

CHAPTER 4

FINDINGS AND DISCUSSION

This chapter presents and explains the research findings based on the objectives formulated in the earlier chapters. As explained in Chapter 1, this study examines the issue of gender stereotypes in the animated film *Ferdinand* (2017), particularly the way masculinity is constructed and understood through the experiences of the main character. The analysis in this chapter is developed from the discussion of gender stereotypes and Judith Butler's (1999) concept of gender performativity presented in Chapters 2 and 3. Therefore, this chapter serves as a continuation of the theoretical discussion by applying it directly to the selected scenes and narrative elements of the film.

The findings presented in this chapter are derived from a close observation of the film's narrative, characters, and visual representations. The film *Ferdinand* (2017) provides a clear depiction of how masculinity is socially defined and repeatedly reinforced through behavior, expectations, and cultural practices. Within the story, male characters are expected to demonstrate physical strength, bravery, and aggression as indicators of their masculine identity. These expectations are not presented as individual choices but as social norms that must be followed in order to gain acceptance. Through this portrayal, the film reflects how gender stereotypes operate as unwritten rules that shape the way individuals are perceived and treated by others.

The analysis is presented in descriptive explanations supported by relevant scenes from the film. Each scene is examined based on its relation to the issue of

gender stereotypes and Ferdinand's response to them. These findings help illustrate how the film delivers a message about individuality, freedom of expression, and the possibility of breaking away from traditional gender expectations. By connecting the narrative to Butler's theory, this chapter aims to give a deeper understanding of how Ferdinand represents masculinity not as a fixed trait, but as a social construction that can be accepted, rejected, or redefined by the characters.

4.1 Gender Stereotypes in the film *Ferdinand* (2017)

Gender stereotypes play an important role in shaping the narrative and character interactions in *Ferdinand* (2017). The film presents a social environment in which masculinity is closely associated with physical strength, aggression, and dominance. From the beginning of the story, male characters, particularly the bulls, are expected to perform these traits as a standard of identity. Masculinity is not portrayed as a personal choice, but as a social expectation that determines how characters are valued and accepted within their community. This condition places pressure on individuals to conform to a specific model of behavior that defines what it means to be a "real bull."

The depiction of gender stereotypes in the film is constructed through various narrative situations and visual elements that repeatedly emphasize traditional masculine norms. The bullfighting tradition functions as a cultural space where masculinity is measured and proven through violence and physical endurance. Characters who display bravery and aggression are praised, while those who fail to meet these expectations are viewed as weak or inadequate.

Through these portrayals, the film reflects how gender stereotypes operate as social rules that regulate behavior and shape identity. Masculinity, in this context, becomes a role that must be continuously performed in order to gain recognition. By presenting these repeated expectations, Ferdinand illustrates how gender stereotypes are socially produced and maintained. The pressure to perform masculinity influences the way characters interact with one another and defines the boundaries of acceptable behavior. This section focuses on identifying how such stereotypes are represented throughout the film and how they construct a dominant image of masculinity.

4.1.1 Physical Appearance

The following scene presents an early depiction of how gender stereotypes related to masculinity are introduced and reinforced among the young bulls at Casa del Toro. In this moment, the characters talk about their future and express confidence that they will be selected as fighting bulls once they grow older. The scene emphasizes how masculinity is shaped through competition, comparison, and physical judgment from a very young age. Rather than being treated as a personal trait, masculinity is framed as a standard that must be achieved and proven. This interaction shows how social pressure and verbal aggression function as tools to establish masculine hierarchy.

Figure 1

Valiente headbutts Bones, causing him to fall



Note. Valiente stands proudly while Guapo and Ferdinand are behind, watching the confrontation after Bones falls. From Ferdinand (00:03:30), by Carlos Saldanha (director), 2017.

The dialogue in this scene clearly demonstrates how masculinity is constructed through physical comparison. Valiente openly attacks Bones by saying, “You’re never gonna get selected. You wanna know why? Cause you’re a puny bag of bones, Bones” (Saldanha, 2017, 00:03:30). This line directly links masculine worth to body size and strength, suggesting that physical appearance determines whether someone is considered masculine or not. This statement does not only insult Bones, but also establishes a clear standard within the group that masculinity is measured through visible physical dominance, making the body a key indicator of value and status.

Gender stereotypes that associate masculinity with physical strength and body size can be understood as the result of repeated social expectations that define how individuals should appear. The idea that a strong and dominant body

represents masculinity shows how physical appearance becomes a standard used to judge gender identity based on social norms reflected by the comments from Ferdinand's friends. Valiente's words function as a repeated social act that reinforces this standard, showing how physical comparison is continuously used to define and maintain masculine identity within the group. This is in line with Judith Butler's (1999) argument that gender is not natural, but is formed through the repetition of acts that follow social norms. Through this repetition, certain physical traits are continuously reinforced, creating the impression that they are natural and necessary for being masculine.

The scene also highlights how social pressure supports the maintenance of gender stereotypes related to physical appearance. Valiente's confidence is strengthened because his behavior is not questioned by the other bulls. Guapo only observes, while Ferdinand remains silent, showing that this standard of masculinity is accepted within the group. Even without Bones physically present in the frame, his earlier humiliation continues to influence the interaction.

From a cinematographic perspective, the scene uses a medium long shot that captures Valiente from the waist upward while still allowing Guapo and Ferdinand to remain visible in the background. This framing directs attention toward Valiente's body language and facial expression while situating the interaction within its social environment. The camera remains at an eye-level angle, presenting the moment as an ordinary interaction rather than an exceptional event, which reinforces the normalization of aggressive masculinity. The use of color further strengthens the meaning of the scene. The natural lighting and

dominant green and earthy tones suggest youth, vitality, and growth, contrasting sharply with the hostile behavior displayed. Valiente's darker body color and confident stance visually communicate dominance. Through composition, color, and framing, the scene visually supports the idea that masculine power is asserted through visibility, confidence, and control over others.

In the next scene, marks a turning point where Ferdinand's body is publicly reinterpreted as a symbol of danger. After being mistaken as violent during the flower festival, Ferdinand is captured and restrained to be transported back to Casa del Toro. Although his actions are driven by pain and confusion, the situation escalates because his large body aligns with common assumptions about what a bull represents. The moment reveals how masculinity is often judged not by intention, but by physical appearance and social expectation.

Figure 2

Ferdinand is captured after being perceived as dangerous



Note. Ferdinand is tied and prepared to be loaded into a transport truck while people watch him with fear. From *Ferdinand* (00:21:34), by Carlos Saldanha (director), 2017.

The dialogue in this scene reinforces the stereotype that bulls are naturally dangerous based on how they are perceived physically. Ferdinand is judged not through careful understanding, but through immediate visual interpretation of his body and movement. Paco comments, “Oh, now he acts like a bull?” (Saldanha, 2017, 00:21:34), implying that Ferdinand’s visible reaction is enough to confirm the assumption that he is dangerous. This suggests that physical expression, such as sudden or uncontrolled movement, is quickly interpreted as a sign of aggression. As a result, Ferdinand’s identity is reduced to a single assumption: a bull that appears wild must be dangerous. The statement ignores Ferdinand’s actual intention and instead focuses on how his physical presence matches the dominant image of masculine strength and aggression.

In terms of gender stereotypes related to physical appearance, masculinity is often linked to a large and strong body that is assumed to be dangerous and aggressive. Ferdinand’s body is immediately interpreted based on this expectation, even though his behavior is caused by fear and confusion. This shows how physical appearance alone can shape social judgment, where a body that looks powerful is automatically associated with violence. These judgments are based on social norms reflected in the reactions and comments of the people around Ferdinand, who immediately label him as dangerous without questioning his intention. In this context, Paco and the surrounding characters act as representatives of society who reinforce the belief that a strong body must be aggressive. These assumptions are not formed individually, but are influenced by social norms reflected in how other characters react and make judgments about

Ferdinand's body. Their responses show that society has already created a standard that connects physical strength with danger and aggression. This is in line with Judith Butler's (1999) idea that meaning is attached to the body through social expectations rather than personal intention. In this case, Ferdinand's body is read through a dominant stereotype of masculinity, which makes him appear dangerous even when he is not acting violently.

The scene is presented in a medium shot, which frames Ferdinand from the upper body while still allowing parts of the surrounding crowd to remain visible. This shot clearly highlights Ferdinand's restrained posture and tense expression, while also showing how closely he is watched by the people around him. The camera placement reinforces his lack of control in the situation. The angle used is over the shoulder, with the backs of the people placed in the foreground, directing focus toward Ferdinand as the central object of fear. This composition visually positions him as someone being judged and controlled. The dominant dark and muted tones on Ferdinand's body suggest threat and severity, while the lighter colors of the surrounding environment and human clothing intensify the sense of division. Through framing, angle, and color, the scene visually reinforces how masculinity associated with physical size is quickly framed as danger within social spaces.

The situation escalates when Ferdinand returns to Casa del Toro with a much larger and stronger body than before. His physical transformation immediately changes how others perceive him, especially Valiente. Instead of being welcomed, Ferdinand's size becomes a source of tension and rivalry. The

scene highlights how masculinity within this environment is defined not only by strength but also by the need to dominate and intimidate others. Masculinity is treated as a competitive status that must be defended through aggression.

Figure 3

Valiente confronts Ferdinand after his return to Casa del Toro



Note. Valiente threatens to beat Ferdinand right in the ring, and Ferdinand is seen in a tense position. From *Ferdinand* (00:32:06), by Carlos Saldanha (director), 2017.

Valiente challenges Ferdinand by saying, “Now that you’re a big tough guy. You think you’re better than me?” (Saldanha, 2017, 00:32:06). This statement frames masculinity as a hierarchy based on physical power, where size is automatically linked to superiority. Valiente’s next line, “It’ll make me look even better when I beat you to a pulp inside the ring” (Saldanha, 2017, 00:32:20), openly connects masculinity with violence and public domination. Fighting is presented as a necessary performance to prove worth and gain recognition.

Ferdinand’s reaction contrasts sharply with Valiente’s hostility. Although Ferdinand now physically fits the ideal image of a “real bull,” his facial

expression shows confusion rather than aggression. He does not respond with threats or violence, which makes him appear out of place within this masculine framework. This moment demonstrates how masculinity is not only about physical traits but also about performing socially expected behaviors such as intimidation and dominance. Ferdinand's physical transformation into a bigger and stronger bull immediately changes how he is perceived by others, showing how body size becomes a marker of masculine status within this environment. These perceptions are shaped by social norms reflected in Valiente's statements, where physical strength is used as a standard to judge superiority and masculine worth. Through this interaction, it is clear that other characters act as representatives of society by reinforcing the belief that a strong body must be dominant and powerful. Butler (1999) suggests that gender is constructed through repeated social expectations that define how individuals are understood based on their appearance and actions.

The scene uses a medium close up combined with an over the shoulder angle. Valiente's shoulder and horn appear in the foreground, creating visual pressure and emphasizing his confrontational stance. Ferdinand's face remains in focus, clearly highlighting his uneasy and restrained expression. The eye-level angle presents the confrontation as direct and unavoidable, reinforcing tension between the two characters. The dominant dark and earthy tones, especially black and brown, emphasize strength, dominance, and threat. Through framing, angle, and color, the scene visually supports the idea that masculinity is constructed through intimidation, rivalry, and the expectation of violence.

4.1.2 Behavioral Expectations

In the next scene, clearly shows how masculine rules are pushed through confrontation and verbal pressure. The tension begins when Bones almost steps on Ferdinand's flower during the fight, which immediately makes Ferdinand react to protect it. This small action breaks the aggressive mood and shifts Valiente's attention toward Ferdinand. When Valiente moves closer, the conflict grows stronger, not because of physical violence, but because Ferdinand is being pushed to follow violent expectations. The presence of the other bulls turns the moment into a test of masculinity rather than a simple disagreement.

Figure 4

Valiente pressures Ferdinand into a fight



Note. Valiente stands face to face and challenges Ferdinand, provoked by Guapo and Bones. From Ferdinand (00:04:00–00:04:23), by Carlos Saldanha (director), 2017.

The dialogue in this scene clearly shows how aggression is treated as a key sign of masculinity. When Guapo and Bones chant “Fight, fight, fight” (Saldanha, 2017, 00:04:00), their voices create strong social pressure and push the situation

toward violence. Ferdinand answers calmly but firmly by saying, “I’m not gonna fight you, Valiente” (Saldanha, 2017, 00:04:15), openly rejecting the expectation placed on him. Valiente responds by mocking Ferdinand and saying, “Aw, flower bull is scared. Then fight. That’s what bulls do” (Saldanha, 2017, 00:04:23). The sentence “That’s what bulls do” presents violence as something natural and unquestionable. It suggests that refusing to fight means failing as a bull and by extension, failing masculinity. Through this exchange, the scene shows how language is used to shame and control those who resist dominant masculine behavior.

Gender stereotypes that expect males to be aggressive and willing to fight show how behavior is regulated by social expectations. The idea that refusing to fight means weakness indicates that aggression is treated as a required masculine behavior rather than a personal choice. This reflects how certain actions are repeatedly demanded and normalized within a social group. In this scene, the expectation to fight is clearly enforced through the interaction between the bulls, especially through chanting and mocking, which pressures Ferdinand to follow aggressive behavior. Butler (1999) argues that gender is shaped by social rules that control how individuals are expected to act. Through these repeated expectations, behaviors such as aggression become seen as natural and necessary, even though they are socially constructed. These expectations are maintained through social pressure within the group. The chanting and support from others create a situation where behavior is publicly judged and controlled.

From a cinematographic perspective, the scene uses a close-up to focus on Ferdinand's facial expression as he faces Valiente. The over-the-shoulder angle places part of Valiente's body in the foreground while keeping Ferdinand's face clearly visible. This framing emphasizes the pressure Ferdinand experiences, as Valiente's presence visually dominates the frame. Valiente's larger body suggests physical power, while Ferdinand's wide eyes and steady posture communicate restraint instead of fear. The natural and earthy colors reflect the everyday environment of Casa del Toro, showing that these gender expectations exist in daily life. The contrast between Ferdinand's calm stance and Valiente's aggressive presence strengthens the tension between non-violence and traditional masculine aggression.

4.1.3 Occupation

The following scene shifts away from peer pressure and focuses on expectations that originate within the family. It takes place when Ferdinand's father is chosen to enter the bullfighting arena, an event that is treated as a great honor and a sign of success. His father reacts with happiness and pride, seeing the moment as the peak of a bull's life. In contrast, Ferdinand shows worry and discomfort, clearly unsure about what this future means for him. The different reactions between father and son reveal how masculinity is presented as something that must be inherited. Through this interaction, the film shows how gender expectations are introduced early and normalized within family relationships.

Figure 5

Ferdinand worries about his future



Note. Ferdinand is advised by his father to be like him when he grows up. From *Ferdinand* (00:06:14–00:06:23), by Carlos Saldanha (director), 2017.

The dialogue in this scene presents masculinity as a fixed path rather than a personal choice. Ferdinand's father confidently says, "You're gonna get in that ring, and you are gonna be the champ" (Saldanha, 2017, 00:06:14), clearly defining success as something that can only be achieved through fighting. Ferdinand then responds with uncertainty, asking, "Can I be a champ without fighting maybe?" (Saldanha, 2017, 00:06:19). His question suggests a different way of understanding success, one that does not depend on violence. However, this possibility is quickly shut down when his father replies, "Oh, Ferdinand, I really wish the world worked like that for you. But that's just not how it is for us" (Saldanha, 2017, 00:06:23). The phrase "for us" strongly implies that fighting is not a choice but a shared destiny tied to their identity as bulls.

Gender stereotypes that position masculinity within certain social roles, such as becoming a fighter, show how occupation is shaped by social expectations

rather than individual choice. The idea that fighting is a future that must be followed reflects how specific roles are assigned and normalized as part of masculine identity. This expectation is reinforced through repetition across generations, making the role appear natural and unquestionable. Ferdinand's father represents this expectation by presenting bullfighting as the only possible future, showing how social roles are passed down and maintained within the group. His statement reflects a shared belief that being a fighter is not a choice, but a role that must be fulfilled as part of being a bull. Butler (1999) explain that gender is produced through repeated actions that follow social norms. Through this repetition, particular roles and behaviors become recognized as appropriate, and individuals are expected to perform them in order to be accepted within their social environment.

The scene uses a medium close up shot that focuses on Ferdinand and his father as they face each other. This shot clearly highlights Ferdinand's anxious expression and his father's gentle but serious face, emphasizing the emotional weight of their conversation. The eye level angle places both characters on equal visual ground, making the moment feel personal and sincere rather than confrontational. This framing supports the idea that the pressure Ferdinand faces comes through advice and expectation, not dominance. The color choices also strengthen the scene's meaning. The dominant green tones in the background suggest nature, calmness, and growth, creating a peaceful setting that contrasts with the strict masculine expectation being expressed. Ferdinand's darker body color appears softer under the natural light, emphasizing his vulnerability. At the

same time, his father's larger presence in the frame subtly communicates authority without aggression. Through close framing, balanced composition, and natural lighting, the scene shows how masculine values are quietly passed down through emotional guidance rather than force.

In the next scene, introduces a contrasting environment that reshapes Ferdinand's daily life while still exposing rigid ideas about identity. After escaping from Casa del Toro, Ferdinand finds refuge in a peaceful countryside filled with a wide flower garden. As time passes, he grows up in this nurturing space and develops routines that reflect calmness rather than aggression. In this scene, Ferdinand is shown watering flowers while casually talking with his friend, a dog named Paco. Although the setting appears harmonious, the conversation reveals that fixed expectations about roles and identity continue to exist, even outside violent spaces.

Figure 6

Ferdinand waters flowers while talking with Paco in his new home



Note. Ferdinand is seen happily tending flowers in a tranquil rural setting. From Ferdinand (00:16:35–00:16:40), by Carlos Saldanha (director), 2017.

The dialogue in this scene presents gender stereotypes through everyday language rather than confrontation. Ferdinand playfully asks, “Who says a chicken can’t fly?” (Saldanha, 2017, 00:16:35), expressing curiosity and openness toward possibilities beyond fixed categories. The dog responds with certainty, “The laws of nature say it. I say it. Chickens are chickens, dogs are dogs, and bulls are bulls. Normal” (Saldanha, 2017, 00:16:40). This response frames identity as something predetermined and unquestionable. By emphasizing the word “normal,” the dog reinforces the idea that deviation from assigned roles is unnatural. The exchange demonstrates how stereotypes can be communicated casually and accepted without resistance.

Gender stereotypes related to occupation or social roles appear through the idea that each identity has a fixed function, such as bulls being expected to behave according to their assigned role. The dialogue that categorizes animals as “chickens are chickens, dogs are dogs, and bulls are bulls” shows how roles are treated as natural and unchangeable. This reflects how social expectations limit the way identities and roles can be understood. The dog’s statement represents a common social belief that each identity must follow a specific role, reinforcing the idea that being a bull automatically means fulfilling a certain function. This interaction shows how such roles are accepted as normal without being questioned, and how they are maintained through simple everyday language. This is in line with Judith Butler’s (1999) argument that identities are maintained through repeated social statements and everyday practices that make them appear

natural. Through these repeated expressions, certain roles become fixed and accepted as normal, even though they are socially constructed.

From a cinematographic perspective, the scene uses a full shot that captures Ferdinand's entire body as he moves among the flowers. This framing emphasizes his physical engagement with nurturing activities rather than strength or dominance. The camera is positioned at an eye-level angle, creating a calm and balanced composition that reflects the peaceful setting. The dominant green tones of the trees and grass convey nature, healing, and calmness, while the bright yellow, red, and orange flowers suggest joy, warmth, and growth. These vibrant colors contrast with the restrictive message in the dialogue, visually highlighting the tension between Ferdinand's gentle way of life and the rigid norms being expressed. Through composition, color, and framing, the scene reinforces how stereotypes can persist even in spaces associated with freedom and harmony.

In another scene, the action takes place in the stable after Ferdinand tells the other bulls what he has seen inside Moreno's house. The situation quickly becomes tense as fear spreads among them, showing how deeply the threat of becoming a fighting bull shapes their daily lives. This moment highlights how violence is not only expected but also normalized within Casa del Toro. Masculinity in this space is closely tied to survival, where strength and aggression are treated as necessities rather than choices. The stable becomes a place where social rules about masculinity are clearly reinforced.

Figure 7

Ferdinand wants to leave Casa del Toro



Note. Ferdinand's plans are ruined by Valiente's actions. From *Ferdinand* (01:07:17), by Carlos Saldanha (director), 2017.

The dialogue in this scene directly expresses the rigid expectations placed on male identity. Valiente says, "Bulls fight or they go down. That's how the world works" (Saldanha, 2017, 01:07:17). This statement presents violence as the only acceptable path for bulls and frames aggression as unavoidable. The phrase "That's how the world works" suggests that this belief is seen as natural, fixed, and unquestionable. By saying this, Valiente positions fighting as a rule of life rather than a personal choice. This moment clearly shows how masculinity is defined through dominance and physical confrontation.

Gender stereotypes that associate male identity with the role of being a fighter show how social expectations define what bulls are supposed to do in Casa del Toro. The idea that fighting is the only acceptable role for bulls reflects how occupation is shaped by gendered expectations. This connects to the idea that masculinity is linked to a specific social function, where being a fighter becomes a

required identity. Butler (1999) explains that gender is shaped by social rules that control how individuals are expected to appear, behave, and interact. These norms do not only describe identity but actively produce it by making certain roles appear natural and necessary. This occupational expectation is maintained through constant repetition and social pressure within Casa del Toro. Valiente's statement that fighting is the only way of life reinforces the idea that this role is fixed and unavoidable. The silence of the other bulls also supports this system, showing that this expectation is widely accepted even when it creates fear. In this way, masculinity is constructed through the obligation to perform a specific role, where occupation is not a choice but a socially enforced identity.

The scene uses a medium shot, which clearly shows facial expressions and body language while still revealing the surrounding stable. This framing emphasizes the emotional tension between Ferdinand and Valiente. The camera remains at an eye level angle, making the confrontation feel direct and realistic, as if this rule is part of everyday life in Casa del Toro. The scene is dominated by dark tones with dim yellow lighting, creating a tense and uncomfortable mood inside the stable. The yellow light suggests artificial warmth, but in this context it feels weak and unstable, showing that safety in Casa del Toro is only an illusion.

4.1.4 Punitive Consequences

In another scene, shows another form of pressure related to masculinity, where strength is not only measured through fighting but also through the ability to hide fear and weakness. Before entering the arena, Guapo is shown vomiting, which clearly signals anxiety and physical distress. However, instead of receiving

support, the situation is treated as something embarrassing that must be controlled. The scene highlights how male bulls are expected to remain strong even when their bodies show the opposite. Masculinity here is presented as an obligation rather than a natural state.

Figure 8

Guapo vomits before the fight



Note. Guapo can't control himself before entering the arena because he's nervous, while Lupe stands on his back, reacting to the situation. From *Ferdinand* (00:44:00), by Carlos Saldanha (director), 2017.

The dialogue in this scene strengthens the idea that masculinity must be proven through endurance and public performance. Valiente pressures Guapo by saying, “You think you got what it takes, Guapo? Then show that to El Primero” (Saldanha, 2017, 00:44:12). This line suggests that being a “real bull” means showing strength in front of authority, especially the matador. Guapo responds by saying, “Oh, I will. I’ll show him who the real champ is around here. Keep it together, Guapo” (Saldanha, 2017, 00:44:18). His words show that he is forcing

himself to stay strong, even though his body is clearly struggling. The dialogue reveals how masculinity pushes him to ignore fear and pain.

This moment reflects how gender stereotypes can become harmful when weakness is not allowed. Guapo's vomiting is a clear sign that he is not ready, yet he feels pressured to continue. Instead of stepping back, he convinces himself to endure the situation. This shows how masculinity is often linked to self-denial and emotional suppression. Guapo's later collapse in the ring proves that this kind of forced strength is damaging. The scene criticizes the idea that masculinity must always involve toughness and sacrifice.

From a cinematographic perspective, the scene uses a full shot, showing Guapo's entire body as he bends over the bucket, with Lupe standing on top of him. This framing makes his physical condition and discomfort very clear. The eye level angle presents the moment as something ordinary, suggesting that this kind of pressure is normal in this environment. The color palette is dominated by brown and muted earthy tones, which emphasize roughness, physical labor, and toughness. These colors create a heavy atmosphere that reflects the emotional burden Guapo carries. Through framing, angle, and color, the scene visually supports the idea that masculinity demands endurance, even when it causes visible suffering.

In the next scene, this moment becomes a turning point that exposes the hidden cruelty behind the masculine ideals imposed on the bulls. After the practice match is stopped because none of them are considered worthy, Ferdinand appears confused when Guapo is suddenly chosen despite collapsing earlier. His

confusion is shared by Bones and the other bulls, who quietly watch what happens next. At first, the selection seems like a reward, but the atmosphere quickly shifts when the reality behind it is revealed. This scene marks the transition from competition to consequence.

Figure 9

Ferdinand looks worried as Guapo is taken away



Note. Ferdinand stands with Bones and the other bulls, showing confusion and shock after Guapo is taken into the transport truck. From Ferdinand (00:45:58 00:46:27), by Carlos Saldanha (director), 2017.

Guapo proudly says, “Look who got picked by El Primero. Who’s the bull now?” (Saldanha, 2017, 00:45:58), believing that being chosen proves his worth. His confidence shows how deeply he accepts the idea that recognition equals victory. Guapo does not realize that his selection is not for honor, but for elimination. The meaning of masculinity here is built on false validation, where appearance matters more than truth. The situation turns tragic when Bones notices the meat logo on the truck and says, “They’re taking Guap to the chop house” (Saldanha, 2017, 00:46:27). This line reveals the violent reality hidden behind the

performance of strength. Guapo, who tried to appear tough despite his fear and physical weakness, is discarded the moment he can no longer perform. The silence that follows shows Ferdinand and the others processing this realization. Masculinity in this world is not about bravery or character, but about usefulness in violence.

Gender stereotypes that require masculinity to be shown through repeated aggression and strength create consequences when individuals fail to meet these expectations. When a bull does not perform the expected masculine behavior, he is seen as a failure and loses his place within the social system. In this scene, Guapo's fate clearly shows how the system punishes those who cannot maintain the expected performance, as he is removed once he is no longer seen as strong or useful. The reaction of the other bulls also reflects how this consequence is understood and accepted within their environment, reinforcing the idea that failure to meet expectations leads to elimination. This reflects Judith Butler's (1999) idea that repeated performance is necessary for identity to be recognized within social norms. In this case, the failure to maintain the expected behavior results in exclusion, showing that gender is maintained through pressure and punishment. Once he can no longer perform the expected masculine behavior, he is rejected by the system. This demonstrates how social structures eliminate those who do not fit dominant gender expectations, leaving only individuals who conform to accepted forms of masculinity.

In term of cinematography, the scene uses a medium close up shot that focuses on Ferdinand's face and upper body. This framing clearly highlights his

wide eyes and frozen expression, emphasizing confusion and emotional shock rather than physical action. The eye level angle keeps the moment grounded and realistic, reinforcing that this is not a dramatic spectacle but a harsh reality. Calm background color contrast with the weight of the situation. This visual choice shows Ferdinand's emotional state clearly through his facial expression and posture.

4.2 The Main Character's Response to Gender Stereotypes in the Film *Ferdinand* (2017)

While masculine expectations in *Ferdinand* continue to shape the social environment of the bulls, the film also presents a different response to these gender stereotypes through Ferdinand's character. Instead of adjusting himself to fit aggressive and dominant stereotypes, Ferdinand chooses to act in ways that reject violence and domination. His behavior shows hesitation, care, and emotional awareness, which contrast with the dominant stereotype that masculinity must be expressed through aggression. These moments suggest that gender stereotypes are not fixed, and that masculinity can be expressed in alternative ways that do not rely on force.

Judith Butler's (1999) discussion in *Gender Trouble* helps explain how gender stereotypes are maintained and challenged. Butler argues that gender appears natural because it is repeatedly performed through socially expected actions, as seen in her statement that "gender is an identity tenuously constituted in time... through a stylized repetition of acts" (Butler, 1999, p. 179). This repeated performance also supports the persistence of gender stereotypes, since

behaviors such as aggression are continuously associated with masculinity. In this context, Ferdinand challenges gender stereotypes by refusing to repeat these expected actions. His rejection of fighting and intimidation shows that the stereotype of masculinity is not natural, but socially constructed and open to change.

Through Ferdinand's actions, the film offers a different understanding of masculinity that directly responds to gender stereotypes. His empathy toward others and his consistent refusal to engage in violence show that masculinity does not have to follow the stereotype of dominance and aggression. Instead, Ferdinand presents an alternative form of masculinity that values self-control, compassion, and moral choice. By maintaining his identity without conforming to stereotypical expectations, Ferdinand demonstrates that gender stereotypes can be questioned and resisted. The following discussion focuses on how these acts of resistance appear throughout the film and how they function as a response to the gender stereotypes imposed on him.

The following scene presents an early moment of resistance to masculine stereotypes through Ferdinand's behavior during the training session at Casa del Toro. While the other young bulls focus on practicing combat and physical dominance, Ferdinand chooses to care for a flower instead. This contrast immediately separates him from the aggressive environment around him. Rather than preparing himself for fighting, Ferdinand prioritizes nurturing and calm actions. The scene introduces non violence and empathy as alternatives to the masculine norms that dominate the training space.

Figure 10

Ferdinand protecting his flowers



Note. Ferdinand remains seated near his flower as Valiente stands in front of him, challenging him to fight. From *Ferdinand* (00:04:27), by Carlos Saldanha (director), 2017.

The dialogue in this scene clearly highlights Ferdinand's rejection of violence as a way to deal with conflict. When Valiente threatens to destroy the flower, Ferdinand responds calmly by saying, "You can hit me if you want, but leave the flower alone" (Saldanha, 2017, 00:04:27). This line shows that Ferdinand refuses to prove himself through physical aggression. Instead of defending his pride or status, he chooses to protect something gentle and meaningful to him. His words shift the focus from domination to care, which directly challenges the expectation that masculinity must be expressed through fighting. The dialogue presents empathy and restraint as conscious choices rather than weakness.

In this scene, Ferdinand resists the masculine role imposed on him by refusing to participate in violence, even when provoked. His calm response

disrupts the expectation that conflict must be answered with aggression. Although he is physically capable of fighting, Ferdinand chooses not to perform the behavior associated with masculine strength. This moment shows that masculinity is not defined by the body alone, but by socially expected actions that can be accepted or rejected. Ferdinand's refusal exposes masculine norms as constructed expectations rather than natural instincts.

The scene also reflects how empathy functions as a form of resistance within a violent environment. Ferdinand does not challenge Valiente verbally or physically, but instead prioritizes the safety of the flower. His focus on care rather than competition highlights an alternative understanding of strength. This behavior places him outside the dominant masculine framework practiced by the other bulls. By remaining calm and non-aggressive, Ferdinand shows that rejecting violence does not mean submission, but a deliberate moral choice. The scene emphasizes that masculinity does not have to rely on intimidation to exist.

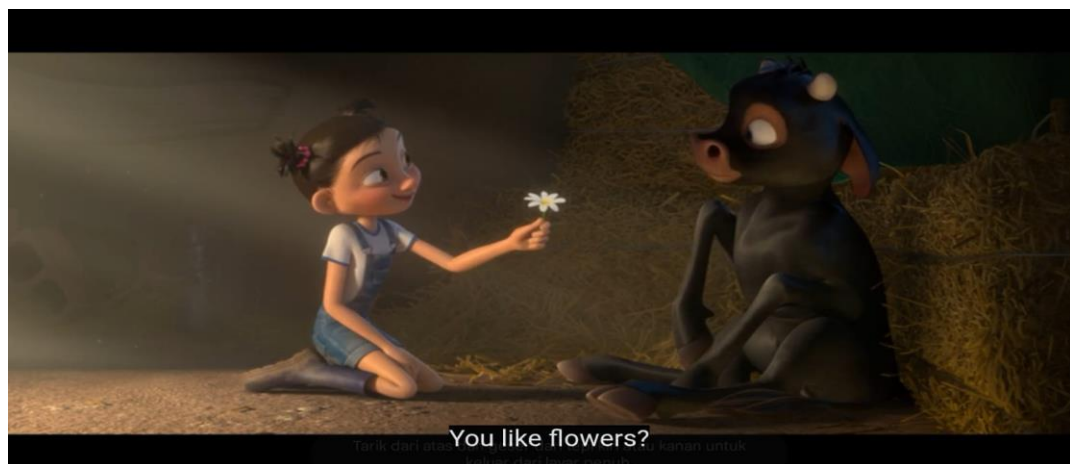
From a visual perspective, the scene uses a full shot that captures Ferdinand's entire body as he sits beside the flower. This framing clearly shows his relaxed and non-threatening posture, emphasizing his refusal to engage in physical conflict. Valiente's standing position contrasts with Ferdinand's seated position, visually highlighting the difference between aggression and calmness. The camera is placed at an eye level angle, which presents the confrontation as a natural and ordinary moment rather than a dramatic event. The color composition supports the meaning of the scene, with green tones around the flower symbolizing care, calmness, and life, while the brown and earthy colors of the

ground suggest rigidity and physical discipline. Through shot choice, angle, and color, the scene visually reinforces Ferdinand's non violent response as a quiet but firm form of resistance to masculine aggression.

The moment depicted in this scene represents a clear contrast to Ferdinand's earlier experiences at Casa del Toro. After escaping from a space filled with pressure and violence, Ferdinand enters an environment that allows him to exist without fear. His gentle behavior is no longer questioned or challenged. Instead of being forced to prove strength, Ferdinand is given space to express his calm nature freely. This shift marks an important stage in how he deals with gender stereotypes imposed on him. The scene emphasizes acceptance as a key factor in Ferdinand's resistance to aggressive masculinity.

Figure 11

Nina tries to approach a frightened Ferdinand



Note. Nina sits in front of Ferdinand and offers him a flower after noticing his interest in its scent. From Ferdinand (00:12:05), by Carlos Saldanha (director), 2017.

When Nina says, “Oh, you like flowers?” (Saldanha, 2017, 00:12:05), her tone shows curiosity rather than judgment. The sentence does not question Ferdinand’s masculinity or suggest that his preference is strange. Instead, it functions as a form of recognition. Nina accepts Ferdinand’s interest without asking him to change or explain himself. Through this simple dialogue, Ferdinand’s identity is validated rather than corrected.

In this scene, Ferdinand’s behavior remains the same, but the response he receives is different. His love for flowers is no longer treated as a weakness because the environment does not demand aggressive behavior. This moment shows that masculine expectations lose their power when they are not enforced. Ferdinand does not need to resist openly because there is no pressure pushing him to perform toughness. His calm presence reveals that gender norms depend on social enforcement, not natural traits.

The interaction between Ferdinand and Nina also highlights empathy as an alternative to domination. Nina approaches Ferdinand slowly and gently, offering a flower instead of control. Ferdinand responds with openness, showing trust rather than fear. This interaction places emotional connection above physical strength. Ferdinand’s non violent behavior becomes a stable part of his identity rather than a temporary escape. The scene presents empathy as a meaningful way to exist outside rigid masculine roles.

The scene is captured using a full shot that shows both Ferdinand and Nina clearly within the same frame. This framing emphasizes equality and shared space between them. The camera remains at an eye level angle, creating a sense of

balance and emotional comfort. Soft lighting and yellow tones from the hay and flower symbolize calmness, healing, and natural growth. These visual elements support the idea that Ferdinand's gentle identity is accepted and allowed to grow without force or violence.

The situation shown in this moment places Ferdinand under pressure, yet he chooses control instead of chaos. After escaping the police, Ferdinand hides inside a ceramic shop filled with fragile objects. As a bull, he is commonly associated with destruction and carelessness. However, rather than acting according to this expectation, Ferdinand becomes extremely cautious. His slow movements show a clear effort to avoid causing harm. This scene highlights conscious self-control as a response to gender stereotypes.

Figure 12

Ferdinand hiding carefully inside the ceramic shop



Note. Ferdinand hides behind ceramic plates while an elderly woman cleans the shop, attempting to move without breaking anything. From *Ferdinand* (00:24:30), by Carlos Saldanha (director), 2017.

The dialogue spoken by Ferdinand strengthens the meaning of his actions. As he walks carefully, he whispers, “Step light. You are a feather” (Saldanha, 2017, 00:24:30). This line shows that Ferdinand is fully aware of his body and the damage it could cause. Instead of ignoring the risk, he reminds himself to be gentle. His words reflect intention and discipline rather than instinct. The dialogue confirms that his behavior is a conscious choice, not an accident.

In this scene, Ferdinand’s large body is expected to destroy fragile objects simply by existing. However, Ferdinand resists this expectation through deliberate action. His careful steps show that behavior is not determined by physical form. By refusing to act carelessly, he breaks the link between size, masculinity, and destruction. This moment demonstrates that agency allows individuals to reject the roles imposed on them. The scene also emphasizes responsibility as part of Ferdinand’s resistance. Even while hiding from danger, he does not prioritize his own escape over the safety of the environment. His slow movement reflects concern for the objects around him. This behavior challenges the idea that masculinity must be reckless or aggressive. Ferdinand’s calm control presents an alternative form of strength. His resistance appears through restraint rather than confrontation.

The use of a medium close up focuses attention on Ferdinand’s face and the ceramic plates surrounding him. This framing highlights tension and careful concentration rather than physical power. The close distance between Ferdinand and the fragile objects emphasizes the risk of destruction at every step. Soft indoor lighting and neutral colors reduce the sense of aggression and instead create a

quiet, controlled atmosphere. Through framing and visual detail, the scene reinforces Ferdinand's careful movement as an intentional rejection of destructive stereotypes.

In another scene, this interaction in this moment shows a direct clash between two different understandings of masculinity. Inside the stable, Ferdinand and Valiente stand facing each other after a training session meant to prepare them for bullfighting. Valiente treats aggression as proof of strength and mocks Ferdinand for refusing to fight. The space becomes a site where masculine values are tested and judged. Ferdinand is placed under verbal pressure to conform to traditional expectations. This moment highlights resistance through verbal clarity rather than physical force.

Figure 13

Ferdinand speaks up against Valiente



Note. Ferdinand did not accept Valiente's statement because he kept mocking him. From Ferdinand (00:47:23), by Carlos Saldanha (director), 2017.

The dialogue in this scene clearly shows Ferdinand's rejection of the meaning attached to violence. When Ferdinand asks, "Why does not wanting to

fight mean I'm scared?" (Saldanha, 2017, 00:47:23), he challenges the assumption made by Valiente. The question forces a pause in the logic that connects masculinity with aggression. Ferdinand does not deny fear directly, but instead questions why fear must be the reason for refusing to fight. His words present refusal as a rational and conscious choice. Through this line, Ferdinand separates bravery from violence.

Ideas about gender as something shaped by repeated social expectations help explain this conflict. Traditional masculinity in the stable is built on the belief that fighting proves courage and worth. Ferdinand disrupts this belief by refusing to accept its definition. His response shows that masculine identity does not depend on aggression alone. By questioning the rule itself, Ferdinand exposes how such standards are socially maintained rather than naturally true. This moment weakens the authority of violent masculinity by refusing its logic. The exchange also shows how verbal resistance can be as powerful as physical defiance. Ferdinand remains calm and steady while Valiente relies on mockery and intimidation. This contrast highlights confidence without dominance. Ferdinand's refusal to fight is not passive, but firm and self-aware. He claims his position without attacking the other bull. The scene presents strength as clarity and self control rather than force.

The framing places both characters in a medium shot, allowing their facial expressions and body posture to be clearly seen. Their equal size within the frame emphasizes confrontation rather than hierarchy. The eye level angle places both characters on the same ground, reinforcing that Ferdinand is not inferior despite

Valiente's aggression. Dim lighting inside the stable creates a tense atmosphere, while neutral and dark colors suggest rigidity and control. These visual elements support the verbal conflict by showing two opposing masculinities facing each other directly.

The next moment continues Ferdinand's pattern of resisting aggressive expectations during the training session. While the other bulls are focused on running and showing physical endurance, Ferdinand becomes aware of a small rabbit that suddenly appears on the field. His attention immediately shifts from the activity to the safety of the animal. Instead of continuing the exercise, Ferdinand chooses to stop and respond to the situation. This decision interrupts the aggressive atmosphere created during the training. The moment strengthens the idea that Ferdinand consistently prioritizes care over physical dominance.

Figure 14

Ferdinand helping the unconscious rabbit during training



Note. Ferdinand kneels beside a rabbit that has fainted after being shocked by the bulls' movements, while the other bulls stop and stare at him in confusion. From *Ferdinand* (00:53:19), by Carlos Saldanha (director), 2017.

Ferdinand's dialogue as a clear expression of empathy rather than dominance. When he gently says, "Sorry, I almost killed you" (Saldanha, 2017, 00:53:19), Ferdinand shows awareness of the harm his body could cause, even without violent intention. The apology is directed at a smaller and weaker creature, emphasizing responsibility instead of power. His words contrast strongly with the competitive atmosphere of the training field, where physical strength is treated as the main value. Rather than asserting himself among the other bulls, Ferdinand uses language that reflects care and concern. This dialogue reinforces his refusal to define strength through aggression.

In this moment, Ferdinand stands in the middle of bulls who are performing traditional masculinity through speed, force, and endurance. Instead of following that pattern, he accepts the risk of being judged by stopping the exercise to help the rabbit. His action places him in a vulnerable position, as empathy is not valued within the aggressive training environment. By choosing concern over competition, Ferdinand rejects the idea that masculinity must always appear dominant and fearless. The moment reveals that masculine expectations function as social demands that can be consciously refused.

The reaction of the other bulls further highlights Ferdinand's difference within the group. While they remain standing and watching from a distance, Ferdinand lowers himself to the ground beside the rabbit. This physical movement separates him from the dominant posture practiced by the others. His behavior shows that strength can be used to protect rather than intimidate. By redefining how his physical power is applied, Ferdinand challenges the idea that masculinity

only gains meaning through violence. Empathy becomes an alternative form of strength that exists outside the group's expectations.

The scene is framed using a full shot that captures Ferdinand's entire body as he kneels beside the rabbit. Bordwell and Thompson (2008) note that this type of shot emphasizes action rather than emotion, which allows Ferdinand's protective movement to become the focus. The full shot also clearly places the other bulls in the background, making the difference between Ferdinand and the group easy to see. While the other bulls remain standing and focused on training, Ferdinand's body position shows care and attention toward the rabbit. The camera stays at an eye level angle, which presents his action as natural rather than dramatic. This visual choice supports the idea that helping and protecting others is a normal response for Ferdinand. Through this framing, the scene quietly strengthens his rejection of aggressive masculine behavior.

A different form of resistance emerges when the atmosphere among the bulls briefly shifts from tension to shared joy. At this moment, the bulls laugh and enjoy themselves, creating a space that feels relaxed and free from pressure. The training ground no longer functions as a place of fear, but as a space where they can express themselves naturally. This situation changes when Valiente suddenly interrupts the moment. His arrival brings back threat and control. The contrast highlights how fragile freedom is within an environment built on aggression.

Figure 15

The bulls are worried because of Valiente's warning



Note. Ferdinand stands among the other bulls, trying to calm and reassure them after Valiente appears and warns them about the chop house. From Ferdinand (00:59:31), by Carlos Saldanha (director), 2017.

When Ferdinand says, “No, no! Not if we get outta here, guys. There are places out there where you don’t get pushed around or shipped to a chop house for being yourself” (Saldanha, 2017, 00:59:31), he directly rejects Valiente’s threat. His words are calm and encouraging, even though the situation is tense. Rather than responding with anger or force, Ferdinand offers hope and possibility. He reframes the danger not as something inevitable, but as something that can be escaped. Through this dialogue, Ferdinand resists intimidation by replacing fear with reassurance.

Valiente’s mention of the Chop House functions as a warning meant to push the bulls back into aggressive training. In contrast, Ferdinand refuses to accept fear as a reason to obey. By speaking openly, he creates an alternative narrative in which being oneself is not something that deserves punishment. His response

shows that pressure does not always succeed in controlling behavior. Ferdinand's resistance appears through speech rather than physical action, showing another way masculinity can be challenged. The interaction also reveals Ferdinand's concern for others, not just himself. While Valiente focuses on discipline and control, Ferdinand focuses on protecting his friends from fear. He stands close to the group, positioning himself as part of them rather than above them. This behavior contrasts with dominant masculine roles that rely on authority and intimidation. Ferdinand's leadership comes from empathy and solidarity. By encouraging the others to imagine freedom, he weakens the power of the threat placed upon them.

The moment is presented in a full shot that includes Ferdinand and the other bulls within the same frame. The warm brown and orange tones of the bulls' bodies suggest comfort and togetherness before Valiente's interruption. The lighter background colors, such as soft blue and white, give the space an open and hopeful feeling that matches Ferdinand's words. When Valiente enters, darker shades around his body add a sense of tension and control. Through color and framing, the scene visually supports Ferdinand's attempt to replace fear with hope.

The situation becomes more serious when Ferdinand openly invites the others to leave Casa del Toro and Valiente loses his patience. Instead of responding calmly, Valiente reacts with anger and turns the situation into a physical confrontation. This moment shows how quickly masculine pressure in Casa del Toro shifts from verbal intimidation to violence. Even in this tense

situation, Ferdinand continues to reject fighting as a solution. The scene highlights how refusing violence becomes a clear form of resistance.

Figure 16

Ferdinand refuses to fight Valiente



Note. Valiente's horn was broken after headbutting Ferdinand. From Ferdinand (01:07:32–01:07:39), by Carlos Saldanha (director), 2017.

The dialogue in this scene clearly shows Ferdinand's refusal to take part in violence. When Valiente pushes him, Ferdinand says, "I'm not gonna fight you, Valiente" (Saldanha, 2017, 01:07:32). This line shows that Ferdinand does not see fighting as a way to solve conflict or prove himself. Even after Valiente continues to attack, Ferdinand repeats his refusal by saying, "Valiente, stop" (Saldanha, 2017, 01:07:39). Although the struggle ends with Valiente's horn breaking, Ferdinand does not show pride or satisfaction. Instead, his reaction is filled with sadness, which clearly goes against the masculine values of dominance and victory in Casa del Toro.

In this scene, Ferdinand resists the expectation that masculinity must be shown through physical victory. The broken horn becomes a sign of what

aggressive masculinity causes, not something to celebrate. Ferdinand does not accept this moment as a success, even though he is physically stronger. His emotional response shows that masculinity does not have to be based on control or injury. This moment presents Ferdinand's agency in choosing care and restraint over violence.

The scene also shows empathy as an important part of Ferdinand's resistance. Ferdinand's sadness after Valiente's horn breaks shows that he is concerned about Valiente's pain, not his own status. He does not use this moment to assert power or claim dominance. Instead, he responds with emotional awareness and regret. This behavior challenges the idea that masculinity must be hard and unemotional. The focus on the broken horn emphasizes how violent expectations harm individuals rather than strengthen them.

From a visual perspective, the scene uses a full shot that shows the entire bodies of Ferdinand and Valiente during the confrontation. This framing allows the physical struggle and the broken horn to be clearly visible. The camera is placed at an eye level angle, presenting the conflict in a direct and realistic way. The scene takes place at night, using dark blue and black tones that suggest tension, danger, and seriousness. The dust rising from the ground adds to the sense of force and chaos. Through framing, lighting, and color, the scene visually supports the idea that violence leads to damage rather than strength.

The situation reaches its most critical point when Ferdinand is forced to enter the real bullfighting arena after being chosen to face El Primero. Even though he clearly does not want to fight, Ferdinand is pushed into the ring because

of the expectations placed on him. The pressure in this moment is no longer symbolic, but physical and life-threatening. This scene represents the peak of Ferdinand's agency in dealing with masculine stereotypes. Instead of responding with violence, Ferdinand chooses complete stillness and refusal.

Figure 17

El Primero orders him to fight in the arena



Note. Ferdinand sits calmly in front of El Primero inside the bullfighting arena. From *Ferdinand* (01:28:30), by Carlos Saldanha (director), 2017.

The dialogue in this scene emphasizes Ferdinand's refusal to perform violence. El Primero shouts, "Fight" (Saldanha, 2017, 01:28:30), clearly demanding aggression as the only acceptable response. Ferdinand does not reply verbally and does not move toward El Primero. Instead, he sits quietly in the middle of the arena, breaking the expected pattern of action. His silence becomes a strong statement of resistance. This moment shows that Ferdinand rejects the idea that masculinity must be proven through violence, even when his life is at risk.

In this scene, Ferdinand experiences extreme pressure to perform aggressive masculinity. However, he refuses to follow that expectation and chooses non-action instead. By sitting down and remaining calm, Ferdinand disrupts the violent script imposed on him. His choice shows that masculinity is not fixed or unavoidable, but something that can be resisted even in dangerous conditions. This moment deconstructs the image of the fighting bull and replaces it with an image of peace and self control. The scene also highlights empathy and moral strength as central to Ferdinand's identity. Rather than attacking El Primero, Ferdinand shows awareness of the harm that violence would cause. His calm posture reflects emotional control rather than fear. This behavior stands in direct contrast to the values of dominance and aggression that define masculinity in the bullfighting arena. Ferdinand's refusal does not weaken him, instead, it shows his ability to define his own values. The scene presents non-violence as a deliberate and meaningful choice.

The scene uses a full shot that shows Ferdinand's entire body as he sits facing El Primero. This framing clearly emphasizes his passive position and lack of aggressive movement. The camera uses an eye level angle, presenting the moment as direct and serious without exaggeration. The arena is dominated by earthy brown colors that reflect tradition and the harsh setting of the bullring. The red cape held by the matador becomes a clear symbol of danger and violence, as it is used to provoke the bull into attacking. In contrast, Ferdinand remains completely still in the center of the arena. His calm posture breaks the expected flow of aggression and creates a quiet moment within a violent space. Through

framing, angle, and color, the scene visually supports Ferdinand's refusal to perform violent masculinity and presents calmness as a conscious form of resistance.

The final scene of the film shows Ferdinand returning to Nina's flower farm together with the other bulls. This moment shows the final result of Ferdinand's resistance to violent masculine expectations. The space is no longer defined by training, competition, or threat. Instead, it is a place of calm, care, and acceptance. The scene presents a clear contrast to Casa del Toro, where masculinity was shaped by pressure and aggression. Here, Ferdinand and the others are free from those demands.

Figure 18

Ferdinand returns home to Nina



Note. Ferdinand and the other bulls enjoy the scenery and peace in Nina's flower garden after leaving Casa del Toro. From *Ferdinand* (01:36:36), by Carlos Saldanha (director), 2017.

The dialogue in this scene reflects the emotional shift that takes place in this new environment. While being hugged by Nina, Lupe asks Ferdinand, “Is this

love? I love love” (Saldanha, 2017, 01:36:36). This simple line shows how care and affection replace fear and violence. The question highlights how unfamiliar love feels to characters who previously lived under constant pressure. Ferdinand’s earlier description of Nina’s place as safe and loving is now confirmed through action. The dialogue emphasizes that masculinity no longer needs to be expressed through toughness, but can exist alongside warmth and comfort.

In this scene, the absence of pressure and threat allows Ferdinand and the other bulls to stop performing aggressive masculinity. There is no demand to fight, dominate, or prove strength. This freedom shows that masculinity depends on social context rather than natural instinct. Ferdinand’s choice to leave Casa del Toro and live peacefully demonstrates his agency in reshaping his identity. The scene presents this choice as a success, not a failure.

The garden setting also shows how Ferdinand’s resistance influences others. The other bulls follow him and leave behind the aggressive roles they once accepted. Their presence in the flower farm suggests that alternative forms of masculinity are possible when violence is no longer required. Empathy, calmness, and togetherness become shared values in this space. This moment confirms that Ferdinand’s non violent actions create change beyond himself. His agency ultimately overcomes the system that once controlled him.

The scene is visually presented through a long shot that captures the characters and the surrounding landscape. This framing shows the wide, open space of the flower farm, emphasizing freedom and peace. The camera uses an eye level angle, making the moment feel natural and grounded. The scene is filled

with green tones, symbolizing nature, healing, and calmness. Through distance, color, and composition, the scene visually reinforces the idea that masculinity can exist without violence, pressure, or fear.