

CHAPTER 5

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study concludes that the film *Ferdinand* (2017) presents gender stereotypes by showing how masculinity is socially constructed through expectations of strength, aggression, and violence. The analysis reveals that male characters are pressured to follow a fixed model of masculinity in order to be accepted and to survive within Casa del Toro. These expectations are treated as natural and unquestionable rules, in which fighting is seen as the only valid way to prove masculine identity. The findings show that masculinity in the film is not portrayed as a personal trait, but as a social standard that must be performed and maintained. Through narrative elements, dialogue, and visual representation, the film clearly exposes how gender stereotypes operate as a controlling system rather than a neutral tradition.

These gender stereotypes operate as a form of social control within the film. Violence and aggression are not only encouraged but are also presented as unavoidable, creating an environment where fear and pressure shape behavior. Masculinity becomes closely connected to dominance and physical confrontation, leaving limited space for alternative expressions such as empathy or emotional awareness. This condition reinforces the idea that masculinity is rigid and difficult to change. As a result, the film reveals how gender stereotypes limit individual freedom and push characters to perform a specific identity in order to be accepted.

This discussion directly addresses how gender stereotypes are depicted in the film *Ferdinand* (2017).

In addition, this study finds that Ferdinand, as the main character, actively deals with these gender stereotypes through resistance. Instead of accepting violent masculinity, Ferdinand consistently chooses non-violence, empathy, and the refusal to fight, even when he is under serious pressure and danger. His actions demonstrate personal agency in rejecting the dominant masculine norms imposed on him. Based on Judith Butler's (1999) concept of gender performativity, the findings show that masculinity is not fixed or natural, but can be reshaped through different actions and choices. Overall, the film presents Ferdinand's journey as evidence that alternative forms of masculinity are possible and meaningful.

5.2 Suggestion

This study has several limitations that should be considered in future studies. First, the analysis focuses only on selected scenes from one film, which may limit the depth and variety of interpretation. Second, this study relies mainly on textual and visual analysis and does not involve additional data such as audience responses or production background. These limitations may affect how broadly the findings can be applied to other contexts or films. Therefore, future researchers are advised to be more careful in selecting data sources and determining clear criteria for scene selection. Using multiple films, different characters, or additional research methods may strengthen the analysis.

Furthermore, future studies are encouraged to explore gender stereotypes using different theoretical perspectives or by combining gender studies with other disciplines such as psychology, sociology, or cultural studies. Researchers should also pay attention to the choice of research instruments and data collection techniques to avoid bias and repetition. Expanding the scope of analysis may help uncover aspects of masculinity that were not fully addressed in this study. By addressing these limitations, future research can provide a more complete understanding of how gender stereotypes and resistance are represented in film. These suggestions are expected to support more comprehensive and critical studies in the field of gender and media.