

DELINEATION OF WOMEN IDENTITY IN THE DISNEY ANIMATED *ENCANTO* (2019) FILM

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ABSTRACT

Disney's animated films are produced not only to provide entertainment but also to deliver messages in them. Most Disney animated films have a target audience of children. The element of persuasion that includes every message will be one of children's character-building in real life, including how the film constitutes gender identity in children, which will affect the development of their lives. One of Disney's animated films is *Encanto* film which was released in 2021. This research aims to describe the moral values of the characters in *Encanto* film, especially observing the identity of the women depicted in this film. The research method uses a qualitative narrative approach to analyze *Encanto* film. The film was chosen as it had the issue of gender, and the data were given from scenes, narration and dialogues. This study applied Christian Metz's Semiotic Analysis Method (MAS), or cinematographic semiotics. By the critical paradigm, this MAS is qualitatively interpretive. A method that focuses on signs and texts as objects of study and how researchers interpret and understand the code (decoding) behind the signs and texts. The study revealed the women's identity in Mirabel's character in *Encanto*. The women's identity issue is mainly delineated from the stereotype of Mirabel's identity as a woman. The marginalization, subordination, power, and workload differentiate Mirabel's identity as a woman from men in *Encanto* film.

1. INTRODUCTION

A film is a creation of mass communication produced for broader segmentation. Moreover, a film can express culture through the interaction between the filmmaker and the audience. The film can present the reality of life through the selection of themes, stories, and characters. Stories delivered through film media indirectly represent the conditions that happen in real life. Films contain social, political, and cultural messages as part of the communication process (Irawanto, 1999, p. 111). The messages received by each movie viewer will undoubtedly be different from one another. Further, the film is considered a product appreciated by viewers based on their thought affected by



their experience and knowledge (Wardaningsih, 2015). The film has been positioned from the social context of the creation and the audience. The director can affirm or reject the social context. Meanwhile, audiences have completely different social contexts, so a film may or may not be appreciated or understood due to differences in a social context. The message in each film's storyline contains signs that will be perceived differently from one another. Even the filmmaker's perception and the message can be sensed differently by the audience. Children can enjoy films whose audience segments are all ages. The film sometimes also possesses inappropriate stories and messages. It will be different if captured in children's minds so that the impact of a film will have different effects for different ages.

The film is also influential because it has become a part of everyday life in multiple ways (Vivian, 2013, p.161). The influence can be direct or indirect. The impacts after watching a movie may not happen immediately but require a process to enter one's mind. Films also affect collective culture, knowledge and values that exist in society and directly affect individuals (deFleur, 2022). The film presents a set of images, ideas, and evaluations that can be a source for the audience to choose and become a reference for their behavior. As a mass media product, the film will affect a broader audience. If the message in the film is mutually agreed upon, it can impact culture and knowledge of society's values at large. One of them is providing women pictures represented in films to influence or change the picture in society. The women depicted in a film can shape our perception of the real world. Claire in Thornham (2009, p. 369) states that the image of women in the film functions as a sign, but a sign that gets its meaning not from the reality of life but the desires and fantasies of men. The female body portrayal in a film largely depends on the creator and the viewers. Wood (2009, p. 256) mentions that children's cartoons in adult shows become the media and can influence the viewers about what is normal and right in relationships between men and women.

The women's depiction messages conveyed in the films are mostly found and produced by Disney films. Walt Disney achieved its glory in the 1930s through various animated films (Pratista & Nugroho, 2018, p. 139). The basic formula for Disney films is a mix of romance, fantasy, and musicals, as seen in the films *Pinocchio* (1940), *Cinderella* (1950), and *Alice in Wonderland* (1951). Animated films have a wide range of story areas and genres, such as drama, science-fiction,



war, fantasy, horror, musical, and history. Animated films are generally produced to be appreciated by all people, but these films are generally recognized as children's entertainment. One of Disney's animated films is *Encanto*, released in November 2021 as Disney's most recent animated feature. The film took several years to develop. *Encanto* is Disney's first full-length animated feature to take place in Colombia (Zapata, 2022). Many cast members are also Colombian. The film has been nominated for dozens of awards, including outstanding visual effects, the best original song, and the best-animated feature. The story in *Encanto* is set in a Colombian family with special abilities and contains sad events, conflicts, and even death. The special abilities possessed by the Madrigal family give each of its members from birth to have abilities such as controlling the weather, strength or perfection, and beauty that allows flowers to bloom fully. However, one of the family members, a girl named Mirabel, does not have any special abilities generally owned by every member of the Madrigal family. The conflict given from the position of women in film makes this film important viewed in gender perspective.

Gender is a cultural concept that seeks to construct a difference in roles, behavior, mentality, and emotional characteristics between men and women (Ivy & Baclund, 2004, 32). Gender is engineering in social life that forms a specific identity between men and women to be differently influenced by socio-cultural factors, religion, customs, economic level, scientific progress, and technological progress. These gender differences result in different roles and tasks between men and women in various areas of life in society. This gender difference is also portrayed in the media, including films. The description of gender roles associated with behavior, habits, obligations, and responsibilities attached to the community is also depicted through films with male and female characters. Women's identity in film media is associated with maternal character, gentleness, concern, emotionality, and the obligation to take care of the household, give birth, and raise children (Ibrahim, 1998, p. 2; Kasih and Strid, 2020). The identity of women characterized by the media is a form of gender inequality (Santoso, 2011, pp. 46-48), including marginalization, in which women are marginalized and do not get the same opportunities as men. One of which is the tendency for women's opinions to be ignored. Moreover, they do not get the same opportunities as men to get the freedom of expression, education, and knowledge. Women's identities are also subordinated when they have a lower position than men. The existence of stereotypes also shapes



women's identities by attaching labels or labels that are often negative and tend to corner women, such as the perception of women as weak, crybabies, obedient, and unable to be independent, and prioritizes emotion over logic. Another identity is formed because of violence, such as physical and non-physical attacks experienced by women, who must accept this violence as normal. Finally, gender inequality in shaping women's identity is in the workload, where there are differences in the type of work based on the male and female gender.

The issue of women's identity and awareness is one of the main concerns. It is always polemic because there are different perspectives in formulating gender identity and consequently defining what a woman is. Gender is not a stable identity from which actions take place; rather, an identity is formed through the repetition of normative and performing styles of gender roles (Wardaningsih and Kasih, 2022). The idea of women position have been much centered in some studies and it is widely discussed in the U.S. as the countries support the equality among men and women. Those studies have also been found out in the film studies. Studies on women identity in the U.S. film have a lot been articulated, but the domination of female image in minority group was far from attention. Kunsey (2018) investigated that the Hollywood film industries were lacks attention on women position minority groups. Roles for women, in particular, are delineated underdeveloped and far below proportionality in film media. This study found out that depictions of women are much more positive in films directed by women than by men. This positive portrayal is largely influenced by the presence of critical actors behind the scenes. Eschholz, Bufkin and Long (2002) and Kasih (2018) investigated that women and minorities in the U.S. are still relegated to more subordinate roles in films than their white male counter-parts. This pattern supports the notion that most message media have a subtle unity. The pattern also proves that media still pursue and consider trends toward the globalization of media markets, and media monopoly results in the homogenization of media content. Klipped (2006) stated that the issue on women, film and media reveals the focus on cinema business which is still as a medium still maintain a patriarchal structure. Johnson (2018) investigated women in film and television in the 1990s and 2000s in television series and movies from the U.S. and the U.K. The study shows that as part of the industry, the role of men as superiors and women as subordinates in public relations. Female



profession is portrayed more positively but as a less powerful profession and is simply a charming woman.

The previous studies have clearly explained that the study on women identity in *Encanto* (2021) is still essential to find out the female image from minority group presented. The focus of this research is to see the portrayal of women's identity in *Encanto* (2021) film, especially from the main character, Mirabel, as well as interactions with other female characters in this film. The significance of this study is the different perceptions of women and men, which directly pop up in the film's story. The main character Mirabel in whole story is found neglected by her surroundings. As a woman, she also has the same role as other women in the film. The women in Mirabel's family only have the domestic role, while the men and the women's families neglect Mirabel. Those positions make this film essential to be analyzed in the female image. The study will also find out the place of the female role in Latino families, as Baca Zinn (1982) stated that Latino women have an inferior position in Latino culture. This study then aims to see how an *Encanto* (2021) animated film forms a female image that the audience, mostly children, will capture. The animated film *Encanto* was also chosen as this film has managed to enter the world box office with a large enough audience. Moreover, this film was nominated for an American Award-winning animated film and was selected as a best-animated feature, as well as several other awards.

2. METHODOLOGY

This study employed a qualitative approach and the main data sources was *Encanto* (2021) film. The data were captured and gathered from scenes, narration and dialogue. The sign is then analyzed by semiotic analysis. Semiotics notices communication as generating meaning in messages, both by the sender and the receiver (Fiske, 2007, 68). Semiotics concern how meaning is constructed and conveyed through texts, narratives, or stories (Berger, 2000, p. 14). The focus of attention of semiotics is the sign found in a text. Text can be seen through its similarity to the conversation and implies grammar or language, ultimately making the text meaningful. Some codes and speeches make the narrative's signs understandable and shape actions. Media semiotics is applied in films because there is a signification system of signs that blend into the film's message (Danesi, 2010, p. 135). In combining scenarios, images, sounds, and music, films create



representations in conveying messages. This study employed Christian Metz's semiotic theory. Metz (1991) argues that cinema is structured like a language. It means that in film, there is always a unity between narration and cinematic. Metz considers that everything in the film, whether sequence, scene, or shot, is included in the language.

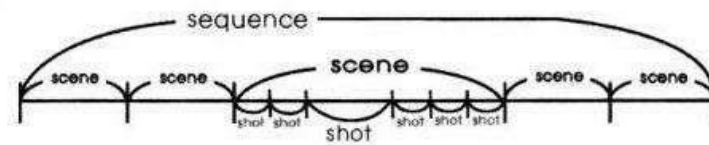


Image : Differences in shots, scenes, sequences

Source: www.csinema.com

A scene is a place or setting where the incident occurs, where one scene can have one shot or a combination of several shots arranged according to the story. The shot is a series of images recorded without interruption. One shot is formed by pressing the rec button (indicating the start of recording) until it is pressed again (indicating the end). The sequence is a series of scenes that are a unified whole. Film structure language is then divided by Metz (1991, pp. 124-130) into eight groupings in The Large Syntagmatic Category: defined as autonomous shot, parallel syntagma, bracket syntagma, descriptive syntagma, alternate syntagma, scene, episodic sequence, and ordinary sequence.

The data collecting and data analysis had several steps; they were watching the film carefully to gather scenes, narrations and dialogues. Those data were selected from the sign which correlated with issue. Some scenes were chosen directly and were analyzed Metz's semiotic analysis. The large syntagmatic categories were applied from the data selected. Finally, the conclusion was given after the sign and representation of sign were explained in the discussion.

3. RESULTS AND DISCUSSION

Analysis of the Large Syntagmatic Category

Encanto's film, set in the life of the people of Columbia, recounts the story of a family who is forced to flee due to conflict. The family finally gains the gift of special abilities. This ability qualifies them to protect themselves and benefit those around them. Metz's semiotic analysis is



used to observe the signs emerging as the large syntagma. The sign focuses on the identity of women who are attached mainly to Maribel's main character and other women related to Maribel's life. *Encanto*'s film analysis is classified in *The large Syntagmatic Category Metz*. The analysis is done not by explicitly selecting the scenes, but by observing all the scenes in the film for almost 2 hours (1:44:33). Metz (1991) states that a film is a combination of narrative elements and cinematography. In the film story, there are units such as sequence, scene, and shot, which are a series that cannot be separated because they form the entire film story, as one of the language units that will be conveyed to the audience.

Autonomous Shot



Figure 2: Autonomous Shot – Subjective Insert & Explanatory Insert

Source: Data processed by researchers

In *Autonomous Shot*, in the beginning, there are subjective inserts and explanatory inserts. The scene shows the form of memories (flashbacks) of the past story to become a series of events. The *Encanto* film opens the scene with grandma's story. Grandma tells little Mirabel the formation of the Madrigal family and each member's unique abilities. This scene from the beginning to the end of the story articulates Mirabel's life series events and her success in helping her family from destruction. Women identity depicted through this scene framework delineates a traditional woman who still has to obey traditions in the family. In addition, several autonomic shots show a division in determining women's identity. Mirabel has to complete her duties as she is considered having identity as a woman in general. Madsen (2000) underlined that in domestic work, "women perform, unpaid, in their own home: cooking, cleaning, childcare, and so on". (p. 178). The women stereotype in general is represented in Mirabel's position in the family.



1. Parallel Syntagma



*Figure 3: Family photo scene celebrating Mirabel's littlest cousin's special skills
with Mirabel's absence*

Source: Researcher Processed Data

Non-chronological scenes with the same motive appear several times in the *Encanto* film. Mirabel's failure to obtain special powers appears in several scenes. At minute 1.5, there is a scene when the little children ask what special skills Isabel has. This scene is accompanied with the appearance of a middle-aged man who brings a basket full of toys and food to comfort Mirabel as she does not have any special abilities. In the middle of the film, there is a scene where Mirabel is ignored by her family as she does not appear in a family photo. In the other scene, the similarity motive also appears as Mirabel's presence is not acknowledged in the Madrigal family.

2. Brackets Syntagma

It is non-chronological scenes that group images together with a similar theme, although not sequentially. This stage sees events that change the character's attitude. Several scenes change Mirabel's behavior, i.e. the scene that appears at the film's beginning when Mirabel fails to get a special ability. The scene at minute 19.27 shows the grandmother underestimates Mirabel and forbids her from doing anything in the house because it is considered different and tends to damage her. At minute 22:21, the scene shows the condition where all family members take pictures happily because Mirabel's smallest cousin has a special ability to understand animal language.



Mirabel changed her attitude from being usually always happy and optimistic to feeling inadequate, neglected, and excluded.



Figure4 : Scene - Mirabel is blamed for every problem in the Madrigal family.

Source: researcher processed data

The scene at minute 48.47 also shows the condition when Mirabel is blamed for every problem in the Madrigal family. Mirabel decides to change his attitude and go to find his uncle, who can see the future. The brackets syntagma forms non-chronological scenes, showing Mirabel's changes in attitude due to the pressures around her.

3. Descriptive Syntagma.

This is part of a chronological scene in which all the images are presented sequentially. The goal is to explain the message descriptively directly. This part appears at 00:48 Minutes, in the beginning, telling about the depiction of Mirabel's identity that her grandmother has instilled since childhood. At minutes 01.10, there is a flashback story about candles and the special powers possessed by the Madrigal family. Some dialogues explain the source of the particular abilities owned by the Madrigal family.

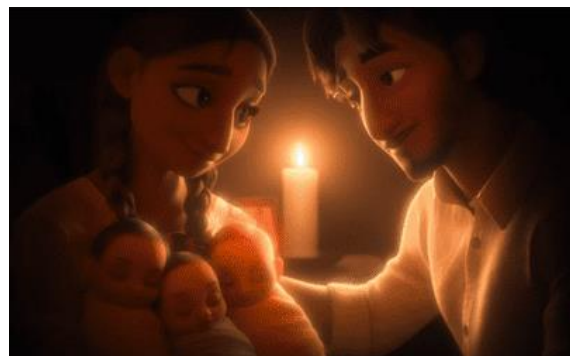


Figure 5 : Scene - a man holds a woman's shoulder, carrying three children against candlelight.

Source: researcher processed data

At minute 1.13, a man holds a woman's shoulder, carrying three children against candlelight. Their faces look happy with Grandma's story: *"When my three children were just born, your grandfather Pedro and I were forced to leave the house. Many followed, hoping to find a new home. We were not spared from danger and grandfather died. We were given a miracle. The candle never goes out. It even makes a sanctuary, an Encanto, a place to live, our home, our huts"*. This story begins here.

Descriptive syntagma also appears at minute 18.14. Mirabel is forced to accompany her cousin Antonio who is about to go to a particular door to get his blessing. That incident brings Mirabel back to her memories when she steps toward the door, knocks on the doorknob, and suddenly the door disappears into a wall. Mirabel witnesses her little cousin finally gaining the remarkable ability to understand animal language. Witnessing this, Mirabel feels sad, neglected, excluded, and inferior because she thinks as the only one who does not have special abilities like the rest of the family. The female identity in Mirabel is seen and formed since childhood. He grew up and faced the fact that no matter how hard he tried, people's views were always on his incompetence because he did not have a special blessing, as if he was made or chained in the past without trying to improve himself.

4. Alternate (Narrative) Syntagma

Where the events that occur in two shots alternate and relate and all events are presented simultaneously. In alternate syntagma, the narrative syntagma element in *Encanto* film is divided into several shots which are simultaneously told about Mirabel's identity in the Madrigal family. Narrative elements appear in the initial scene of Grandma's story to little Mirabel about the Madrigal family at minute 00:48, which begins the story of the particular abilities possessed by the Madrigal family. This shot also appears in the film's duration at minute 1:34:04 when Grandma returns to reminiscing with Mirabel as an adult. The story of the extinguished candle that once united the family, the time when grandma met grandpa Mirabel, fell in love, married, and had children, to the escape from conflict and the death of the Madrigal family's guardian



Grandfather. The protector was transferred to objects - the candle flame.

5. Scene

It shows scenes that can shape the character's personality. It can be in the form of setting, places, events, and actions. The scenes to describe Mirabel's identity are followed. In the initial scene, in minute 1.52, Mirabel comes out of the room with a smile and looks happy. She greets everyone, is friendly, pays attention and helps people. She also helps prepare eating utensils at home. When walking out of the house, she is always on standby to help people who need to eat. Mirabel is optimistic and gives kindness by helping others, so she always puts happiness for her family and others first. The scene of Mirabel's doubtful abilities appears at minute 09.17. Mirabel's identity without special abilities is treated differently, and her powers are in doubt. Mirabel is happy but feels pressured by her grandmother's attitude.

The scene at 12:35 minutes exists when the house is busy preparing for a party and when Mirabel's cousin will get special skills. Mirabel, who intends to help, repeatedly makes mistakes. She receives a rebuke from his grandmother for not doing anything so as not to prevent people from taking action. The freedom and goodness accompanying her female identity. Mirabel has no place and even tends to be ignored by those around her. The pressure of feeling makes Mirabel change her character to be more silent and contemplative, thinking about what to do.



Figure 5 : Scene - Mirabel receives a rebuke from his grandmother for not doing anything so as not to prevent people from taking action.

Source: researcher processed data

Scene in minute 22.30, Mirabel sees the success of her little cousin getting a unique ability. While his grandmother proudly praises Mirabel's male cousin with praise, she also ignores



Mirabel's existence. At that time, Mirabel feels excluded, useless, and neglected in the Madrigal family's happiness. She begs her grandmother to give her attention and opportunity so Mirabel could do good. Scene 25:22 – Mirabel dreams about a bad event that will happen to the Madrigal family, with the candle going out, which has been glorified by her grandmother because she is considered the center of all the gifts of abilities possessed by the Madrigal Family. From the dream, there is a change in Mirabel's character. She observes her surroundings and tries to warn her brother and cousin about bad things. But instead, it is considered a troublemaker by the grandmother.

The climax scene marks Mirabel's identity when she strongly becomes a helper in her family. At minute 1:11.47, there is an incident when the house is cracked and almost collapses. Mirabel keeps trying to save the remaining candles until she is practically buried in the ground. When ruined, the candle goes out. Mirabel's grandmother is in complete shock and still blames Mirabel. Mirabel also feels sad and disappointed, and feels guilty about the whole situation. She disappears. At last, Mirabel's identity as a woman is still being ignored. No matter how hard she is, she almost sacrifices her life for the good of her family, but she is still being blamed.

6. Episodic Sequence

The presentation of shots is discontinuous or jumping but tends to be constant and still has the same theme or purpose. This episodic sequence is a sequence that describes Mirabel's identity and his presence in the Madrigal family. The initial sequence when the story opens with the early story of the Madrigal family and its unique abilities. The following sequence brings up the story of the failure of little Mirabel in finding special abilities. The ending sequence shows when the adult Mirabel manages to discover that her unique ability does not rely on the flame of a candle, but has been possessed since he was born, which is to protect, unite, and make his family happy. Mirabel's identity with her extraordinary abilities is not formed easily. Clashes of events make Mirabel have to be ignored, not listened to, considered a troublemaker, and belittled because of her incompetence.

7. Ordinary Sequence.

Ordinary sequence emphasis on a shot which always jumps and looks irregular. The shots do not have the same theme or purpose but are still in the same setting. The depiction of the women's



position in the Madrigal family can be seen in several shots in the film. Setting on Madrigal's family life and how women's identities are formed through some shots. Firstly, the depiction of Isabela's character, Mirabel's sister, is described as a beautiful woman with long straight hair and an ideal body and is considered perfection in the family. Second, the depiction of Louisa, Mirabel's sister, who has strong abilities and is described as a fleshy woman whose strength is mainly used to do household chores. Next, the figure of Mirabel's mother is described as a gentlewoman, good at cooking and baking, and very good at taking care of her children. Last, Aunt Mirabel is also described as a moody woman, meaning that her mood changes quickly, as the one who sometimes feels happy, sometimes angry, and always emotional and difficult to make decisions, and depends on her husband.

The women's identity in the same setting, i.e. the life of the Madrigal family, is seen at minute 25:35 during the preparation for the celebration of Mirabel's little cousin getting special abilities. In this scene, Mirabel is seen arranging the plates on the dining table, and the women of the Madrigal family are busy cooking and baking (Mirabel's mother and aunt), cleaning the house, and arranging decorations in the house (grandma, cousin, and Mirabel's sisters) as well as men who are busy repairing the door of the house, cleaning the roof of the house, etc. *Ordinary sequence* also appears at 32:43 with a scene of Mirabel's sister, Isabela. As a perfect woman, Isabel is also faced with demands for marriage. However, Isabel is very confident in the perfection of her female body. She tends to underestimate Mirabel because she is different, has curly hair, a slightly bulky body, and cannot do anything, and she sees Mirabel as a nuisance.

Women Identity in *Encanto* Film

The identity of women as described by the media (Santoso, 2011, pp. 46-48) mentions that there are four issues of gender injustice. They are marginalization, subordination, stereotypes, physical and non-physical violence, and workload. In *Encanto* film, those issues do not appear dominantly in every scene of the film. However, Metz's semiotic analysis dissects these five things, finding that forms of gender injustice are not only perpetrated by men to women, but also other members of society who think that gender differences and injustice are commonplace and should not be questioned. In this film, the woman's identity is depicted in the Madrigal family, and gender-injustice performances are actually carried out by the figure of an elder woman in the family - the



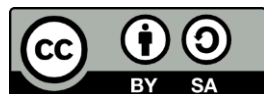
figure of the grandmother. From observations, it was found that the woman's identity is attached to the main character, Mirabel, and it is also influenced by other women in the film.

Marginalization in Encanto Film

Marginalization is not clearly articulated in the difference between women and men. *Autonomous Shot* found 12 shots at minute 18.24 when Mirabel's male cousin underwent a procession to gain a special ability. After Mirabel's cousin managed to get it, the grandmother was delighted, praised Mirabel's male cousin, and ignored Mirabel's existence. In Parallel syntagma, a non-chronological scene shows that the similarity of motives is to determine Mirabel's presence in the Madrigal family. Because it has nothing in common with her special abilities, Mirabel's identity is ignored and even tends to be forgotten by the family members. This non-chronological incident shows grandma's attitude of ignoring, not listening, and not giving Mirabel a chance to grow. This difference can be seen in the attitude between Mirabel's male cousin and Mirabel, but it is not found in Mirabel's Uncle, Bruno and Mirabel.

Bracket syntagma found two non-chronological scenes in the form of events that change Mirabel's attitude, i.e. from childhood when she fails to get special abilities. Mirabel's cousin in the procession party gets special powers in this scene. Mirabel's attitude changes because Mirabel is continuously ignored. She is not allowed to talk. She may not express an opinion, and she is always considered wrong. This main attitude is given by a female figure, the powerful grandmother in the Madrigal family. The grandmother's attitude affected Maribel's marginalization, and several family members treated Mirabel's identity differently, including the men in the house. Descriptive syntagma finds scenes that clearly describe Mirabel's identity as a woman in the Madrigal family. However, only one scene describes how Mirabel's identity is marginalized because it is compared to the figure of her male cousin, who is still small but has managed to get this ability. The procession scene of Mirabel's male cousin shows the pressure and neglect of Mirabel's existence. Alternate (narrative) syntagma is related to the issue of marginalization and is not seen in *Encanto* film.

Scenes describing marginalization are scenes that can shape the character's personality, with the setting of places, events, and actions found in four scenes in *Encanto* film. The four show the marginalization event when Mirabel is scolded by her grandmother. First, her ability is not



considered when caught cleaning the house. Second, when the success party of Mirabel's male cousin of her special ability is done, the grandmother ignores Mirabel's existence. Third, the grandma rebukes Mirabel as a troublemaker and asks her to do nothing. Four, when grandma does not listen to Mirabel's opinion. These four events show the marginalization of Mirabel's identity.

The issue of marginalization in *Episodic Sequence*, is evident in this episode through the grandmother's verbal words as well as the attitudes of some family members. In the Ordinary Sequence there is no issue of marginalization. The issue of marginalization in *Encanto* film is not very clear in the process of comparing with men. Mirabel's identity compared to her male cousins seemed real. Marginalization is dominantly carried out by a female figure, namely Grandma. He forbids Mirabel to do anything, restricts Mirabel from developing, and ignores Mirabel's opinions and abilities.

Subordinasi

This issue does not appear natural in *Encanto* film. Mirabel's position is still equal to the men in the Madrigal family, even though grandma has the position as the leader of the family. Subordination has a lower status than men. However, in the autonomous shot, subjective and explanatory inserts depict Grandma's flashbacks to the past. When the male figure in the family, the grandfather, dies, he is replaced by an object in the form of a burning candle. This candle is placed in the highest part of the house. This description seems to explain that grandpa's existence can be represented by objects that have the same ability to protect the whole family.

Stereotype

Stereotypes also shape women's identities by attaching labels that are often negative and tend to corner women. All eight *large syntagmatic* categories found a stereotype in *Encanto* film. In *Autonomous Shot*, there is an explanatory insert of the initial scene depicting each member of the Madrigal family, including an explanation of the women of the Madrigal family. In *parallel syntagma*, there are non-chronological scenes about Mirabel's identity, who does not have special abilities, is in the midst of children, loves and is friendly to children, and is still doing household chores. In *bracket syntagma*, three scenes become the starting point for changing Mirabel's attitude toward the stereotypes attached to her. *Descriptive syntagma* as part of the chronological scenes shows a scene where all the pictures are presented sequentially. It describes Mirabel's identity as



a woman who has been instilled in her childhood to obey family rules and does not have the freedom to make her own opinion.

Descriptive syntagma also appears at minute 18.14. Mirabel is forced to accompany her cousin Antonio who is about to go to a particular door to get his blessing. No matter the pressure, Mirabel must be a gentle figure who loves children. The female identity in Mirabel was seen and formed since childhood. She grows up and faces that no matter how hard she tries, people's views are always on her inability. She is recognized as not having a special blessing as if she was born without trying to improve himself.

In *alternate (narrative) syntagma* element, when the events that occur in two shots are alternately and related, all events are presented simultaneously. *Encanto* film is divided into several shots, simultaneously telling about Mirabel's identity in the Madrigal family. Grandma is a gentle but firm woman who can also be emotional. In the scene in the form of setting places, events, and actions, it is clear that the depiction of stereotypes is that Mirabel's identity from each event is someone who never uses logic in doing everything, so he is always wrong and is considered a troublemaker. In *episodic sequence*, the presentation of shots is discontinuous or jumping but tends to be constant and still has the same theme or purpose. This sequence describes Mirabel's identity and her presence in the Madrigal family. In *an ordinary sequence*, a shot where the jumps look irregular and don't have the same theme or purpose but are still in the same setting. The depiction of the position of women in the Madrigal family can be seen in several shots in the film *Encanto*. The portrayal of Isabela's character, Mirabel's sister, is described as beautiful with long straight hair and an ideal body and is considered perfection in the family. There is also a depiction of the character Louisa, Mirabel's sister, who has strong abilities and is described as a large woman whose strength is mostly used to do household chores. In addition, Mirabel's mother is described as a gentlewoman, good at cooking and baking, and caring for her children. Aunt Mirabel is also described as a moody woman, meaning her mood changes easily. Sometimes she is happy, sometimes angry, and always emotional and has difficulty deciding and depending on her husband. An *ordinary sequence* also appears at minute 32:43 with a scene where Mirabel's sister, Isabela, who has a beautiful face, straight black hair, and the ability to give the beauty of blooming flowers, is facing a match and a proposal from a man. As a perfect woman, Isabel is also



faced with demands for marriage. But Isabel is very confident in the perfection of her female body. She tends to underestimate Mirabel because she is different, has curly hair and a slightly bulky body, cannot do anything, and sees Mirabel as a nuisance.

Violence

Violence such as physical and non-physical attacks are experienced by women, who must accept the violence as a matter of course. In *the autonomous shot*, no physical or verbal abuse is found on Mirabel's identity. Verbal violence is found through *parallel syntagma*. Non-chronological scenes with the same motive appear several times in *Encanto* film, determining Mirabel's presence in the Madrigal family. In preparation for Mirabel's male cousin's party, her grandmother rebukes Mirabel's incompetence. Mirabel is not only compared to men but also women. Bracket syntagma - Represents non-chronological scenes. Grouping pictures together with the same theme, although not sequentially. Seeing the events that changed Mirabel's attitude changed due to repeated verbal abuse from her grandmother. She is blamed for all her actions. In *descriptive syntagma*, all images are presented in sequence as part of a chronological scene. The goal is to explain the message descriptively directly. This appears at 00:48 Minutes at the beginning of telling about the depiction of Mirabel's identity instilled by her grandmother since childhood, including using verbal violence. In *alternate (narrative) syntagma*, the events that occur in two shots alternate and relate. All events are presented simultaneously, finding a stereotype that women cannot live without men, so losing her grandfather is a blow to Mirabel's grandmother. She then looks for a grip on something. Seven scenes describe the stereotype of women in the *Encanto* film. Women must be kind, friendly, obedient, and work to make their families happy.

In *episodic sequence*, the presentation of shots is discontinuous or jumping but tends to be constant and still has the same theme or purpose. This *episodic sequence* is a sequence that describes Mirabel's identity and her presence in the Madrigal family. The initial sequence when the story opens with the early story of the Madrigal family and its special abilities, the next Sequence gives rise to the story of little Mirabel's failure in finding special abilities, and the ending Sequence when the adult Mirabel manages to discover that her special abilities do not rely on the flame of a candle, but are possessed since she was born. , namely to protect, unite, and make his family happy. Mirabel's identity with her extraordinary abilities was not formed easily. Clashes of



events make Mirabel have to be ignored, not listened to, considered a troublemaker, and belittled because of her incompetence. In *ordinary sequence*, a shot where the jumps look disorganized and don't have the same theme or purpose but are still in the same setting. The depiction of the position of women in the Madrigal family can be seen in several shots in the film *Encanto*. The character of Isabela, Mirabel's sister, is described as beautiful with long straight hair and an ideal body and is considered perfection in the family. In addition, the figure of Mother Mirabel is described as a weak woman and very good at taking care of her children. Aunt Mirabel is also described as a moody woman, meaning that her mood changes easily, sometimes happy, sometimes angry, and always emotional and difficult to make decisions, and depends on her husband.

Workload

Workload exists when different types of work are based on the male and female gender. The identity of women in the same setting, namely the life of the Madrigal family, is seen at 25:35 minutes during the preparation for the celebration of Mirabel's little cousin getting special abilities. In this scene, Mirabel is seen arranging the plates on the dining table. The women of the Madrigal family are busy cooking and baking (Mirabel's mother and aunt), cleaning the house and arranging decorations in the house (grandma, cousin, and Mirabel brothers), as well as men who are busy repairing the door of the house, cleaning the roof of the house etc. *Ordinary Sequence* also appears at 32:43 with a scene of Mirabel's sister, Isabela. She has a beautiful face, with straight black hair, and the ability to give the beauty of blooming flowers, facing matchmaking and proposals from men. As a perfect woman, Isabel is also faced with demands for marriage. This depiction is very strong in the *Ordinary Sequence*, different from the shots, scenes, and other episodes sequentially based on Mirabel's identity.

4. CONCLUSION

The author his study concludes that women's identity in *Encanto* film is found in the character of Mirabel in particular. With Christian Metz's theory, Maribel represents a strong woman. As a woman with unique abilities, Maribel is initially ignored. She shows her identity, divided into five explanations, i.e., marginalization, subordination, stereotypes, violence, and workload. The results of the analysis found that dominantly there are stereotypes that shape the identity of women in



Encanto film, such as obedient, gentle, emotional women, and also the stereotype of a woman's ideal body is long hair and thin body. Marginalization is seen especially in the treatment given to female characters who are always ignored, their opinions are not heard, and are not given the freedom to change. Subordination is not very visible in this film, in fact the position of women is equal to men in this film, and even the degrading treatment of women is actually carried out by women with power, namely Grandma Mirabel. Non-verbal violence against women does not exist in this film, but Mirabel experiences verbal violence through the words spoken by her grandmother. It also illustrates the division of workload by gender, women do housework, cook, clean the house, while men repair the house, and other heavy work. In this film, the woman's identity is depicted in the Madrigal family, and gender-injustice performances are actually carried out by the figure of an elder woman in the family - the figure of the grandmother.

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