

CHAPTER 2

RELATED STUDIES, REVIEW OF LITERATURE, AND THEORETICAL FRAMEWORKS

2.1 Related Studies

This research is not the only one that examines gender stereotypes. The writer identified several similar studies conducted by several people from various universities that also explored gender stereotypes. These studies are summarized in this chapter as follows:

The first related study was an article titled “Gender and Media Representations: A Review of the Literature on Gender Stereotypes, Objectification, and Sexualization” by Fabrizio Santoniccolo, Tommaso Trombetta, and Luca Rollé, published in the *International Journal of Environmental Research and Public Health* in 2023. This study reviewed the relationship between media representations and gender stereotypes, with a focus on how these stereotypes maintained objectification and sexualization. The results of the research indicated that media representations continued to reinforce traditional gender roles and expectations, contributing to the persistence of sexism and limiting women’s roles in various spheres. This article was significant to the current research as it provided a broader context of how media, including animated film's like the film *Ferdinand*, contributed to the formation and reinforcement of gender stereotypes.

The second related study was a thesis titled “An Analysis of Gender Stereotypes in Characters’ Utterances in the film *The Intern* (2015),” written by

Raudatun Nisa at UIN Antasari Banjarmasin in 2022. This research examined the gender stereotypes conveyed through the dialogue of male and female characters in the film *The Intern*. The study applied the Bem Sex Role Inventory (BSRI) and the theories of Baron and Byrne (2004), focusing on how language reinforced traditional gender roles. The result indicated that male characters were depicted as assertive, dominant, and aggressive, while female characters were portrayed as emotional, sensitive, and nurturing, reinforcing traditional gender roles through the film's character dialogue. This study was relevant to the current research as it also analyzed how gender roles were depicted through characters, though it focused on human characters rather than an animated animal like in the film *Ferdinand*.

The third related study is a thesis titled “Gender Stereotype and Performativity in the film *Moana*,” written by Galuh Eka Husna, conducted at Universitas Negeri Medan (UNIMED) in 2017. This study explored gender stereotypes and gender performativity as depicted in the film *Moana* (2016). Husna's research used Judith Butler's theory of gender performativity to examine how the protagonist, Moana, challenged traditional gender roles by taking on leadership and demonstrating bravery, which are typically associated with masculinity. The results of the study indicated how the film *Moana* subverted societal expectations and promoted a more fluid understanding of gender roles. This study was relevant to the current research, as both examined how animated films portray non- conforming gender behaviors, though the film *Moana* focused

on a human character, while the film *Ferdinand* (2017) explored masculinity through the lens of a non-human character.

The three related studies share similarities with the current research, as all explore the depiction of gender stereotypes in media and analyze how traditional gender roles are reinforced or challenged. The studies use various theoretical frameworks, including Judith Butler's theory of performativity, to critique how gender is constructed and represented. Like the present study, all the related research examines films to understand the portrayal of masculinity and femininity.

The main difference lies in the object of the study. While the films *The Intern* and *Moana* focus on human characters, the current research on the film *Ferdinand* (2017) deals with an animated animal character, specifically a bull. This adds a unique dimension to the study, as it examines how non-human characters can also be subject to and resist gender stereotypes, particularly concerning masculinity. Moreover, while the film *The Intern* focuses on verbal expressions of gender roles, the film *Ferdinand* (2017) provides a symbolic representation of masculinity through the actions and choices of the protagonist. This contrast makes the film *Ferdinand* (2017) distinct in its approach to challenging traditional male stereotypes.

2.2 Review of Literature

This section will focus on the narrative elements in the film and highlight several theories relevant to this study.

2.2.1 Narrative Elements in the Film

The analysis of the narrative elements of the film *Ferdinand* (2017) is crucial for understanding how the film conveys its message about gender stereotypes and the main character's struggle with societal expectations. Fictional film like *Ferdinand* (2017) rely on several key narrative elements, which are plot, theme, setting, character and characterization, point of view, and cinematography. These elements shape how the story is told and how the audience connects with the characters, particularly in their rejection or reinforcement of traditional gender roles.

The plot in the film *Ferdinand* (2017) follows the classical narrative structure, which is often analyzed using Gustav Freytag's pyramid. Freytag's model divides the plot into five key stages: exposition, rising action, climax, falling action, and resolution (Freytag, 1900). This structure helps guide the audience through the progression of events in the story, ensuring that tension builds appropriately toward the climax, where the main conflict reaches its peak. After the climax, the falling action serves to resolve any remaining conflicts, and the resolution provides closure to the story. By using this model, the narrative is able to maintain a coherent flow, allowing the audience to stay engaged as the tension rises and then feel a sense of satisfaction as the plot concludes.

The theme of a film refers to the underlying message or central idea that the narrative seeks to communicate. As Stanton explains, themes

are reflections of universal human experiences and are essential in providing meaning to a story (Stanton, 1965). Themes often convey important social, moral, or philosophical ideas that resonate with the audience on a deeper level. In this way, the theme can elevate the film beyond mere entertainment by offering viewers something to reflect on in their own lives. The theme ties together all of the narrative elements-plot, character, and setting-into a cohesive whole that delivers a powerful message to the audience.

The setting of a film plays a critical role in shaping the audience's understanding of the story and its themes. Abrams defines the setting as the time, place, and social circumstances in which a story unfolds (Abrams, 1999). The setting can influence the mood of the film, inform the characters' actions, and contribute to the development of the plot. A well-crafted setting immerses the audience in the world of the story, providing a backdrop that enhances the narrative's themes. Whether the setting is realistic or fantastical, it helps to ground the story in a specific context, making the characters' experiences more relatable or providing insight into the larger social or cultural issues at play.

Character and characterization are essential in understanding how a story's themes are communicated. Characters are individuals introduced in a story who are perceived by the reader as having specific traits and moral values, which are revealed through their actions and dialogue (Abrams, 1999). These characters are important because they help tell the story.

Readers connect with them through their choices and feelings, making the story more interesting. Understanding what characters do and why they act in certain ways helps readers feel more involved in the story. This connection makes the story more enjoyable and meaningful. Raeske (1996) identifies six methods for analyzing a character's characterization in a narrative, which consist of: the character's appearance, asides and soliloquies that examine the character's speech to understand their desires, dialogue between characters, hidden narration that reflects the thoughts or opinions of other characters or the narrator, language usage, and the character's actions, including the reasons or motivations behind those actions. Each of these methods helps readers learn more about the characters. For example, how a character looks can give hints about their personality. When a character talks to themselves, it shows their true feelings and wants. Conversations between characters reveal their relationships and conflicts. Hidden narration can give different views on a character, making them more complex. By looking at these details, readers can understand the character's role in the story better and see what themes the story is trying to explore.

Point of view (POV) refers to the perspective from which a story is told. According to Abrams (1999), point of view can be categorized into first-person, second-person, and third-person perspectives. Understanding the point of view is important because it changes how the story feels. The first person point of view lets readers see the story through one character's

eyes. This gives personal thoughts but limits what readers can know. The second person point of view talks directly to the reader, making them feel part of the story. The third-person point of view gives a wider view, allowing readers to see many characters and events, which adds depth to the story. By thinking about the point of view, readers can better understand the story and its main ideas.

2.2.2 Cinematography

Bordwell & Thompson (2008) describe cinematography as a broad term that encompasses all the manipulations of the film strip by the camera during the shooting phase and in the laboratory during the development phase. Cinematography is very important in movies because it shows how a story is told visually. It includes things like camera angles, lighting, and colors, which all create the mood of a scene. Good cinematography helps make the audience feel emotions and guides their attention. For example, a close-up shot can make a moment feel intense, while a wide shot shows the whole setting. By learning about cinematography, viewers can see how visuals work with the story to create a powerful film experience.

Camera shot types are also an important part of cinematography because they determine how characters and actions are visually presented. Dise (2016) explains that different shot types, such as extreme long shot, long shot, full shot, medium shot, medium close-up, close-up, and extreme close-up, serve different storytelling purposes. An extreme long shot is often used to show the environment and place characters within a larger

space, while a medium shot allows viewers to see both body movement and facial expression clearly. Close-up and extreme close-up shots focus on emotional details, such as facial expressions or specific body parts, to highlight feelings or important moments. Through the careful use of these shot types, filmmakers can control what is emphasized in a scene and guide the viewer's understanding of character behavior and meaning.

2.2.3 Gender Stereotypes

In *Gender Trouble* (1999), Judith Butler challenges the traditional belief that gender is something natural and fixed. Instead, she offers a critical view on how society's rules and expectations shape our understanding of gender and dictate how individuals are expected to behave based on their gender. These societal pressures influence everything from actions to roles that people take on simply because of how they are perceived.

What is commonly understood as gender stereotypes, such as men being strong and dominant or women being gentle and caring, can be interpreted as the result of repeated social actions. Each time a male character is expected to fight, dominate, or suppress emotion, the stereotype of masculinity is repeated and reinforced. This idea is in line with Butler's central argument that gender is not an innate or biological property, but a regulated performance. She argues that "gender is an identity tenuously constituted in time, instituted in an exterior space

through a stylized repetition of acts” (Butler, 1999, p. 179). This repetition creates the appearance of a stable and natural gender identity.

Gender stereotypes can be understood as the visible result of social norms that regulate how individuals are expected to appear, behave, and interact based on their gender. They function as mechanisms of social control that determine which behaviors are accepted and which are rejected. These norms also influence the roles or social functions individuals are expected to perform, including certain occupations that are associated with specific gender expectations. This idea is in line with Butler (1999), who explains this process through the idea of regulatory norms. She argues that gender is shaped by social rules that control how individuals are expected to appear, behave, and interact based on their gender. These norms do not only describe gender but actively produce it.

Butler explains the consequences of not following gender expectations. She states that “gender is a performance with clearly punitive consequences” (Butler, 1999, p. 178). This means that individuals who do not conform to expected gender behaviors may face punishment, such as ridicule, exclusion, or discrimination. These consequences play an important role in maintaining gender stereotypes, as they pressure individuals to follow socially accepted norms.

Butler also explains that gender appears stable, but this stability is actually an illusion. She argues that “Gender is a construction that regularly conceals its genesis” (Butler, 1999, p. 178). This means that

gender stereotypes appear natural and permanent, even though they are socially constructed. Because this process is hidden, stereotypes are often seen as truth rather than social expectations. Butler (1999) further explains that the body becomes a site where gender is expressed and shaped through repeated social practices. She argues that the body is continuously formed through actions that are repeated over time. This means that physical appearance, body language, and emotional expression are not natural, but are influenced by social expectations. In this way, gender stereotypes also shape how individuals present themselves physically and behaviorally.

2.3 Theoretical Framework

This study relies on Judith Butler's theory of gender performativity as the main framework to analyze how gender stereotypes are represented in the film *Ferdinand*. Butler's theory is used to understand how gender is not an innate or biological identity, but a regulated performance shaped through repeated social actions. She argues that “gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts” (Butler, 1999, p. 179). This concept is relevant to explain how gender stereotypes, such as expectations for males to be strong, aggressive, and dominant, are continuously produced and reinforced through repeated behaviors, social norms, and cultural expectations.

Using Judith Butler's (1999) theory, this study looks at the characters' actions, appearances, and roles, focusing on how these elements either uphold or

challenge common gender stereotypes. For example, Ferdinand, the main character, shows how not fitting into the typical masculine traits like being aggressive can disrupt what society expects from males. This analysis shows how the film questions strict gender categories by offering a different view of what it means to be masculine. By combining Butler's ideas on gender performativity with the discussion on gender stereotypes, this framework helps us see how social norms shape our understanding of gender and what happens when those norms are defied. This approach highlights how gender is not fixed but something that is shaped by society.