

MORAL ASPECTS IN “FERDINAND” BY CARLOS SALDANHA

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Abstract: The purposes of this study are to find out: 1) moral aspects; 2) The dominant moral aspect is found; 3) Correlation of morality aspects with a sociological approach to literature. The research method used to analyze this film is a qualitative method that contains two elements, namely intrinsic elements in characters and characterizations, as in morals through the approach of literary sociology. Based on the results of the study it can be concluded that 1) There are seven moral aspects found in the “Ferdinand” film based on Borba's theory, namely Empathy, Conscience, Self-Control, Respect, Kindness, Tolerance, Justice; 2) the dominant moral aspects found were kindness, empathy, conscience, and self-control; 3) the correlation of morality aspects with the approach of literary sociology, both of which highlight the conditions and social problems that are taking place in social life.

Keywords: Character; Morality; Film; Education

Introduction

English has been studied by Indonesian students from an early age to support foreign language needs. Indonesian students, in this case, are placed as Target Languages for English lessons that become Foreign Languages. In contrast to other developing countries that have made English as a second language. In Indonesia, English is still a foreign language. Therefore, this is a challenge for English teachers to introduce English more to their students in exciting ways.

Each teacher has each interesting way to make it easier for students to become interested in English. One of the ways, namely by utilizing technology media in the form of audio and audio-visual (Woottipong, 2014). One of the benefits of using audio media is listening. While an example of using audio-visual is to watch an English-based film. By watching films based on English, students can absorb English in a fun way. This can help them to enrich their vocabulary knowledge and become an example of how to pronounce a word; for example, watching subtitles can also aid students in learning new vocabularies (Birulés-Muntané & Soto-Faraco, 2016). Besides, the film shown can also be a moral reflection that can be replicated and becomes one of the solutions to build student character (Hasibuan, 2018; Soedarsono, 2009; Tappan, 1998) and the development of a character going through difficult times with success and failure (AGM et al., 2020).

Based on the discussion above, I raise the film of “Ferdinand” (Saldana, 2017) as material that will be used for research by focusing on aspects of morality. The uniqueness in the film of “Ferdinand” is where the main character is a bull, but he is not a bull-like in general. Ferdinand is a wild bull who prefers peace, hates violence, and prefers the activity of kissing flowers in the meadow. Until in the end, a disaster approached him and had to make him forced into the matador arena along with other bulls. Then, he must decide whether he should become a wild bull in the matador arena or a bull that cannot do anything.

The purpose of the selection of the film of “Ferdinand” because in this film is full of aspects of morality that teaches the audience always to love peace, be kind, love animals and stop pitting them. While the purpose of this study is to examine the types of moral aspects in the film of “Ferdinand” by Carlos Saldanha, moral aspects found in the film of “Ferdinand” by Carlos Saldanha and Moral Approach what is done in the research film “Ferdinand” by Carlos Saldanha?

Method

The approach used by the writer in analyzing aspects of morality in the film is the approach of literary sociology. According to Damono, quoted by Wiyatmi (2013: 5), the sociology of literature is defined as one of the approaches in the study of literature by considering aspects of social. The study uses literary sociology research aims to examine aspects that build the work, which includes themes, plot, setting, characterization, writing style, and harmonious relationships between aspects that make a complete literary work by using the approach of literary sociology when researching or studying it.

The focus of this research is all intrinsic and extrinsic elements (Minderop, 2011; Nurgiyantoro, 2014), namely covering the characters and morals contained in the film of "Ferdinand". The sub-focus of this research is the moral aspects in the film. Moral aspects are studied based on Borba's (2002) concepts of moral values, such as seven good bits of intelligence, namely empathy, conscience, self-control, respect, kindness, tolerance, and justice. The research instruments used in this study are researchers or writers themselves because data collection activities cannot be done through intermediaries or other means, data table for classifying seven moral aspects according to Borba's theory, and data tabulation to calculate data on the acquisition of the moral values of the main character in the film.

Results and Discussion

In this study, the authors use the moral concepts (Borba, 2002), which divide morals into seven aspects, namely empathy, conscience, self-control, respect, kindness, tolerance, and justice. The description and interpretation of the data found in the film of "Ferdinand," as follows:

a. Empathize

Ferdinand, as the main character in this film, has an Empathy aspect. This is shown in:

- 1) In the scene or dialogue where Ferdinand felt empathy and tried to help Guapo, who at that time felt so insecure that he felt nauseous for a moment, Valiente lied to Guapo that there was a matador who came to the farm where they lived. With his empathy, Ferdinand also tried to calm Guapo by telling him that Valiente was not serious in his words and said that no matador had come to the farm.
- 2) In the scene or dialogue where Ferdinand felt empathy and tried to help Bones, who was intentionally gored by Valiente. Carefully, Ferdinand helped Bones to wake up from his pain, then he asked about Bones' condition. However, Bones, who had been assisted by Ferdinand, was indifferent to Ferdinand's help. He seemed to feel that he was healthy and did not need help from Ferdinand.
- 3) In the scene or dialogue where Nina tries to stop the police officers who tried to capture Ferdinand and return him to the farm where Ferdinand was born. With all her might, Nina tried to block the police officers by convincing them that Ferdinand was a gentle bull and full of empathy.
- 4) In the scene or dialogue where Ferdinand felt empathy and tried to help Guapo, who suddenly fainted when he was very insecure seeing El Primero, the most feared matador in his city. Seeing Guapo faint, the empathy that Ferdinand had made him rush to help by shouting around the bullfighting ground to ask for help. However, his efforts were not supported by other bullfighters. Ferdinand was accused of destroying the arena of elimination to become a bullfighter El Primero. Not feeling hurt by these words; instead, Ferdinand remained adamant that Guapo, who at the time was fainting, needed more help from him than with the elimination round of the fight fighter. So with the empathy owned by Ferdinand, he encouraged himself to feel the pain experienced by others and help others who were in trouble.
- 5) In the scene or dialogue where Ferdinand showed his empathy and care for Bones, who was saddened by the departure of Guapo, who had been taken away to the abattoir. For Bones, Guapo is his best friend. That is why Bones is very sad and lonely when Guapo is not around. Ferdinand, who knew it tried to show his empathy and share the pain Bones experienced. So with the empathy given by Ferdinand, Bones was grateful because he felt cared for and cared for.
- 6) In scenes or dialogues where Ferdinand still showed his empathy and care for Bones, who felt sad over Guapo's departure. Then, Ferdinand offered to be a good listener if Bones still felt sad. Bones who heard the statement felt very grateful to Ferdinand. The empathy that Ferdinand had made him able to feel the sadness experienced by others and encouraged him to entertain that person at all costs.

b. Conscience

Ferdinand, as the main character in this film, has a moral aspect of conscience. This is shown in:

- 1) In a scene or dialogue where Ferdinand accidentally overlaps Lupe's body when he falls while trying to release his horn caught between the gap of the car. Ferdinand, who felt that there were irregularities, rushed to his feet and helped Lupe to get up again. He knows that he is guilty of accidentally overlapping Lupe's body. Therefore, Ferdinand immediately apologized to Lupe. So with his conscience, Ferdinand immediately realized his mistake and tried to apologize so that Lupe could forget his mistake immediately.
 - 2) In the scene or dialogue where Ferdinand sees that three mini hedgehogs are trying to infiltrate their cage. Ferdinand felt stunned and then accused the three hedgehogs that they wanted to steal his belongings. Feeling offended, the three mini hedgehogs defended themselves by saying that they did not want to steal Ferdinand's belongings. Hearing the explanation of the three mini hedgehogs, Ferdinand felt guilty for accusing them of being thieves. The guilt pushed him to apologize to the three hedgehogs immediately. So with his conscience, he immediately apologized for the mistake he had said to the three hedgehogs.
 - 3) In the scene or dialogue where Ferdinand accidentally gore Lupe because he was stunned when Lupe stepped on his tail. Lupe, who was accidentally gored by Ferdinand, fell on the wall and was helpless. Seeing his friend feel pain due to his actions, Ferdinand rushed to help Lupe. He lowered it from the wall, then with the guilt he felt, he immediately apologized to Lupe. The conscience of Ferdinand encouraged him to think quickly of his mistakes so that he would immediately apologize if he had intentionally or unintentionally made a mistake.
 - 4) In the scene or dialogue where Ferdinand, Lupe, and the three mini hedgehogs are on their way to escape. Suddenly they passed a room filled with many photos of bullfighters accompanied by horns hanging over the photos. Seeing that fact, Ferdinand was stunned, as if he could not believe what he was seeing. After looking at all the neatly arranged photos and horns, his conscience was moved. He felt that it was not fitting to leave his other bull friends in trouble. So, with a whisper of his conscience, he returned to the cage and hurried to tell all his bull friends. He persuaded all his friends to come and run away with him to avoid the pain that would torture them.
 - 5) In scenes or dialogues where Ferdinand is still insistent, he will not leave the farm without other bull friends. He was determined to save all the other bulls and bring them all to a safer and more comfortable place. His conscience helps him to do the right thing for him and those around him even though his welfare is threatened.
- c. Self-control
- Ferdinand, as the main character in this film, has a moral aspect of self-control. This is shown in:
- 1) In a scene or dialogue where Ferdinand is almost run over by his other bull friends when he is carrying a bucket of water to water a flower. None of his bull friends apologized to Ferdinand. Nevertheless, with the self-control that Ferdinand had, he ignored his friends. He is not angry or holds a grudge against his friends. Instead, he focused on the water he was carrying and was grateful that his friends did not crash into him so that the water he was carrying did not spill.
 - 2) In the scene or dialogue where Ferdinand tries not to get angry at Valiente, who tries to step on his favorite flower. Valiente, who at that time deliberately provoked Ferdinand's emotions, threatened to step on the flower if Ferdinand did not want to fight him. Applying good self-control, Ferdinand kept trying to protect the flower without getting emotionally provoked. He insisted he would never fight with anyone, and he would still maintain the interest. With self-control efforts made by Ferdinand, in the end, Valiente stopped threatening him and then left him and the flowers.
 - 3) In the scene or dialogue where Ferdinand's friends try to attract the attention of the matador known in his city, named El Primero. Lupe, who is a good friend of Ferdinand, asked Ferdinand to participate in attracting the attention of El Primero. However, Ferdinand was not in the slightest interest in becoming a bullfighter against El Primero. According to him, he will go through all forms of violence and will not be involved in it. So, with the self-control he has can help him to avoid all evil deeds and will not do it.
 - 4) In the scene or dialogue where all his bull friends ridicule Ferdinand as "not part of a true fighter." Hearing this, Ferdinand was not angry at all of his friends. By controlling himself, he confirmed that he was indeed not a bullfighter. According to him, violence is not something he likes; even he hates violence. Therefore, he would never want to fight or fight with anyone.
 - 5) In the scene or dialogue where Valiente asks Ferdinand to fight with him. The dispute began when Ferdinand gave the fact that there would be no winning bulls in every fight. All the bulls will suffer the

same fate; that is, they will be killed at the slaughterhouse. Not accepting the fact, Valiente accused Ferdinand of bragging, so he felt outraged and asked Ferdinand to fight with him. Seeing Valiente's attitude, Ferdinand also controlled himself. He kept himself from being influenced by Valiente's words. Although Valiente cornered himself, jeered, and kept asking to fight, with excellent self-control, Ferdinand still chose not to fight with Valiente.

d. Respect

In a scene or dialogue where Ferdinand returns to the farm after being caught from his escape. Arriving at the farm, Ferdinand returned to meet with his old friends, who are now training hard to become bullfighters. One of Ferdinand's friends named Bones was shocked to see that Ferdinand's physical condition had undergone rapid changes. Now Ferdinand has grown into a big bull. Looking at his physique, Bones felt guilty for having insulted Ferdinand as a smallish loser bull. Hearing Bones' words, Ferdinand showed his respect by saying that he and Bones were excellent and there were never any problems.

e. Kindness

Ferdinand, as the main character in this film, has a moral aspect of kindness. This is shown in:

- 1) In the scene or dialogue where Ferdinand had promised to the flowers, he met, that he would come back again to water and care for him. The next day, he came back to the flower while carrying it with water using a bucket. His kindness encourages him to always do good deeds, not only to others but also to other living beings who live side by side with him.
- 2) In the scene or dialogue where Ferdinand wants to protect the flower that will be damaged by Valiente. In earnest, Ferdinand invited Valiente to hit him and not damage the flower. His kindness was able to melt Valiente's heart, which eventually went away from him and the flower.
- 3) In scenes or dialogues where Ferdinand gives all his food to mini hedgehogs or hedgehogs
- 4) In scenes or dialogues where Ferdinand gives all his food to mini hedgehogs or hedgehogs who at that time need it more than he does. He did not feel the slightest objection. Instead, he was happy because he could help others. His kindness can make him more concerned with the welfare of others who are more in need than he is.
- 5) In the scene or dialogue where Ferdinand helps the mini hedgehogs or hedgehogs to return to their nests after bringing food given by Ferdinand. He helped the hedgehogs by giving a ride through his horn to go up to the window of Ferdinand's room. The hedgehogs who were very happy at having received food and being treated well by Ferdinand were also very grateful to him. The kindness that is possessed by Ferdinand can make him quickly admired and liked by others. So, do not be surprised if Ferdinand has many friends inbreeding.
- 6) In the scene or dialogue where Ferdinand tries to help the fainting Guapo in the bullfighters' selection arena. The help that Ferdinand did precisely was not liked and appreciated by his friends. He assumed that he had embarrassed the whole bullfighter for disrupting the selection round. However, according to him, the attitude he took was the right attitude. His kindness made him prioritize the welfare of others who were feeling difficulties.
- 7) In the scene or dialogue where Ferdinand tried to stop Angus, who at that time was running fast, approached the little rabbit is standing in the middle of the field. Angus, who has long bangs, is unable to see the surroundings clearly due to hair covering her eyes. With all his might, Ferdinand ran to Angus and tried to save the rabbit. With his kindness, the little rabbit was able to be saved from the disaster that almost happened to him.
- 8) In the scene or dialogue where Ferdinand tried to help the little rabbit who was then unconscious because he was stunned when he saw Angus almost hit him. With his kind heart, he tried his best to resuscitate the rabbit. However, after the rabbit regained consciousness, he did not say thanks to Ferdinand and left him alone. The sincerity of his goodness did not make him thankless even though he had done his best to save the rabbit's life.
- 9) In the scene or dialogue where Ferdinand seeks Valiente's whereabouts to save Valiente from the slaughterhouse and asks him to go with Ferdinand. Although Valiente has done much evil and hurts Ferdinand, Ferdinand does not hold grudges and always forgives Valiente's attitude. His kindness encouraged him always to forgive and help his friends who were in trouble. Therefore, none of his friends can do evil to him anymore because of the kindness he has done to his friends.

- 10) In the scene or dialogue where Ferdinand initially only wanted to save Valiente. However, in the middle of his journey, he met Guapo, who at that time was waiting for his turn to be slaughtered. Then Ferdinand immediately tried to get Guapo off the slaughtering machine and managed to save him. His kindness made him able to save his friends who needed help even though he had to put himself in danger.
- 11) In the scene or dialogue where Ferdinand tries to guide his friends to escape to a safer place. At that time, they were being chased by farmers in the middle of the city. Nevertheless, with Ferdinand's kindness, he was then able to find an idea to escape away from the pursuit of the breeders.
- 12) In the scene or dialogue where Ferdinand and his friends are trying to escape. There is a scene where there is one of the train cars that has not been installed with the train in progress. Ferdinand and his friends then tried to push the carriage and unite it with the train that was running. With a kind heart, he volunteered to keep pushing the train while he asked his friends to ride the car that he pushed immediately. His kindness made his friends feel touched by his sincerity in helping them all.

f. Tolerance

In a scene or dialogue where Ferdinand has given Angus a chance to fight and see the world better. Although Angus has a slightly disturbing physical appearance, the length of the bangs covering his eyes. However, Ferdinand always appreciated his friend's shortcomings. Seeing the lack of his friend, he helped Angus to tidy up his bangs without making fun of or changing his appearance. His tolerance was able to help Angus to see the world better without scoffing at his appearance or changing his friend's appearance.

g. Justice

Ferdinand, as the main character in this film, has a moral aspect of justice. This is shown in:

- 1) In a scene or dialogue where Ferdinand asks his father whether to become a winner, a contest must be taken through a bullfight with a bullfighter. He hoped for justice that could eradicate violence against bulls carried out by farmers and matadores. His sense of justice can encourage him to think more critically for the welfare of the bulls, including himself, to avoid all forms of violence.
- 2) In scenes or dialogs where Ferdinand objected after hearing Valiente's statement that Guapo deserved to be taken to the slaughterhouse because he was too weak to become a bullfighter. Then, Ferdinand asked Valiente whether it was fair if the weaknesses possessed by Guapo were rewarded by being taken to the slaughterhouse. Ferdinand felt it was unfair, especially according to him, all the bulls should be treated well and kept away from all forms of violence.
- 3) In the scene or dialogue where Ferdinand sacrificed himself to become fighters against El Primero so he could protect his friends. At first, he did not want to fight with El Primero, but his matador companions roughly pierced Ferdinand's body, leaving him no choice but to fight. In the match, El Primero failed to conquer Ferdinand. Then he tried to kill Ferdinand in front of the entire audience. Immediately the audience represented Ferdinand's voice asking for justice so that Ferdinand could be released because he had won against El Primero. In the end, El Primero released Ferdinand and let him live with other bull friends.

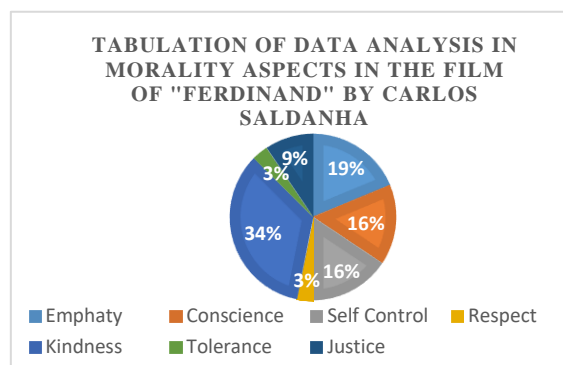


Figure 1. Moral aspects in the movie

Based on Figure 1, it can be concluded that Empathy gets as much (19%), conscience gets as much (16%), self-control gets as much (16%), respect gets (3%), kindness gets as much (34%), tolerance gets as much (3%), and justice gets as much (9%). So it can be seen that the dominant aspects of morality found in the

film of “Ferdinand” by Carlos Saldanha are as much kindness (34%), as much empathy (19%), conscience as much as (16%), and self-control as much (16%).

Conclusions

The types of moral aspects of the main character contained in the film of “Ferdinand” by Carlos Saldanha, when viewed from the moral approach in the analysis of literary works, are divided into seven types, namely, the empathy that can help to understand the feelings of others, the conscience that can help to choose the right path, a self-control that can help to resist impulses from within, respect that can help be kind and respect others, kindness that can help to understand the feelings and welfare of others, tolerance that can help to respect people others, and justice that can help to treat people well and fairly.

The most found moral aspects, namely as much as eleven hearts of data, empathy as much as six data, conscience as much as five data, and self-control as much as five data. After examining moral values in the film Ferdinand by Carlos Saldanha with the approach of literary sociology put forward by Damono. So, the correlation of aspects of morality with the approach of literary sociology, both of which highlight the conditions and social problems that are taking place in social life.

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