnerable. Phil's superego is heavily influenced by the code of rugged masculinity inherited from Bronco Henry. Not wearing gloves is not regarded as a moral violation, but rather is upheld as a form of honor and loyalty to the values of living a tough, rough, and courageous life. Protection or precautions are viewed as forms of weakness, luxury, refined culture, and attitudes that he despised.

2. Discussion

In *The Power of the Dog*, Phil Burbank is portrayed as a psychologically conflicted character whose behavior can be analyzed through Freud's structural theory of the psyche: the id, ego, and superego (Freud, 1961). Contemporary studies confirm that these components govern emotional repression and defense mechanisms that emerge in complex characterizations (Meiranti, Maca, & Asyrafunnisa, 2023; Nurfitriah, Hidayat, Sulaeman, Hariyana, & Beresaby, 2024).

First, Phil's verbal domination over George, such as calling him "Fatso," reflects both projection and displacement. According to Meiranti et al. (2023), projection involves attributing one's own unacceptable desires to others, while displacement redirects emotions toward safer targets. This aligns with Freud's theory that the ego utilizes such mechanisms to manage anxiety. Nurfitriah et al. (2024) also emphasize that toxic masculinity often manifests in such behaviors, where dominance masks emotional vulnerability.

Second, Phil's veneration of Bronco Henry suggests repressed homoerotic desire sublimated

into hero worship. This process, known as sublimation, allows unacceptable desires to find expression through socially acceptable outlets (Meiranti et al., 2023). Nurfitriah et al. (2024) further explain that in homosocial environments, repressed identities often emerge through coded gestures, consistent with Phil's emotionally charged yet ambiguous attachment to Bronco Henry.

Third, Phil's outburst in the dining scene exemplifies displaced aggression. His hostility toward the guests stems less from their actions and more from his own feelings of exclusion and humiliation. Meiranti et al. (2023) identify displacement as a central defense mechanism in characters who cannot express emotions directly due to inner conflict.

Fourth, Phil's manipulation of George concerning Rose demonstrates rationalization. He frames his actions as protective, concealing deeper motives such as jealousy and fear of emotional abandonment. This reflects Freud's view that the ego often disguises the id's impulses in socially acceptable reasoning. As shown by Nurfitriah et al. (2024), such justification often aligns with traditional masculine roles, reinforcing patriarchal authority.

Fifth, Phil's shifting relationship with Peter illustrates the interplay between repressed desire, ego negotiation, and moral restraint. His initial hostility turns into mentorship, which may be a socially acceptable channel for sublimated affection. Nurfitriah et al. (2024) note that the homosocial dynamics in the film highlight the tension between emotional repression and performative masculinity.

Finally, Phil's physical toughness, shown by working barehanded with carcasses, reinforces hegemonic masculinity. This behavior satisfies the id's need for power, while the ego frames it as masculine strength, and the superego upholds it as moral and cultural virtue. Nurfitriah et al. (2024) argue that such acts are ritualized performances used to suppress emotional weakness and maintain dominance within a patriarchal system. Furthermore, Phil Burbank's psychological struggle reveals an unstable dynamic among the id, ego, and superego. His actions are shaped by emotional repression and sociocultural expectations that demand hypermasculine performance. This analysis, supported by recent scholarly work, contributes to a deeper understanding of how film characters reflect psychoanalytic conflicts and cultural constructs.

E. CONCLUSION

Through the character of Phil Burbank in *The Power of the Dog* film, the interplay of Freud's tripartite psyche; id, ego, and superego, ultimately led to his psychological unraveling and self-destruction. Phil's failure to reconcile his instinctual desires (id), social persona (ego), and internalized moral values (superego) manifested in emotional instability, strained relationships, and ultimately, his tragic demise.

Analysis of the categorized data revealed that the id was the most dominant structure, present in eight key instances, followed by the ego in four, and the superego in two. Phil's identity was largely shaped by repressed homoerotic desires and emotional attachment to Bronco Henry, impulses suppressed under the weight of rigid societal expectations. These repressions were externalized through aggression, dominance, and a need to control others.

Phil's ego emerged in behaviors such as provocation, jealousy, possessiveness, and his complex attempts to connect with Peter, actions that served as defense mechanisms to uphold a hardened masculine image while concealing vulnerability. Meanwhile, the superego was evident in moments of moral judgment, such as his idealization of Bronco Henry and his condemnation of Rose, instances that revealed the inner conflict between societal morality and his hidden transgressions.

Ultimately, the internal tension among these psychic structures contributed to Phil's downfall. His inability to harmonize his primal instincts, social role, and moral compass resulted in deep psychological imbalance. However, Phil is not simply a villainous figure; rather, he represents a man imprisoned by cultural ideals of masculinity, suppressed affection, and distorted morality.

This study affirms that psychoanalytic theory, particularly Freud's tripartite model, serves as a powerful framework for understanding the inner workings of complex characters in film and literature, offering valuable insights into the psychological forces that drive human behavior and tragedy.

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