

**REPRESENTATION OF FAMILY COMMUNICATION
IN *LA FAMILIA MADRIGAL* IN “ENCANTO” (2021) MOVIE BY DISNEY**



FINAL THESIS

**Submitted to Fulfil the Requirements for Obtaining a Bachelor's Degree in
Communications Department at the Faculty of Psychology and
Socio-Cultural Sciences, Universitas Islam Indonesia**

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**LETTER OF AGREEMENT
UNDERGRADUATE THESIS**

**Representation of Family Communication Patterns in la Familia Madrigal in
Encanto Movie by Disney**



It has been approved by the thesis supervisor to be tested and defended in front of
the thesis committee

Date: April 12, 2023

Thesis supervisor,

Ida Nuraini Dewi Kodrat Ningsih, S.I. Kom., M.A.

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STATEMENT OF ETHICAL CLEARANCE

UNDERGRADUATE THESIS

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Encanto Movie by Disney**

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STATEMENT OF ACADEMIC ETHICS

Bismillahirrahmanirrahim

Signing below, I:

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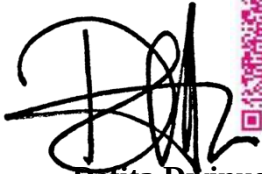
Through this letter I stated that:

1. During the process of accomplishing this thesis research, researcher did not perform academic frauds in any kind of form, such as plagiarism, involving others in making the thesis, or any kind of violations which are contradicting the academic ethics highly upheld by Universitas Islam Indonesia.
2. Therefore, this thesis is a pure form of my scientific work as a student and a researcher, and not involving other people/parties.
3. Should be there any occasion, after I graduate from the Communication Science Department in Faculty of Psychology and Socio-Cultural Science of Universitas Islam Indonesia, which states that this thesis has strong evidence of being a plagiarism work of conducting academic frauds, I will be responsible for all the consequences and academic sanctions that has been set by the Universitas Islam Indonesia.

Hence this statement is truly sincere .

Yogyakarta, April 12, 2023

Stating,



Defita Dwinusa Cindana
(19321072)

MOTTO

إِنَّ اللَّهَ مَعَ الصَّابِرِينَ

“Surely, Allah is with those that are patient.”

(Al-Baqarah: 153)

**“And, when you want something,
all the universe conspires in helping you to achieve it.”**

— Paulo Coelho, *The Alchemist*

“The secret of life, though, is to fall seven times and to get up eight times.”

— Paulo Coelho, *The Alchemist*

Dedication

I dedicate to:

**Myself, my parents, family,
and everybody that I wanted to share my dedication to.**

FOREWORD

Alhamdulillah *rabbi'l'alamin*, all the praise Allah *subhanahu wa ta'ala*, the most gracious, and the most merciful for His blessing and endless grace and gifts. *Shalawat* and greetings are always offered to the Prophet Muhammad *sallallahu alaihi wasallam*, who is a role model and perfecter of Islamic religious teachings to become *rahmatan lil' allamin*, so that the researcher could accomplish this undergraduate thesis entitled "Representation of Family Communication Pattern in *la Familia Madrigal* in *Encanto* Movie by Disney".

In completing the study and writing of this thesis, the author received a lot of assistance in terms of teaching, guidance, motivation, and direction from various parties, both directly and indirectly. For this reason, the author expresses his deepest appreciation and gratitude to:

1. My parents, Mr. Firman Syafri and Mrs. Dedeh Nurul, who always support both material and financial. Thank you for all the prayers and the endless support via video calls. *Pa, Ma*, this is for you. Also my sister, brother, and niece, Defina, Dewa, and Dandelion, for their support and prayers.
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8. Rara Cantik, you have no contribution in this thesis but thank you for listening to all of my stories.
9. Thank you for Nayeon, Jeongyeon, Momo, Sana, Jihyo, Mina, Dahyun, Chaeyoung, and Tzuyu. You guys are my mental health stabilizer. You make me feel special. No matter how the world brings me down and even when hurtful words stab me, I smile again 'cause you are there.
10. Last, myself, Defita Dwinusa Cindana. See, def? We made it. Thank you for not giving up on yourself.

As an ordinary human being, the author realizes that the this thesis is far from perfect due to the limitations and scientific abilities possessed by the author. Therefore, if the reader finds something wrong, the writer is very willing to accept constructive criticism.

The author hopes that this thesis can provide benefits either just for reading or as a reference for further research. Thank you. *Gracias!*

Yogyakarta, April 12, 2023

A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke at the end.

Defita Dwinusa Cindana

ABSTRACT

Communication plays a significant role in daily life, particularly in one's immediate environment, family, so that harmony can be established. The purpose of this research is that the writer wants to show the representation of Family Communication in Madrigal family in Encanto movie by using semiotic analysis. This research takes 11 scenes that have been selected and processed according to the needs of researcher who is included as a representation of family communication patterns. The result of the analysis that has been carried out by the researcher is that in the Encanto movie, all types of Family Communication have been displayed named consensual, protective, laissez-faire, and pluralistic. Laissez-Faire and Pluralistic types are family communication patterns that are widely found in this film. This type is considered the opposite type because pluralistic is considered an ideal type and laissez-faire is a less-than-ideal type. Pluralistic is the most ideal type because this type is suitable to be applied in families. Laissez-faire type is the less ideal type because of the lack of conversation and conformity from the family communication. Followed by the protective type with two scenes and the last is the consensual type with one scene.

Keywords: *communication, representation, family communication, semiotics, Encanto movie*

CHAPTER I

PRELIMINARY

A. Background

The phenomenon of the rise of animated films is not a new thing. Animated films bring a unique style to educate the audience. Animated films also include a lot of content about friendship, education, and family values packaged lightly and easily digested by the audience. Animated films are also more age-friendly because many of the animated films are of all ages, so the message can be conveyed clearly to the old and the youth. Animated films can be an easy and fun messenger. Even animated films can help deliver subject matter well. Baharul et al. (2014) state that the influence of interactive learning materials is considered to improve their learning abilities and adaptation by integrating learning systems. Based on its simple meaning, the animation is the art of making unconscious objects move (Kehr, n.d). Animation is also classified into two types, namely 2D and 3D. According to Pixelloid Studios (2018), The traditional form of animation known as "2D animation" is characterized by straightforward emotions, is based on drawings, and only moves up, down, left, and right. Tom and Jerry and SpongeBob are two-dimensional animated characters. In contrast, 3D animation is the art of creating moving images in a three-dimensional digital environment. To process and create animations, animators sequence images that will give the impression of movement by manipulating objects or 3D models in software. to ensure that 3D output is more realistic than 2D. For instance, Encanto.

The animated movie *Encanto* (2021) by Disney, directed by Jared Bush and Byron Howard, was released on November 24, 2021. This movie received a Golden Globe Award for Best Animated Feature Film and won the 2022 Oscar for the Best Animated Feature category. Encanto serves the Madrigals family's story consisting of Alma (Abuela), Mirabel, Isabela, Luisa, Agustín, Julieta, Antonio, Camilo, Pepa, Félix, and Dolores who lives hidden in the mountains of Colombia called Encanto. This film tells of characters who have supernatural powers and live happily. Encanto's film

visualizes family communication patterns as well. This film also includes a musical animated film whose songs are very pleasing to the ears of the audience. The songs *Dos Orugitas* and *We Don't Talk About Bruno* also won Best Original Song in several events. Many animated films describe family communication patterns, harmonization, and solutions to their problems. This film is quite interesting to be an example of representing family communication.

Family is the smallest bureau of society that can influence social change (Lestari, 2012). A collection of families will form a community so that a family's essence can primarily influence an organization's character. Moreover, family is portrayed as the outcome of the prior socialization process for a child so that the child will be obtained to enter the wider community, or it can be said to be a social structure (Morgan in Slamet Rahardjo, 1996). Family has an enormous role in teaching, determining behavior, guiding, and shaping the child's viewpoint on the values involved in society. The family is like giving the inculcation of the importance children need through a suitable communication pattern so that communication runs excellently and creates a cooperative relationship. Furthermore, the values and messages transmitted can be received and practiced accurately. Meanwhile, Hildred Geertz (1983) stated that the family is an area for intensive and endless socialization and conversion of ethical, moral, and social values among its members from generation to generation. In that case, it is not uncommon for conflicts with low or high risks to the physical and mental sustainability of the members.

Based on the *Encanto* film that will be discussed, the problems that arise reflect the story of *Abuela*, who was left behind by *Abuelo* who made her a single parent since her children were young. Based on the research before, single parenthood is an apparent risk factor for mental health issues for adults and children, showing more significant psychological depression and distress (Cherlin et al., 1991). One of the many ways to overcome this problem is to improve family communication patterns to be more effective and ideal. According to the Children's Policy Research Unit (2017), the child-and parent-reported that higher levels of shared decision-making were

associated with more significant advancement in psychosocial complications over time. Moreover, disagreement, miss communication, tone or language, unmet expectations, insecurities, pride, and forgiveness could be the factors of conflict that can be found in family relationship (Aminulaw.com, 2020). According to a recent study, approximately 70% of parents claim to "struggle to communicate meaningfully" with their children. In order to investigate the ins and outs of how families manage a frantic daily routine while still making time for conversations, the study focused on 2,000 parents of school-aged children. According to approximately 40% of respondents, a typical conversation with their child typically lasts no longer than ten minutes. Kids, according to the survey, are also doing little to change that. 82% of parents have the impression that their children avoid speaking to them if they don't have to. Worse yet, 78 of the parents surveyed feel like they are "being shut out of their child's life" as a result. In any case, the overview demonstrates the way that this could just be all a side effect of an alternate test: being short on time. Thirty-six percent of parents cited a hectic schedule as the primary factor that prevents them from spending as much time with their children, and forty-one percent cited work as the primary waste of time (Robinson, 2018).

The pattern of communication is a way to send messages with meaning through specific symbols and give other people stimuli to change their behavior. A communication pattern is a pattern of how two or more people send and receive messages in a way that makes it possible to understand the intended message (Djamarah, 2004:1). The family communication patterns application as a form of interchange between parents and children and between family members has essences for children's emotional development. When communication is in process, children will learn to understand themselves and others, so as to understand their feelings and others.

The researcher was fascinated to analyze the family communication pattern in the Encanto movie based on the semiotics method. Semiotics as a method that can assist in analyzing texts, including films. Semiotics comes from the Greek word semeion, which implies sign. It studies the sign

systems such as language, signal, code, etc. Semiotics can be defined as learning a wide scope of events, objects, and all cultures allocated. According to Pradopo (1998), the signs are in the form of symbols that humans can sense, both in the form of signs that can be heard, visible signs that can be seen, and signs that can be felt, and touched, or even scented. Signs are instruments used to find a way between humans and humans in this world. Semiotics essentially wants to explore how humanity interprets various things. Meaning, in this matter, can be mixed up with communicating. Interpreting describes that object do not always hold information about objects that can communicate and even constitute a system composed of signs. There are three significant figures in semiotics: Ferdinand De Saussure, Roland Barthes, and Charles Sanders Pierce.

The author uses Charles Sanders Pierce's semiotic analysis method in this research. Charles Sanders Pierce's semiotic theory is often called the "Grand Theory" because his ideas are comprehensive. Pierce wanted to identify the basic particles of a sign and recombine them into a single structural component (Wibowo, 2011). Pierce categorizes the triangular theory of meaning as three main elements: signs, objects, and interpretants. The sign is a physical appearance and everything that can be absorbed by the senses and refers to something. Objects and symptoms are grouped into icons, indexes, and symbols. Sobur (2003) stated the meaning of those three. First, an icon represents a material object that resembles. The representation is characterized by its similarity. An index is a sign showing a genuine relationship between a sign and an indication that is a causal connection or a sign directly referring to reality.

A symbol is a sign that indicates the natural association between the signifier and the signified. A symbol is a form that marks something other than the embodiment of the symbolic form itself. The reason why researcher uses Charles Sanders Pierce's theory in this study is because, based on Panuti & Zoest (1996), Pierce is a philosopher and logician. The theory from it has become the latest theory and is widely used in various fields, it cannot be separated from the comprehensive idea (linking the sign elements logically), as well as a structural description of all signs (Sobur, 2009).

According to Pierce, a sign (representamen) is something that can represent other things in a certain period (Eco, 1979 in Namira 2021). In this instance, the interpreter serves as an intermediary element, and Pierce sees not only the meaning of the sign but also the interpreter. The mediator is likewise engaged with the most common way of making meaning, where Pierce put forward the triangle theory of meaning, namely sign, object, and interpretant (interpreter). This study chose to use Pierce because the process of interpreting the object of this research involves the analysis of the interpreter. This statement prompted the researcher to choose Pierce's semiotics as a method to analyze the signs in the Encanto film.

In this study, the researcher uses a critical paradigm as a basis for seeing phenomena that occur in life as in Steven Covey's book "7 Habits of Highly Effective People," he portrays a paradigm as the way we consider things: our views, our beliefs, or our frame of reference. Maulana (2021) argues that the critical paradigm is an alternative paradigm associated with a society whose aim is to criticize and explain the status quo that lives in the community and deliver an alternative ability to produce a better social hierarchy. As the researcher wants to do, that is to analyze, criticize, and offer alternatives to the community so that they can communicate better, especially those in family communication patterns.

According to the explanation above, the researcher is interested in analyzing the Encanto film based on the theory of family communication patterns because the problem of communication in the family is fundamental to happen. This research is expected to be the newest sightseeing family communication pattern based on la Familia Madrigal in Encanto Movie by Disney. It is also a new movie that shows the audience about the family and how they communicate with each other, especially between grandmother and grandchildren.

B. Formulation of the Problem

Attested by the explanation above, therefore, the problem that is investigated in this research:

- How is the representation of communication patterns in the family in the Encanto movie?

C. Purpose of Study

The purpose of this research is that the writer wants to show the representation of Family Communication Patterns in the Madrigal family in the Encanto film by using semiotic analysis.

D. Benefits of Study

1. Theoretical Uses

Academically, this study is desired to be used as a literature reference and to develop insights into communication research, especially regarding semiotics in films. In addition, it can provide an overview of the patriarchy presented in the movie. This research is expected to contribute to communication patterns in the family through film.

2. Practical Use

- a. The outcome of this study can provide a view on the family about the communication pattern in the family through the film.
- b. This research also shows an overview for readers, especially families, about the communication patterns of families.

E. Literature Review

2. Previous Research

- a. The first previous research is titled Harmonisasi Pola Komunikasi Keluarga dalam Film Keluarga Cemara by Ukhwani Ramadani (2020). The research purpose was to determine the representation of the harmonization of family communication patterns in the Keluarga

Cemara movie and to find out what factors influence the harmonization of family communication patterns in the film *Keluarga Cemara*. There are many similarities between this research and the research that the researcher writes about, such as variables, methods, and concepts. The variables used in this film are family communication patterns and representations referred to in this research theory. Semiotic analysis method used in this study is also used by researcher to investigate further the research that is being done. The difference is in the harmonization and the title of the film. The researcher focuses on a Disney Movie titled *Encanto*, not *Keluarga Cemara*. The research method of this research uses the form of narrative-descriptive writing to explain the relationship between signs and the meanings contained in them. This research analyzes every sign in the film related to the harmonization of family communication patterns in the film *Keluarga Cemara* by referring to Charles Sanders Pierce's semiotic analysis, which we know as the triadic model includes Representation (Sign)-Object-Interpretant. The result and finding of this research are the representation of the harmonization of family communication patterns in the film *Keluarga Cemara* can be seen from every communication process carried out personally or in groups by each family member. This process carried by applying the dimensions of family communication in the form of openness, empathy, positiveness, supportiveness, and equality. The pattern of family communication that is often used is the family communication pattern, the equality pattern, where each family member has the same opportunity to express their feelings, and uses the balanced split pattern family communication pattern, where this communication pattern provides a balanced role for everyone in the cypress family. Still, everyone has a share in their respective authority.

- b. The following research sample is titled *Faction before Blood: Family Communication Patterns and Gender in the Dystopian Teen Drama Film Divergent* (2014) by Michaela Devyn Mullis (2017).

The substance of this study scrutinizes family communication patterns in the movie to enlighten the segments in this dystopian teen drama that may control gender role ideologies. To analyze *Divergent* (2014), this research utilizes a Critical Cultural methodology. The methodology of Critical Culture examines cultural artifacts for their perpetuation or disturbance of the culture's dominant ideology in which they are offered. Investigating and critiquing power allocation is the main idea behind cultural deconstruction. This study uncovered the opposing feminine characterization of the protagonist named Tris and also the depiction of the family's communication type that resulted in a commitment to the patriarchal control system. In this family, the males and masculinity maintain dominion while the laissez-faire family type inhibits discourse to challenge this androcentric significance. Substances of this examination include femininity as vulnerable, articulating masculinity as assertive, and the essence of communication to challenge dominant societal configurations and values. Some of the variables used in this research are the same as those written by future researcher, such as the mention of Family Communication Patterns in the film. Some of the theories used in this research are mostly the same and likely be used as further references. The difference is that this research uses a different, critical cultural methodology, while the researcher uses semiotic analysis. Another difference is in the title of the film and the gender variable.

- c. Third, the researcher found The Documentary of Family Representation in the Film "Nanti Kita Cerita Tentang Hari ini" by Tarekh Afdhal Mohamad Yazid (n.d) as the previous research idea. This study aims to specify the representation of the family depicted in the film "Nanti Kita Cerita Tentang Hari ini" and to find out the meaning of denotation and connotation of family representation in the movie "Nanti Kita Cerita Tentang Hari ini." The methodology used in this analysis is the descriptive qualitative method with Roland Barthes' theory of semiotic analysis approach. In the

semiotic analysis research of the film "Nanti Kita Cerita Tentang Hari ini" above, this study concluded that a harmonious family relationship could make all family members, especially children, feel safe and comfortable, and loved. Warmth and affection for each other are characteristics of a harmonious family. With the attention and support individuals give to other individuals, they will feel the inner bond is getting more awake. This will make each individual feel valued and comfortable in the family circle. Through analysis by using several scenes in the study of the film "Nanti Kita Cerita Tentang Hari ini," we get a denotative and connotative meaning that represents family, among others; denotatively, the appearance and scenes in the film "Nanti Kita Cerita Tentang Hari ini" represent the objective reality of a family who has good communication in carrying out their lives to create a harmonious family. Connotatively, the film "Nanti Kita Cerita Tentang Hari ini," according to the researcher, is a picture of the reality of a whole family who has various problems but can solve them with maintained communication between individuals. There are many similarities between this research and the research that researcher studied. Almost all the variables are the same except for the focus of the film understudy. The methods and types used in this study are different. The researcher used the semiotic analysis by Sanders Pierce; meanwhile, this study used the Barthes method.

- d. Next previous research titled Representasi Pola Komunikasi Keluarga dalam Film Dua Garis Biru by Melisa Fransisca Liemantara, Fanny Lesmana, & Megawati Wahjudianata (2021). The existence of previous research that came from Lavenia Pili (2020), with the title Adolescent Acceptance of the Message of Sexual Education in the Two Blue Lines Film, made them want to investigate further how the pattern of family communication depicted in this film because the outcome of Lavenia's research stated that one of the factors that influence a person's acceptance of sex education is family. In addition, interestingly, Lavenia also

explains other factors that influence acceptance related to parents, religion, and views on education. Therefore, the researcher wanted to know deeper about the description of family communication patterns carried out by the two families in the film *Dua Garis Biru*, who came from different backgrounds, using John Fiske's semiotics method. This study uses a descriptive qualitative approach with the semiotic method of John Fiske (2002). Television codes expressed in John Fiske's theory are categorized into three levels: the Reality Level, the Representation Level, and the Ideology Level (Fiske, 1987). In this study, the researcher's findings show that in this film, the communication pattern of each family is described as unique; the communication pattern of one family with another is different. This difference is based on different family backgrounds, both in terms of social, economic, and values. In addition, in this film, the description of busy parents causes openness problems and the limited intensity of communication in the ongoing family communication pattern. As a result, it creates awkwardness, and there is no closeness to each other between family members. In addition, this film also illustrates how a view, especially a certain view on sexual education, can affect how a family communication pattern is formed. Views about sex that are still taboo make communication difficult.

- e. Additionally, this film also displays an overview of the ideology of feminism that can influence who is the decision holder in a family. This study found many concepts and methods, like what the researcher wanted to do. The difference is in the film variables studied. The difference is in the film variables studied. The theory used, such as Family Communication Patterns, representation, and semiotics in this study, is also very helpful for researcher to find suitable theories to be used as guidelines in the research to be carried out.
- f. The last previous research was titled *The Portrayal of Families across Generations in Disney Animated Films* by Jessica D. Zurcher,

Sarah M. Webb ID, and Tom Robinson. The findings say analysing how Disney's animated films generally represent, serve, and form families over time in order to talk about the media's effects on children. Two Disney animated films were added into the methodology for this study, starting with Snow White in 1937 and concluding with Coco in 2017, and then encoding techniques were applied. Family portrayals in children's programming were evaluated using a coding sheet that was modified from one created by Callister et al. (2007); this coding sheet estimates broad family representations and relationships, including family arrangement, structure support, ethnic representation, and general familial relationship background. The conclusion and result of this study is a census of 85 Disney animated films produced between 1937 and 2018. Only 12 out of 85 films had family portrayals that adhered to our family label guidelines (Materials and methods section). Tinkerbell, Robin Hood, Wall-E, Cars, The Rescuers, Home on the Range, Monsters Inc., Lost Treasure, Cars 2, and Cars 3 were among these movies. The purpose requirements for 104 families were met by 73 films' depictions of 104 families. Three family scenes were featured in the movie Elena of Avalor, which contained the most of them. Only one family out of 43 was shown in the 29 films that featured two families. There are several differences between this research and the research the researcher intends to conduct. First, some Disney movies are the research's objectivity; nonetheless, the researcher exclusively concentrates on the film Encanto. The methodology also differs; the researcher uses semiotics, and this previous research used a coding technique. The researcher found the essential thing is the example for the theory of family portrayal that can be used for additional sources.

Table 1.1 Previous Research

No.	Title of Previous Research	Similarities	Differences
1.	Harmonisasi Pola Komunikasi Keluarga dalam Film Keluarga Cemara by Ukhwani Ramadani (2020)	<ul style="list-style-type: none"> a) The variables are representations and Family Communication Patterns b) The method used in this study is also used by researcher named Semiotic Analysis by Charles Sanders Pierce 	<ul style="list-style-type: none"> a) The representation object (<i>Harmonisasi</i>) b) The film that being the object of analysis. This research uses Keluarga Cemara as the object but the researcher focuses on Encanto.
2.	Faction before Blood: Family Communication Patterns and Gender in the Dystopian Teen Drama Film Divergent (2014)	<ul style="list-style-type: none"> a) The variable Family Communication Pattern b) The Family Communication Patterns theory (Laissez-Faire) 	<ul style="list-style-type: none"> a) This research uses a different, critical cultural methodology, while researcher uses semiotic analysis. b) The title of the film (Divergent) and the gender variable.
3.	The Documentary of Family Representation in the Film "Nanti Kita Cerita Tentang Hari ini"	<ul style="list-style-type: none"> a) The variable of Family Representation b) Theory of Family c) Theory of Representation 	<ul style="list-style-type: none"> a) The method difference, this research using Semiotic Analysis by Roland Barthes, meanwhile researcher using Charles Sanders Pierce's b) The film that become object of analysis (Nanti Kita

			Cerita Tentang Hari ini”)
4.	Representasi Pola Komunikasi Keluarga dalam Film Dua Garis Biru	<ul style="list-style-type: none"> a) The variable of Representation of Family Communication Pattern b) The theory of Family c) The theory of Representation 	<ul style="list-style-type: none"> a) The method of this research is using John Fiske’s semiotics analysis meanwhile researcher using Pierce’s b) The film that become object of analysis (Dua Garis Biru)
5.	The Portrayal of Families across Generations in Disney Animated Films	<ul style="list-style-type: none"> a) The Family Representation b) The theory of Family 	<ul style="list-style-type: none"> a) Researcher uses Pierce’s semiotics analysis but this research uses a coding technique. b) The result is quite general, such as broad family representations and relationships, including family arrangement, structure support, ethnic representation, and general familial relationship background c) The object of this researcher is using 85 Disney films meanwhile researcher only do a research with one film titled Encanto

2. Theoretical Framework

A. Representation

Representation can be described more obviously as the usage of signs (sounds, pictures, etc.) to link, photograph, illustrate, or reproduce something that is seen, captured, sensed, or felt in a specific physical form (Danesi, 2010). Meanwhile, according to Alfathri Adlin (in Piliang, 2010: 28), representation is essentially something that is present but indicates that it is something outside of itself that it is trying to present. Stuart Hall (1997) argued representation is a presentation of concepts meaning in the mind through language. This is the relationship between the idea and language that defines objects, individuals, or even actual events in fictional things, people, and circumstances. Representation means using language to communicate something meaningful or describe the world as noteworthy to others. According to Hall (1997), meaning is created by a system of representations. Its purpose is produced through a language system whose phenomena happen through verbal expression and visually. Structured representation is designed not on individual concepts but through ways of organizing, infiltrating, and categorizing ideas and complex relationships.

There are three ways to deal with clearing up how to address significance through language: intelligent, deliberate, and constructionist (Hall, 1997). The philosophical methodology makes sense that significance is perceived to deceive objects, individuals, thoughts, or occasions. In this view, the capacity of language is like that of a mirror. This method says that language works with a straightforward impression of reality that exists in typical life and requests controlling life (Hall, 1997). In this method, intelligence highlights whether the language has had the option to communicate the consequence contained in the item being referred to.

The following methodology is the deliberate methodology. This approach sees that language and its irregularities are utilized to convey meaning and have consequences for the individual. It does not matter

yet. It stands itself with every one of its substances. Words are distinguished as proprietors of what they mean (Hall, 1997). So, in this intentional methodology, more accentuation is put on whether the language has had the option to communicate what the communicator suggested.

While the third methodology is constructionist, in this methodology, accentuation is the most standard way of building value through the language employed. In this methodology, language and language clients cannot determine the essence of language through themselves yet should be encountered with different things to raise what is called translation. Social development is worked through friendly entertainers who use the ideal structure of language culture and are bound with other narrative frameworks (Hall, 1997).

This theory helps researcher to find out a phenomenon, object, concept, idea, process, or system in the Encanto film by focusing on Family Communication Patterns (FCP). The nature of the representation can affect the information that reaches the audience and how people interpret and remember the message or information presented. With this representation theory, researcher can have a guide to research based on the methods given.

B. Family Communication

1. Scope of Family Communication

Communication is the process of conveying a message by one person to another to inform or to change attitudes, opinions or behavior, either directly orally or indirectly through the media (Djamarah, 2014).

Family is the smallest bureau of society that can influence social change (Lestari, 2012). Although in a small scope, the relationships that are built between family members are closer and more intimate. The family is portrayed as the outcome of the prior socialization process for a child so that the child will be obtained to

enter the wider community, or it can be said to be a social structure (Morgan in Slamet Rahardjo, 1996).

Based on the explanation above, family communication is the process of conveying messages from one person to another, be it one, two or more in a family unit consisting of fathers, mothers, children and other families with the aim of providing information, changing attitudes, opinions, or behavior.

Alo Liliweri (1997) explains the scope of family communication consists of elements: form, nature, method, function, purpose. These elements in relation to family communication are described as follows: The form of communication within the family is interpersonal communication. The nature of communication within the family can be verbal or nonverbal. Verbally, namely by speech and writing, while non-verbally, by actions or gestures. The method of communication in the family is informational, persuasive and instructive. Its function is to provide information, education, persuasion, and entertainment. The purpose of communication within the family is social change, social participation, attitude change, opinion change and behaviorchange.

Communication within the family is one of the typical forms of interpersonal communication. The function of communication within the family is to improve human relations, avoid and resolve personal conflicts within the family, reduce uncertainty about things, and share knowledge and experiences with others. Communication within the family can improve human relations among the communicating parties. In family and social life, a person can get conveniences in his life because he has many friends. Through communication within the family, good relationships can also be fostered, so as to avoid and overcome conflicts between family members (Cangara, 2002).

2. Dimension of Family Communication

In a family there are various indicators/dimensions needed for the communication process to run well so that it is finally able to create a harmonious atmosphere in a family, along with the indicators/dimensions in family communication.

Based on Ritchie & Fitzpatrick (1990), there are two dimensions of family communication namely orientation of conversation and orientation of conformity. Conversation orientation characterizes direct communication within the family. When family members talk about more comprehensive issues and are more unrestricted to feelings and opinions, it means that they are high in conversation orientation (Fitzpatrick and Ritchie 1994). So that when they discuss some cases and enjoy sharing something, they are in the high orientation of conversation. Meanwhile, families with low conversation orientation may perceive a comprehensive scope of issues as challenging. In this orientation, any kind of discussion that makes the family member feel uncomfortable. Conformity orientation coordinates the broadness to which correspondence follows adherence to the family's ordered progression. Fitzpatrick and Ritchie (1994) discovered that the orientation of conformity arranges with how much pressure on subordination to parental avoidance of confrontation. Koerner (2006) illustrates when communication in the family is in high conformity; they overlook confrontation and stress ratio and connection within the family. When family communication is low in conformity, they will try to stay away from the family, and they find it hard to express their dispute with the perspectives of other family members.

3. Family Type based on the Family Communication Dimensions

Two dimensions of conformity and conversation orientation constantly interact, they create four-family categories: pluralistic, protective, consensual, and laissez-faire. Therefore, distinguishing these types is theoretically effective and not just a reasonable way

of defining four family types assembled by scratching these two proportions. (See Figure 1.1).

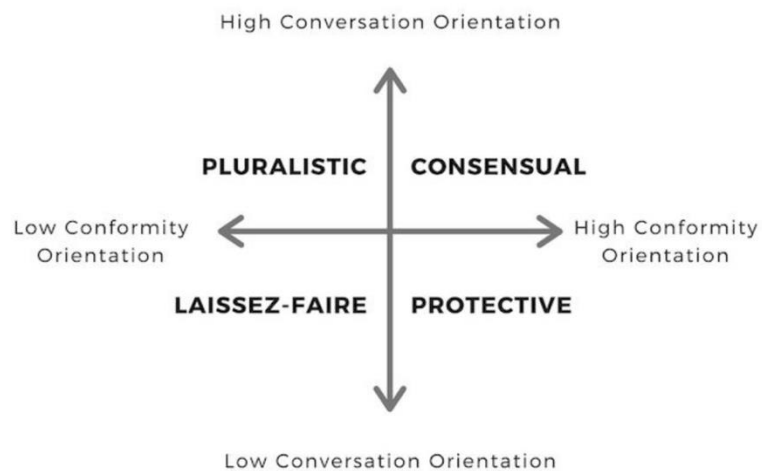


Figure 1.1 Family Types determined by Conversation Orientation and Conformity Orientation

(Source: okptacultivate.com)

Family communication applied as a structure of interaction among parents, children, and family members have a sense for children's emotional growth (Setyowati, 2005). In the communication cycle, children will learn to know themselves and others and understand their feelings and those of others. The success of the socialization process in children is determined by culturally interactive and democratic the family communication was. The children will receive a positive transmission of the value system, so the socialization process is essential.

In this analysis, the researcher focuses on analyzing the family communication object between parents and children (grandmother to son and daughter (parents), grandmother to grandchildren, parents to children, and children to children).

This theory helps researcher to know the process and function of family communication. Based on the explanation above, families who are high in conversation orientation feel comfortable sharing the information and are concerned about some issues.

Families with low conversation orientation may find it hard to discuss something. So that the member feels uneasy and has nothing to discuss. In later research, the researcher can determine which scenes are in high and low conversations.

C. Film

Film is a human creation that can be appreciated through sight and sound. A work with meaning can be seen through the medium of film. Danesi (2004) says that film can be defined as a text that is a series of images at the marker level that represent real-life activities, and at the signified level, the film is a metaphorical mirror of life. In contrast, Cangara Hafield (2008) states that, in a narrow sense, film is the presentation of images on a large screen; however, in a broader sense, films can also include television broadcasts.

Based in the explanation above, it is possible to draw the conclusion that the film conveys a series of words-based messages to those who can hear and see them. In addition, the film represents and reflects the living conditions of certain people, and these messages can be interpreted as wisdom by those who watch it. Through its messages, films also have the power to influence and construct society's values. According to Sobur (2009), film projects onto the screen the reality that grows and develops in society by first recording it.

Because film is a work of art in the form of sight-hearing, its content is a reflection of a society's condition. Films can also represent something to influence audience perception. According to Boggs and Petrie (2008) definition, "film" is "a work of visual and verbal art that combines narrative and cinematographic elements." The three parts of the movie are as follows:

1. Plot

According to Boggs and Petrie (2008), the plot contains elements of a storyline that emphasize causal relationships—logical relationships between events that have a causal relationship—rather than chronological order. The elements that make up the plot are:

A. Exposition

The stage known as the exposition primarily consists of the description and introduction of the story's background and characters. The story begins in this stage, providing the initial information to be used to tell the story in the following stage.

B. Complication

Conflicts that started small, grew, developed, and became more intense are these issues and occurrences. Because the dramatic events that make up the core of the story are becoming more gripping and tense, this stage is typically extended.

C. Climax

The conflict and contradictions at their height are the climax. The main character, who plays both the actor and the victim in the main conflict, will experience the story's climax.

D. Denouement

Denouement is a means of easing tension and resolving all conflicts. According to Nurgiyantoro (1995), there are two types of settlements: closed settlements, in which the story has indeed reached its final state, and open settlements, in which the conflict remains unresolved and the final state of the story still has the potential to be continued.

2. Background/Setting

The time and place where a story takes place is called the setting. The fundamental component of the story, the setting contributes significantly to the theme and gives the film its overall effect. According to Boggs and Petrie (2008), the setting can either define the character or reflect the character in order to create an equation of reality that gives the viewer the impression of a real time, a real place, and how it feels there. This can have an emotional impact as well as a significant impact on the viewer's visual perception. as a symbol, and There are four background factors that affect the story's integrity when analyzing the setting directly related to the story:

- a. Time, or the time period in which the story takes place;
- b. Geographical factors, or the physical location and characteristics of the area;
- c. Social and economic structure;
- d. Moral attitudes, behaviors, and customs;

3. Characterization

In order a film to be interesting, the characters need to appear real, understandable, and deserving of attention. A fictional story's characters can be broken down into a variety of categories by looking at them from a variety of different perspectives. According to Boggs and Petrie (2008), there are a number of ways to comprehend the film's characters, including:

- a. Characterization through physical appearance. In a movie, a character's physical appearance could be the face, body language, and clothing—show the character's personality.
- b. Characterization through dialogue. What a character says, their attitude, their speech pattern, and the way they say it all reflect their character.

- c. Characterization through external action. Because every action has a purpose based on particular motives, a character's character can be judged by his actions.
- d. Characterization through internal action. In a story, actions within (inner) can also be used to evaluate the character of the characters, such as the character's thoughts, feelings, and daydreams.
- e. Characterization through contrast. Contrasting characters whose behaviour, way of thinking, lifestyle, and physical appearance are very different from the main character is one of the effective methods for understanding a character.
- f. Characterizations develop and static. This character is greatly affected by the events of the storyline and experiences some serious changes in behaviour, personality, and worldview as a result of the events in the story.

The characterizations are simple and round. The descriptions are straightforward and round. Two-dimensional figures are simple. This type of character lacks the unique qualities and complexity associated with psychological depth, making them predictable.

C. Methodology

1. Semiotics

Semiotics is a methodology of analysis to study signs. Semiotics wants to explore how humanity means (to signify) things. Interpreting indicates that objects maintain the information and form a structured technique of signs (Sobur, 2006). Meanwhile, John Fiske (2007) believes semiotics is the study of signs and how signs work.

Umberto Eco, another semiotician, believes semiotics is divided into two types: communication semiotics and signification semiotics. In communication semiotics, the theory in it emphasizes the approach of a sign which is assumed to have six factors: the sender, the receiver of the code, the message, the communication channel, and the reference to be discussed. In semiotics, signification does not care about the purpose of communicating. The book *Semiotics of Communication* (Wibowo: 2013) explains that Charles Sander Pierce, one of the semiotic figures, said that a sign is one thing that can represent one thing in another. The other thing is called the interpretant for the first sign; the next turn refers to a particular object (Budiman, 2004). According to Pierce, a sign (representation) is something that can represent other things in a certain period (Eco, 1979 in Namira 2021).

Danesi (2011) in the book *Pesan, Tanda, dan Makna* said that Pierce classifies signs into several types, namely, Signs, Objects, and Interpretants based on the representation of relations and objects.

- 1) A sign is something that the five human senses may perceive, referring to any (representative) things other than the sign itself.
- 2) Object, namely the social environment referred to by the sign or something related to the sign reference
- 3) Interpretant, namely the idea of people who use the sign and reduce it to a particular meaning or the inner meaning of the mind about what the sign means.

This theory is undoubtedly constructive in this research because the semiotic is the theory used to guide the analysis of the *Encanto* film. With this semiotic theory, the researcher can choose the most suitable

method for analyzing the Encanto film. The theory of Charles Sander Pierce is the method chosen by the researcher because this theory discusses a lot about signs. Signs have meanings that are very useful for human life. This semiotic theory will strengthen our knowledge that signs in various implementations can practically be applied in multiple things in human life and, in this case, are represented through films.

2. Research Paradigm

A critical paradigm is used in this research. This critical paradigm is intended to reveal things or hidden realities of a phenomenon in social life. This paradigm tries to take a deeper perspective in analyzing the problem. Neuman (2003: 8) confirms the assumption of critical social research that social reality is constantly adjusting, and that adjustment is rooted in various conflicts, suspense, or contradictions in institutions or social relations.

The researcher uses the critical paradigm because the researcher wants to reveal the representation of family communication patterns in Madrigal family in the Encanto film. This paradigm is expected to assist the researcher in processing the research on signs and representations in each scene of the film.

3. Overview of Research Objectives

The Madrigal family lives in a magical house hidden in the mountainous regions of Colombia in Encanto, a stunningly colorful city, in the Walt Disney Animation Studios film "Encanto." With the exception of Mirabel, Encanto's magic grants each member of the Mirabel family unique abilities, ranging from superhuman strength to the capacity to heal. Until one day, Mirabel realized that Encanto's magic was in danger, that she was the only Madrigal family member without special abilities, and that she was the family's last hope. Byron Howard and Jared Bush directed the film, Charise Castro Smith was co-director, and Clark Spencer and Yvett Merino were producers. It

features a brand-new cast that includes Emmy, GRAMMY, and Tony Award winner Lin-Manuel Miranda (moviesdisney.id, n.d)

4. Research Stage

Data collection techniques consist of

- a. The researcher identified the scenes in the Encanto film.
- b. The researcher did a screenshot of 11 scenes that had been selected and could represent all forms of representation of family communication patterns in the Encanto film.
- c. The collection of screenshots were analyzed based on character, expression of character, position, the motion of characters, setting, and the signs.
- d. The researcher conducted an analysis using the semiotic method and several appropriate theories by finding the symbols in the 11 scenes.
- e. The researcher discusses the findings with relevant theories.

5. Data Analysis Technique

The researcher uses the form of narrative-descriptive writing to explain the relationship between signs and the meanings contained in this study. The author analyzes each sign in the film related to family communication patterns in the Encanto film by referring to Charles Sanders Pierce's semiotic analysis with a triadic model, which includes.

- a. Representation which means the sign itself.
- b. The object is something that becomes a reference for a sign.
- c. Interpreting is the meaning of the sign.

CHAPTER II

RESEARCH OBJECT

A. Synopsis of Encanto Movie

The film Encanto conveys the story of a family who lives in a magical hidden place in the mountains of Colombia, in the city of Encanto. This family is called the Madrigal family, or *la familia* Madrigal. This family gains extraordinary powers after surviving a tragedy. Each member has unique special powers, such as the ability to change shape by imitating other people's physiques, superpowers that can move weighty objects, the ability to tame wild animals, and other unique abilities. Not only family members but even their homes also have extraordinary powers. However, one family member is different from other members of the Madrigal family, namely Mirabel Madrigal. She is a member of the family who does not have special abilities. Although sometimes envious of family members who have unique skills, she accepts the fact that she has no outstanding talents. One day, Mirabel realizes that the city of Encanto is in danger. As the only ordinary person, she becomes the last hope to save the Madrigal and Encanto family because he has no special powers. Through this adventure, Mirabel finds her identity and the source of strength that strengthens the Madrigal and Encanto families. The story of the film Encanto will follow the life journey of Mirabel and the Madrigal family in finding strength.

B. Director's Profile of Encanto Movie

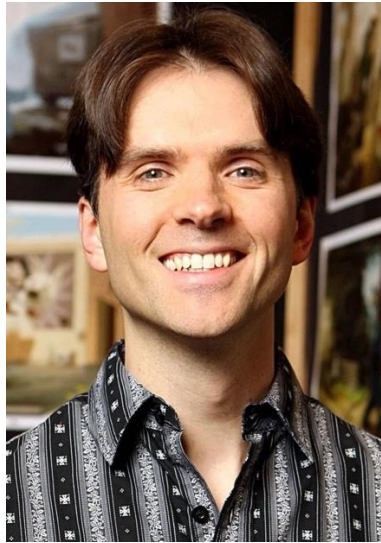


Figure 2.1 Byron Howard
(source: www.disney.fandom.com)

American animator, story artist, film director, producer, and screenwriter Byron Patrick Howard was born in Japan. Howard attended Issaquah High School, where he graduated in 1986, and The Evergreen State College, which is located in Olympia, Washington. He spent his childhood in Issaquah. Howard began his career in animation 25 years ago when he asked one of Disney's Nine Old Men animators, Frank Thomas, for advice and realized his childhood dream of working for Walt Disney Animation Studios. He planned his entire curriculum around the helpful letter Mr. Thomas wrote. He moved to Orlando, Florida, where he worked as a tour guide for Disney's animation tour at Disney MGM Studios before the ink on his diploma dried. Howard began the Disney animation internship in 1994 after submitting four portfolios. He went from inbetweener to illustrator to overseeing artist in only 5 years. He moved to the studios in California in 2004 and has worked as a story artist, character designer on Lilo & Stitch's Cobra Bubbles and Brother Bear's Kenai, as well as director on Disney's 48th animated feature film, Bolt. In 2004, he received an Annie Award nomination for Brother Bear's Outstanding Character Animation.

With the 2008 film Bolt, Howard made his directorial debut. Dan Fogelman and Chris Sanders are the film's writers, and Chris Williams is the film's other director. The film's cast includes John Travolta, Miley

Cyrus, Susie Essman, Mark Walton, Malcolm McDowell, James Lipton, and others. It was released on November 21, 2008. He also directed *Super Rhino*, a short film that was released alongside *Bolt* on DVD and Blu-ray. In addition, he and Nathan Greno co-directed *Tangled*.

It was reported in May 2013 that Howard and Rich Moore were directing a Walt Disney Animation Studios animated animal comedy. The film's title, *Zootopia*, was revealed a few months later, and it came out in March 2016 (disney.fandom.com, n.d).

Table 2.1 Byron Howard's Feature Film Filmography

Year	Film	Position	Subsidiary
1995	Pocahontas	Inbetweener: Pocahontas	Walt Disney Animation Studios
1998	Mulan	Animator: Yao/Fa Family Ancestors	
2002	Lilo & Stitch	Supervising Animator: Cobra Bubbles/Character Designer	
2003	Brother Bear	Supervising Animator: Kenai	
2005	Chicken Little	Additional Story Artist	
2008	Bolt	Director/Additional Story Material	
2010	Tangled	Director/Voice Acgof (Guard 2 and Thug 2)	
2016	Zootopia	Director/Story/Supervising Animator/Voice Actor (Travis and Bucky Oryx-Antlerson)	
2019	Frozen II	Executive Producer	
2021	Encanto	Director	

C. General Information about Encanto



Figure 2.2 Encanto's Poster
(Source: disney.fandom.com)

Table 2.2 General Information of Encanto Movie

Directed by	Byron Howard Jared Bush Charise Castro Smith (co-director)
Produced by	Clark Spencer Yvett Merino Flores Jennifer Lee (Executive Producer)
Written by	Jared Bush (Story and screenplay) Byron Howard (Story) Charise Castro Smith (Story and screenplay) Lin-Manuel Miranda (Story) Jason Hand (Story) Nancy Kruse (Story)
Cast	Stephanie Beatriz María Cecilia Botero Diane Guerrero Jessica Darrow

Cast	<p>Angie Cepeda</p> <p>Carolina Gaitán</p> <p>John Leguizamo</p> <p>Mauro Castillo</p> <p>Wilmer Valderrama</p>
Music	<p>Lin-Manuel Miranda (songs)</p> <p>Germaine Franco (score)</p>
Cinematography	<p>Nathan Warner (Layout)</p> <p>Daniel Rice (Lighting)</p> <p>Alessandro Jacomini</p>
Edited by	Jeremy Milton
Production House	<p>Walt Disney Pictures</p> <p>Walt Disney Animation Studios</p>
Distributor	Walt Disney Studios Motion Pictures
Release date	November 24, 2021
Duration	109 Minutes
Language	English
Budget	\$120–150 million
Gross Revenue	\$240 million

a) Mirabel Madrigal



Figure 2.3 Mirabel Madrigal
(source: Disney via Twitter)

Naturally introduced to the Madrigal family, Mirabel is the most youthful girl of Julieta and Agustín, and the more youthful sister of Isabela and Luisa. As well as being the niece of Félix, Pepa and Bruno, Mirabel is likewise the cousin of Dolores, Camilo, and Antonio. Mirabel imparted the nursery to her cousin, Camilo, who is three months more seasoned than her, until he accepted his present on his fifth birthday celebration and in this manner moved out of the nursery. The evening of five-year-old Mirabel's gift service, she contacted the entryway handle of her prospective room, amped up for what sort of gift she would get. However, her entryway unexpectedly disappeared, and she did not get a gift like the remainder of her loved ones. This left each and every individual who went to the service stunned, particularly Abuela Alma. Since that day, Mirabel has been frantically attempting to compensate for not having a gift by assisting trying to "do right by her loved ones". Alma and Isabela throughout the long term limited any association with Mirabel on the grounds that she did not have an enchanted gift and the tensions they conveyed individually. Being the lone kid not favored with a gift, she is continually forgotten about by the greater part of her loved ones. Regardless of this, she truly adores her loved ones.

b) Alma (Abuela)



Figure 2.4 Alma Madrigal
(source: Disney via Twitter)

Grandmother Abuela Alma is an elderly woman with silver hair that has flecks of dark color. She doesn't have many kinks and her eyes are earthy in tone. The story of how their family was blessed with magic and how the Magic Candle will grant Mirabel, age 5, a strange gift on her birthday is what Alma first appears to be narrating. Due to her role in locating the miracle that in any case favored the Madrigal family, Abuela Alma lacks any special abilities. She is ultimately responsible for all of the family's magic. Although not having a unique talent of her own, she manages the enigmatic candle that grants the family their charmed talents. Instead, she just makes sure that the family's wizardry is used sparingly. The mythical Encanto where the Madrigals live would be made possible by Abuela Alma's unwavering confidence despite the fact that she may have been far from everyone else. Since losing her better half, Abuela Alma has maintained her position as the family's female authority and has done everything in her power to protect her family. Alma is the Madrigal family's matron. She raised the trios Julieta, Pepa, and Bruno in the heavenly Encanto due to her fervent assurance and unwavering expectation. Surprisingly and charmingly, every one of her children received a miraculous gift for their fifth birthday celebration, and this tradition continued with all of their offspring, Mirabel excluded. Abuela cherishes the presents given to each of her relatives and makes sure that

they are used to protect and enhance their community as well as to honor Abuelo Pedro's penance.

c) **Julieta Madrigal & Agustín Madrigal**



Figure 2.5 Julieta Madrigal & Agustín Madrigal
(source: Disney via Twitter)

Julieta is one of the three trio youngsters brought into the world to Alma and Pedro, with her sibling Bruno and her sister Pepa. At the point when she was recently conceived, their house was gone after, and her family had to escape. After her dad's passing, a marvel was made that favored the family with a charmed house and insurance from the pillagers. Growing up, Julieta was able to assist her mom with dealing with her family from an extremely youthful age since her dad had kicked the bucket and Alma had no other person to help her. At the point when she was five years of age, Julieta and her two kin opened their otherworldly entryways in the house, uncovering their powers. Julieta acquired the capacity to mend anybody by the utilization of food. Contrasted with different individuals from her family, Julieta is the main Madrigal kid who approves of her gift since her recuperating power is not difficult to control and she appreciates helping other people. She married to Agustín and has three kids namely Isabela, Luisa, and Mirabel Madrigal.

Similarly, as with the remainder of the Madrigal family, Agustín was intended to reflect "family models that are promptly relatable". Of the multitude of characters in the film, Agustín was the person who went through the most changes and plans prior to arriving at his last variant.

The studio at first, as well as making Agustín as the hero, was additionally to be the head patriarch of the Madrigal family and the person who fabricated Casa Madrigal. Agustín looked like a "city man", coming from "some place like Bogotá", being organized and wearing a suit. This makes him a "fish out of the water" in the Encanto. Agustín is also seen as a friendly and warm person in his family. He always accepts opinions and is also patient in dealing with things.

d) Pepa Madrigal & Félix Madrigal



Figure 2.6 Pepa Madrigal & Félix Madrigal
(source: Disney via Twitter)

Pepa is a lady with light complexion, wavy hip-length reddish-brown hair in a twist, and green eyes. Pepa has the force of Compassionate Climate Control, she has some control over the climate through her profound state; satisfaction causes warmth and daylight, though disappointment, stress, and bitterness cause tempests and weighty downpour. On the off chance that Pepa flies off the handle or disappointed, she can cause blizzards or typhoons. While feeling these pessimistic feelings, a cloud will show up over her head and follow her any place she goes. Depending serious areas of strength for how feeling she is feeling the cloud will increment in size; as a matter of fact, she might incur her feelings onto genuine mists as opposed to having a solitary one over her and can cause downpour and different sorts of climate onto there, alongside having the option to bring a twister around her. Assuming she quiets down and attempts to remain positive,

generally by saying "clear skies" on different occasions, the cloud will disappear. She wedded to Felix and had three kids in particular Dolores, Camilo, and Antonio.

Félix, in contrast to Pepa, is a laid-back, upbeat man who juggles his often-nervous wife with his sensitive and unstable personality. He is a man of humor and comedic ability who is adept at making people around him smile, particularly when it comes to cheering up his wife. Because Félix understands Pepa's struggle to control her emotions and helps her do so, the two are always in harmony. The two are affectionate with one another and eat meals together frequently. Félix has no magical ability of his own because he married into the family. He can, however, be quite quick and agile on his feet. Félix pulls Antonio out of the falling rubble at Casa Madrigal with incredible quickness and runs with him out of the destroyed house while avoiding the falling pieces. In "We Don't Talk About Bruno," he matches his wife's quick dance steps almost effortlessly because he is a very graceful dancer.

e) Bruno Madrigal



Figure 2.7 Bruno Madrigal
(source: Disney via Twitter)

An important character in Disney's energizing highlight film Encanto from 2021 is Bruno Madrigal. He is the youngest child of Alma and Pedro Madrigal. He is their lone child. Due to his peculiar personality, love of rats, and frequent visions of doom, Bruno was known as the "black sheep" of the Madrigals. He was separated from the family as a result. Talking about Bruno was frowned upon after he vanished.

When they learned how much he loved his family, the villagers thought of him as a villain.

Future vision is one of Bruno's many special abilities. Bruno practices a ritual that necessitates a sizable, open area for him to see his visions clearly. Due to a lack of complete control over his talent, Bruno occasionally has uncontrollable visions. When the vision starts, Bruno's irises turn a brilliant emerald green, and the sand circle spins into a dome in the air. This enables Bruno to concentrate and manage the demanding nature of his power. The sand inside the dome produces luminous green visuals that serve as representations of the visions. The vision becomes sharper when he concentrates on particular visions, yet these visuals typically lack context, leaving them subject to interpretation and self-fulfilling. They don't necessarily move forward in chronological sequence, either. Someone else inside the sand circle can see the visions and help him narrow his concentration. When the vision is over, Bruno carves a thick block of emerald with an image of the vision's most important detail. The slabs have been split into bits, yet the images are still clearly visible. If the vision has numerous potential outcomes, the produced slab can show each one by being titled at particular angles. He frequently has the rats he keeps company play different TV shows like game shows and telenovelas decades before they actually happen, much to Mirabel's dismay.

f) Isabela Madrigal

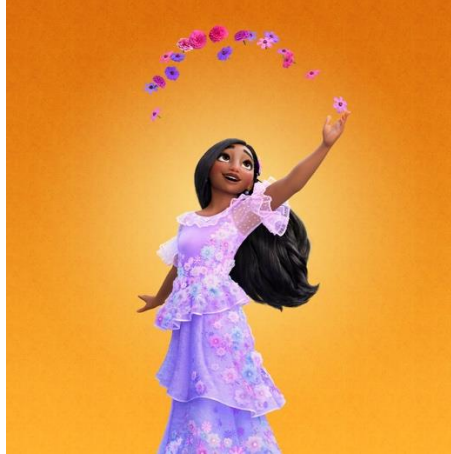


Figure 2.8 Isabela Madrigal
(source: Disney via Twitter)

Naturally introduced to the Madrigal family, Isabela is the oldest girl of Julieta and Agustín, and the more seasoned sister of Luisa and Mirabel. Isabela is the cousin of Dolores, Camilo, and Antonio in addition to being Félix, Pepa, and Bruno's niece. She is the oldest of her cousins, the Madrigals' first grandchild, and she is Abuela Alma's favorite. Isabela had a vision from her uncle while Bruno was still with the family. He told her that she would one day be able to live the life of her dreams and that her powers would "grow like the grapes that thrive on the vine." She was given the gift of chlorokinesis. She can manipulate plant life as well as grow and bloom flowers.

Isabela hid her insecurities as she grew up under the enormous pressure of having to live up to others' expectations and be the "perfect golden child." Isabela is smooth, and Mirabel depicts her as "easily great". She is married to Mariano Guzmán, a local man who is equally attractive, due to her looks and ability to grow beautiful plants. However, it was later revealed that she did not want to be perfect, that she does not want to marry Mariano, or that she was only doing it to please her family and friends. Isabela finally gets to be who she really is thanks to Mirabel's help. She can cultivate new, distinct plants that spray powder in a variety of colors when she is free from the constraints imposed by her family. This brings the sisters closer together, which leads to a hug. Bruno's vision of the candle burning brighter to stop the cracks comes true.

g) Luisa Madrigal



Figure 2.9 Luisa Madrigal
(source: Disney via Twitter)

Luisa is the middle daughter of Julieta and Agustín. She is Isabela's younger sister and Mirabel's older sister. Luisa is the cousin of Dolores, Camilo, and Antonio in addition to being Félix, Pepa, and Bruno's niece. Luisa is regarded as the family's foundation. She is the strongest physically and carries the most weight, including emotional ones. In addition, Luisa is sensitive and secretly overflowing with enormous emotions, which contrast with her tough persona.

Luisa is tough and good-natured, but she feels vulnerable inside because her Abuela Alma puts a lot of pressure on her. With her super strength, Luisa takes care of all the chores in her family and community. She is relied on a lot, but not many people ask how she feels about doing all the chores. She appears to have no regard for the expectations placed on her and only displays her positive qualities, such as her kindness, bravery, and obvious strength. She is outwardly tough and strong. However, Luisa also hides her anxiety from those around her because she is afraid of what will happen if she makes a mistake and can no longer be relied upon.

h) Dolores Madrigal

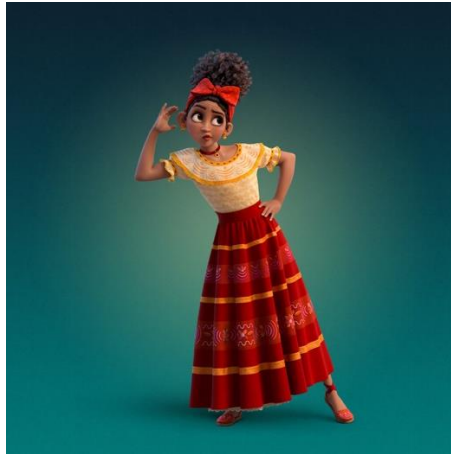


Figure 2.10 Dolores Madrigal
(source: Disney via Twitter)

Dolores is Camilo and Antonio's older sister and the eldest daughter of Félix and Pepa. Dolores is typically the first person to learn about the town's most intriguing drama, juicy revelations, and most important secrets. Gifted with the mysterious capacity of unprecedented hearing, Dolores frequently hears things that she shouldn't, which causes her problems. But she always tries to be of assistance. At the point when Bruno was still with the family, Dolores evidently got a dream from her uncle who told her that the "man of her fantasies" would be out of her compass since he would be locked in to another person, causing her an extraordinary trepidation that would torment consistently. Dolores moved out of the nursery and into her new room on the night of her fifth birthday, when she was presented with the gift of enhanced hearing.

Due to her enhanced hearing, Dolores "knows everyone's dirt" and has inside information on everyone in the family, but she is always quiet and does not appear to be much of a gossip. She has to cover her ears whenever she hears too much noise because she can't keep the secrets she hears with her gift. In spite of the negative view her uncle gave her when she was youthful, Dolores paid attention to Mariano Guzmán and found out increasingly more about him with the end result of experiencing passionate feelings for Mariano. Dolores finally confesses her true feelings for him after the Casita falls, with Mirabel's

assistance, and he responds, much to the delight of Mirabel and Isabela. Dolores also admits that unlike the rest of her family and the Encanto residents, she heard Bruno every day and knew he was still in the Casita.

i) Camilo Madrigal



Figure 2.11 Camilo Madrigal
(source: Disney via Twitter)

Dolores' younger brother and Antonio's older brother, Camilo is Pepa and Félix's middle child. He is the same age as Mirabel and her second oldest cousin. Camilo is a teen who is still growing up and experimenting with various personas and does not yet know who he is. Shapeshifting was given to Camilo on the night of his fifth birthday. Camilo at times prefers to utilize his shapeshifting gift to ridicule his family members (principally his dad and Isabela) or to deal with the youngsters and babies in the town.

Camilo appears to be one of Abuela Alma's family members with the fewest responsibilities because his gift isn't very useful to the community. Despite this, Camilo also experiences anxiety and pressure, just like any other member of his family. Camilo is described as someone who "doesn't quite know who am i yet," implying that he has self-identity issues, and he covers up his fears with a cheerful demeanor. Camilo, like Mirabel, has no memory of Bruno because, unlike his sister or older cousins, his uncle was very secretive during his last years in the family and vanished when Camilo was just five years old. Camilo only heard a few rumours about Bruno from his family as he was growing up.

j) Antonio Madrigal



Figure 2.12 Antonio Madrigal
(source: Disney via Twitter)

Antonio is the family's youngest member. Antonio is Dolores' and Camilo's younger brother and the youngest son of Pepa and Félix. Antonio is quiet but has a big heart. Mirabel is a special person to him. Antonio's Abuela Alma, despite the fact that he was too young and lacked a gift at the time, did not place Antonio under any pressure or expectations like other members of the family did. Antonio was also the youngest member of The Madrigals and was born after his uncle left the family. As a result, he has no memory of Bruno other than rumors.

Because his cousin never received a magical gift, he lives with Mirabel in the nursery prior to his gift ceremony. Antonio holds Mirabel in high regard to the point where he considers her to be his big sister. Antonio's ability to communicate with and comprehend non-human animals is what sets him apart from the rest of the Madrigal family. He is aided by capybaras, toucans (including Pico), hummingbirds, coatis, a tapir, and a jaguar named Parce among others. He can control other animals and keep them safe, like telling Parce not to eat the rats because they can help him.

D. Unit Analysis

The unit of analysis in this research is the signs in the text in the form of each scene in the Encanto film directed by Jared Bush Byron Howard.

Table 2.3 Unit Analysis

No.	Scenes Title	Time Scenes in Film	Narrative Aspects and Cinematography
1.	<p>A telling of Encanto by Abuela to young Mirabel</p> 	00.53 - 03.46	<ul style="list-style-type: none"> Context: Abuela tells a story about Encanto from the beginning to the current situation to young Mirabel before the magical ceremony begins. Mirabel is very fascinated to hear the story told by Abuela. Abuela also gave so much motivation to young Mirabel such as “make your family proud”. Cast: Abuela & young Mirabel Setting: A room, Encanto, <i>Casita</i> Time setting: past, unspecified Visual: [Medium shot] Abuela and Mirabel Signification: to show an imagination of a past story told by Abuela to young Mirabel. The way Abuelo sacrificed, Encanto and <i>Casita</i> were built, and magical things happened. Audio: Fireworks, clocks Dialogue: <p>Abuela: “Open your eyes.” [warm tone]</p> <p>Mirabel: “This is where our magic comes from?” [curious]</p> <p>Abuela: “mm-hmm, this candle</p>

			<p>holds the miracle given to our family.” [warm]</p> <p>Mirabel: “How did we get a miracle?” [interested]</p> <p>Abuela: Long ago, when my three babies had just been born, your Abuelo Pedro and I were forced to flee our home. And though many joined us, hoping to find a new home. We could not escape the dangers and your Abuelo was lost. But in our darkest moment, we were given a miracle. The candle became a magical flame that could never go out. And it blessed us with a refuge in which to live. A place of wonder. An Encanto. A miracle grew and our house, our casita itself, came alive to shelter us. When my children came of age, the miracle blessed each with a magic Gift to help us. And when their children came of age, they got magic too. And together, our family's Gifts have made our new home a paradise. Tonight, this candle will give you your Gift, <i>mi vida</i>. Strengthen our community, strengthen our home. Make your family proud.” [affected]</p> <p>Mirabel: “Make my family proud.” [convinced]</p>
2.	<p>Abuela’s cancellation of Mirabel’s help</p>	11.45 - 12.37	<ul style="list-style-type: none"> Context: Mirabel tries to help with the preparation of the magical ceremony for her relative, Antonio, but Abuela asks Mirabel to step aside rather than help them because they already had their own gift to make the ceremony held perfectly. Cast: Abuela, Mirabel, Julieta

			<ul style="list-style-type: none"> ● Setting: <i>Casita</i> ● Time setting: Day, before the ceremonial held ● Visual: [medium close up, close up, over the shoulder shot] in <i>Casita</i>, Mirabel tries to help as one of <i>la familia Madrigal</i>. She made something for Abuela and the ceremony. The <i>Casita</i> is full of ornaments for ceremonies. ● Audio: The sound of the candle falling, the sound of Mirabel's breath panting in surprise. ● Dialogue: <p>Abuela: "Maybe you could leave the decoration to someone else?" [offering]</p> <p>Mirabel: "No, I actually made these as a surprise for you. Ooh!" [shocked]</p> <p>Abuela: "Mirabel, I know you want to help. But tonight must go perfectly. The whole town relies on our family, on our Gifts. So, the best way for some of us to help is to step aside. Let the rest of the family do what they do best. Okay?" [anxious]</p> <p>Mirabel: "Mm-hmm." [melancholy]</p>
3.	<p>Mirabel tried to make Abuela believe that the <i>Casita</i> is falling</p>	26.44 - 27.14	<ul style="list-style-type: none"> ● Context: Mirabel sees something odd about the <i>Casita</i>. She sees <i>Casita</i> is cracked and then would fall. Mirabel tries to tell Abuela about that occasion but unfortunately, when Abuela and all the family see the condition, <i>Casita</i> is fine. ● Cast: Mirabel, Abuela, <i>la familia Madrigal</i>, guests

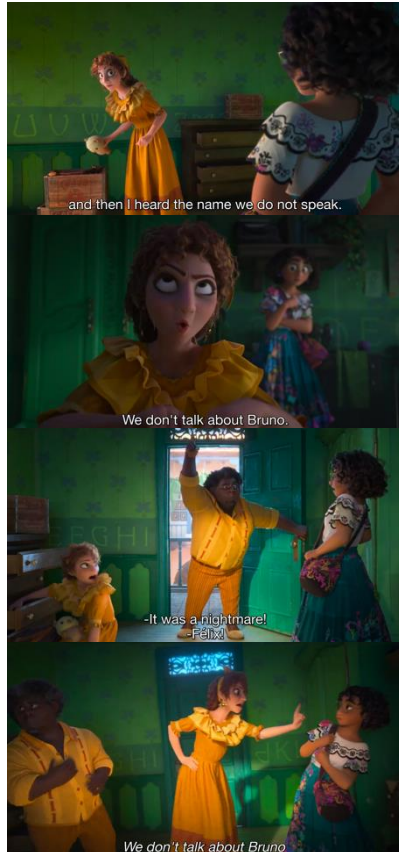
			<ul style="list-style-type: none"> ● Setting: <i>Casita</i> ● Time setting: Night, ceremonial ● Visual: [very long shot, medium long shot, medium shot] <i>Casita</i> is falling, cracked walls everywhere, and broken. ● Audio: music, cracked wall, broken foundation ● Dialogue: <p>Mirabel: “The house is in danger! The tiles were falling and there were cracks everywhere. And the candle almost went out.” [panic]</p> <p>Abuela: “Show me.” [hesitant]</p> <p>Mirabel: “What? (gasps) No, that's ... The cracks were there. They were everywhere. The house was in trouble, the candle was ... Abuela, I promise...” [shocked]</p> <p>Abuela: “That's enough. There is nothing wrong with <i>La Casa Madrigal</i>. The magic is strong. And so are the drinks. Please! Music!” [annoyed but then she has to hide it from the guest]</p>
4.	<p>A conversation between Mirabel and her mom</p> 	27.41 - 28.53	<ul style="list-style-type: none"> ● Context: Mirabel tries to make her mom believe her story. She is not joking or seeking attention, but she told the truth her mom still does not believe what she said yet her mom tries to comfort her, “you are perfect just like this.” ● Cast: Mirabel, Julieta (Mirabel’s mom) ● Setting: in the kitchen ● Time setting: Night ● Visual: [medium shot, medium close up] Julieta is preparing

			<p>something in the kitchen then Mirabel tells the truth about last night and what she thought.</p> <ul style="list-style-type: none"> • Audio: The sound of glasses, Julieta's footsteps approaching Mirabel, the faint sound of music from the party venue • Dialogue: <p>Mirabel: "If it was all in my head, how did I cut my hand? I would never ruin Antonio's night. Is that really what you think?" [annoyed] Julieta: "What I think is that today was very hard for you." [convincing]</p> <p>Mirabel: "That's... I was looking out for the family. And I might not be super strong like Luisa, or effortlessly perfect like <i>señorita perfecta</i> Isabela who's never even had a bad hair day, but... whatever." [annoyed]</p> <p>Julieta: "I wish you could see yourself the way I do. You are perfect just like this. You're just as special as anyone else in this family." [convincing, warm]</p>
5.	<p>Mirabel heard Abuela had a conversation with herself (to Abuelo (Pedro) that already passed away).</p> 	29.36 - 30.40	<ul style="list-style-type: none"> • Context: Mirabel overhears Abuela talking to herself (to Abuelo (Pedro) who has died) about a magic candle whose magic is fading. <i>Casita</i> will soon collapse, Abuela prays for the best way and way to keep <i>Casita</i>. • Cast: Mirabel, Abuela • Setting: <i>Casita</i> • Time setting: Night • Visual: [Extreme long shot, medium close up] Mirabel climbed the roof and

			<p>approached the magic candle that was in Abuela's room in the main window.</p> <ul style="list-style-type: none"> ● Audio: mellow background music ● Dialogue <p>Abuela: “Ay, Pedro. I need you. Cracks in our Casita. If our family knew how vulnerable we truly are, if our miracle is dying, we cannot lose our home again. Why is this happening? Open my eyes. If the answer is here, help me find it. Help me protect our family. Help me save our miracle.” [praying with hope]</p> <p>Mirabel: “I will save the miracle.” [confident]</p>
<p>6.</p>	<p>A try from Mirabel to have conversation with Luisa about the magic candle</p> 	<p>33.14 - 37.59</p>	<ul style="list-style-type: none"> ● Context: Mirabel tried to talk with Luisa because she thought that Luisa knew something wrong about the magic candle since the night ceremony. ● Cast: Mirabel & Luisa ● Setting: Encanto ● Time setting: Day ● Visual: [medium close up, long shot, close up] Luisa is helping the people that have problems such as collecting the donkey, fixing the foundation, lifting the house, and so on. Luisa also does a musical explanation about herself. ● Audio: Surface Pressure, Luisa's Song, Donkey sound, a moving house sound ● Dialogue: <p>Mirabel: “Luisa! Wait a second! You gotta tell me about the magic.</p>

	 <p>Maybe I overdo it.</p>		<p>What's going on? What are you hiding?" [curious]</p> <p>Luisa: "Nothing. Just got a lot of chores, so maybe you should just go home." [flat tone]</p> <p>Mirabel: "Dolores said your eye was twitching and it never twitches. Something's making you nervous." [curious]</p> <p>Luisa: "Hey, move. You're gonna make me drop a donkey." [annoyed]</p> <p>Mirabel: "Luisa, will you just... just tell me what it is." [curious]</p> <p>Luisa: "There's nothing to tell." [flat tone]</p> <p>Mirabel: "You're obviously worried about something. Luisa if you know what's hurting the magic and it gets worse, 'cause you won't tell me what's wrong..." [forcing]</p> <p>Luisa: "Nothing's wrong! (Loudly) Wow, uh, sorry. That... that snuck out there. What I meant was, um, why would anything be wrong?" [high tone but then she calmed herself]</p> <p><i>Audio: Surface Pressure, Luisa's Song</i></p> <p>Mirabel: "I think you're carrying way too much..." [sympathy]</p> <p>Luisa: "Maybe I overdo it." [affected]</p> <p>Mirabel: "Yep."</p> <p>Luisa: "Um... there is something you should know. Last night, when you saw the cracks, I felt weak." [slowly]</p>
7.	An effort of Mirabel to know	44.42 - 49.55	<ul style="list-style-type: none"> Context: Mirabel goes into

about Uncle Bruno



Uncle Bruno's room and gets a vision fragment. Curious about the meaning, Mirabel asked Aunt Pepa about Uncle Bruno because only he knows the answer to that fragment. But Aunt Pepa does not want to hear about 'Bruno' so she said, "we don't talk about Bruno". Aunt Pepa believed that Bruno only brought curses.

- Cast: Mirabel, Aunt Pepa, Felix, *la familia Madrigal*.
- Setting: *Casita*, Encanto
- Time setting: Day
- Visual: [long shot, medium close up] the conversation takes place in the room, and when the music begins (We Don't Talk about Bruno), the setting changes.
- Audio: Thunder sound, Door open sound, We Don't Talk about Bruno
- Dialogue

Mirabel: "Why am I in your vision, Bruno?" [curious]

(Thunder rumbles, *Tía* Pepa comes)

Mirabel: "*Tía*! Jeez." [shocked]

Tía Pepa: "Sorry, Sorry. I didn't mean to... *Shoo, shoo, shoo!* I just wanted to get the last of Tonito's things and then I heard the name we do not speak. Great. Now I'm thundering, and that thunder will lead to a drizzle and a drizzle will lead to a sprinkle... clear skies, clear skies." [calming herself]

Mirabel: "*Tía* Pepa? If Bruno... If he had a vision about someone, what would it mean for them?"

			<p>[curious]</p> <p><i>Tía Pepa</i>: “We don't talk about Bruno.” [annoyed]</p> <p>Mirabel: “I know. It's just hypothetically, if he saw you...” [curious]</p> <p><i>Tía Pepa</i>: “Mirabel, please, we need to get ready for the Guzmáns.” [change the topic]</p> <p>Mirabel: “I just wanna know if it was generally positive or like, less positive...” [curious]</p> <p>Félix: “It was a nightmare!” [shouting]</p> <p><i>Tía Pepa</i>: “Félix!” [high tone]</p> <p>Félix: “Hey, she needs to know, Pepi, she needs to know.” [convincing]</p> <p><i>Tía Pepa</i>: “We don't talk about Bruno!” [yell]</p> <p>Félix: “He would see something terrible. And then... Boom! It would happen.” [full of expressions and gestures]</p> <p><i>Tía Pepa</i>: “We don't talk about Bruno!” [yell]</p> <p>Mirabel: “What if you didn't understand what he saw?” [curious]</p> <p>Félix: “Then you better figure it out, because it was coming for you.” [make sure]</p>
8.	A debate between Mirabel's parents (Julieta & Agustin) and Abuela	1:01:32 - 1:01:54	<ul style="list-style-type: none"> Context: The debate between Abuela and Mirabel's parents is fueled by the result of Bruno's vision which predicted that <i>Casita</i> would collapse because of Mirabel.

	 <p>Think of the family.</p> <p>I was thinking of my daughter.</p> <p>Mamá, you've always been too hard on Mirabel.</p> <p>Look around.</p> <p>We must protect our family, our <i>encanto</i>.</p> <p>(SIGHS) Mirabel was in that vision for a reason.</p>	<ul style="list-style-type: none"> ● Cast: Abuela, Julieta, Agustin ● Setting: <i>casita</i> ● Time setting: Day ● Visual: [medium close up, over the shoulder shot] a medium shot of Abuela and Mirabel's parents in <i>casita</i>. ● Audio: The sound of rain from Tia Peppa, the sound of knocking from one of the residents ● Dialogue: <p>Abuela: "You should have told me the second you saw the vision. Think of the family." [worried]</p> <p>Agustin: "I was thinking of my daughter." [mad]</p> <p>Abuela: "Pepa, calm down." [yelling]</p> <p>Pepa: "I'm doing my best. You're lucky it's not a hurricane." [yelling]</p> <p>Julieta: "<i>Mamá</i>, you've always been too hard on Mirabel." [wailing]</p> <p>Abuela: "Look around. We must protect our family, our <i>encanto</i>. We cannot lose our home." [worried]</p> <p>Folk: "<i>Señora, perdon</i>. People in town are becoming anxious about the magic. They want to see you." [worried]</p> <p>Abuela: "Mirabel was in that vision for a reason. Find her." [order]</p> 	
9.	An apology from Mirabel to Isabela	1:07:10 - 1:11:45	<ul style="list-style-type: none"> ● Context: Mirabel apologizes to Isabela because she ruined Isabela's engagement event. Isabela initially refused but Mirabel said many things and

			<p>finally, Mirabel knew that Isabela's perfection was just a compulsion.</p> <ul style="list-style-type: none"> ● Cast: Mirabel, Isabela ● Setting: Isabela's room, <i>casita</i> ● Time setting: Day ● Visual: [medium close up] Isabela's room was filled with flowers, and they sang together. Mirabel and Isabela circled around <i>Casita</i> and Isabela seemed to lose control of her power. ● Audio: What Else Can I Do? - Isabela's song for Encanto, The sound of Mirabel's footsteps approaching Isabela, the sound of the friction of plants growing in Isabela's room. ● Dialogue: <p>Mirabel: "Isa? Hey. I know we've had our issues, but I'm ready to be a better sister... to you. So, we should just hug. Let's hug it out huh?" [friendly]</p> <p>Isabela: "'hug it out?' Luisa can't lift an empanada; Mariano's nose looks like a smashed papaya! Have you lost your mind?" [shouting]</p> <p>Mirabel: "Isa, I feel like you're upset. And you know what cures being upset? A warm embrace." [friendly]</p> <p>Isabela: "Get out. Everything was perfect. Abuela was happy. The family was happy. You wanna be a better sister? Apologize for ruining my life. Go on. Apologize." [overbearing]</p> <p>Mirabel: "I...am...sorry... that your</p>
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			<p>life is so great!" [lazy & annoyed]</p> <p>Isabela: "Out." [flat]</p> <p>Mirabel: "Wait! Fine! I apologize! I wasn't trying to ruin your life! Some of us have bigger problems, you selfish entitled princess!" [begging]</p> <p>Isabela: "'Selfish'? I've been stuck being perfect my whole entire life! And literally, the only thing you have ever done for me is mess things up!" [shouting]</p> <p>Mirabel: "Nothing is messed up! You can still marry that big dumb hunk!" [yelling]</p> <p>Isabela: "I never wanted to marry him! I was doing it for the family!" [yelling]</p>
10.	<p>A conflict between Mirabel and Abuela</p>	1:11:52 - 1:13:24	<ul style="list-style-type: none"> Context: Abuela asked Mirabel not to mess with <i>la familia</i> Madrigal. Abuela said that Mirabel was the cause of all the chaos. But Mirabel denied this, and, in the end, Mirabel said, "the miracle is dying, because of you". Cast: Mirabel, Abuela, <i>la familia</i> Madrigal Setting: <i>casita</i> Time setting: Day Visual: [medium close up, close up, medium close up, over the shoulder shot] a medium shot of Abuela and Mirabel during an argument, then a close-up of them both. <i>Casita</i> begins to crumble after that. Audio: The sound of the ground cracking, the rising voices of Abuela and Mirabel, the sound

		<p>of panicked residents, the sound of the ruins of the casita.</p> <ul style="list-style-type: none"> Dialogue: <p>Abuela: “What is going on?” [confused]</p> <p>Mirabel: “Abuela! It's okay! Everything's.. we're gonna save the miracle. The magic..” [confident]</p> <p>Abuela: “What are you talking about? Look at our home! Look at your sister!” [yelling]</p> <p>Mirabel: “Please just... Isabela wasn't happy.” [low tone, sad]</p> <p>Abuela: “Of course she isn't happy. You ruined her proposal.” [mad]</p> <p>Mirabel: “No, no, no. She needed me to ruin her proposal. And then we did all this! And the candle burned brighter and the cracks ...” [convincing]</p> <p>Abuela: “Mirabel!” [shouting]</p> <p>Mirabel: “That's why I'm in the vision! I'm saving the miracle!” [excited]</p> <p>Abuela: “You have to stop, Mirabel! The cracks started with you. Bruno left because of you. Luisa's losing her powers. Isabela's out of control. Because of you! I don't know why you weren't given a Gift, but it is not an excuse for you to hurt this family!” [high tone]</p> <p>Mirabel: “I will never be good enough for you. Will I? No matter how hard I try. No matter how hard any of us tries. Luisa will never be strong enough. Isabela won't be perfect enough. Bruno left our family because you only saw the worst in him.” [high tone to low]</p>
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			<p>tone]</p> <p>Abuela: “Bruno didn't care about this family.” [high tone]</p> <p>Mirabel: “He loves this family. I love this family. We all love this family. You're the one that doesn't care. You're the one breaking our home!” [high tone]</p> <p>Abuela: “Don't you ever...” [high tone]</p> <p>Mirabel: “The miracle is dying, because of you!” [high tone, peeved]</p>
11.	<p>A conversation and apology from Mirabel and Abuela</p>  <p>I'm sorry.</p> <p>This river is where we were given our miracle.</p> <p>And I am so sorry.</p> <p>You never hurt our family, Mirabel.</p>	1:17:16 - 1:23:08	<ul style="list-style-type: none"> ● Context: Abuela comes to Mirabel and tells her in detail about her past. Abuela explained that he was selfish because he was afraid of losing the magic. Abuela apologized to Mirabel as well as vice versa. ● Cast: Abuela, Mirabel ● Setting: river, Encanto ● Time setting: Afternoon ● Visual: [close up, medium close up, medium long shot, long shot] Abuela and Mirabel are by the river ● Audio: The sound of the river flowing, the sound of Abuela's footsteps, ost. Dos Orugitas - Sebastian Yatra ● Dialogue: <p>Abuela: “Mirabel...” [low tone]</p> <p>Mirabel: “I’m sorry. I didn’t want to hurt us. I just wanted to be something I’m not.” [regret]</p> <p>Abuela: “I’ve never been able to come back here. This river is where</p>

		<p>we were given our miracle.” [flat tone]</p> <p>Mirabel: “Where Abuelo Pedro...” [curious]</p> <p>Abuela: “I thought we would have a different life. I thought I would be a different woman.” [daydream]</p> <p><i>Audio: Dos Oruguitas – Sebastián Yatra</i></p> <p>Abuela: “I was given a miracle. A second chance. And I was so afraid to lose it that I lost sight of who our miracle was for. And I am so sorry. You never hurt our family, Mirabel. We are broken because of me.” [regret]</p> <p>Mirabel: “Abuela. I can finally see. You lost your home. Lost everything. You suffered so much, all alone, so it would never happen again. We were saved because of you. We were given a miracle, because of you. We are a family because of you. And nothing could ever be broken that we can’t fix... together.” [cheerful]</p> <p>Abuela: “I asked my Pedro for help. Mirabel. He sent me you.” [grateful]</p>
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Researcher has watched the Encanto film several times and then analyzed based on data in the form of theory and also various considerations such as the compatibility between the film scene and the types of Family Communication Patterns and also these scenes can be a representation to answer the research problem that has been compiled by the researcher. These 11 scenes are representations of the film that the researcher wants to solve to be used as reference material so that readers can draw conclusions about how to communicate well with families through the Encanto movie.

CHAPTER III

RESEARCH FINDINGS AND DISCUSSION

A. Findings

In this chapter, the researcher describes the results of the analysis of the representation of Family Communication contained in the Encanto film by using Charles Sanders Pierce's semiotic model as a supporting theory in analyzing the contents of this film. The findings of this study were obtained through the process of analyzing the scenes in the Encanto film, which consisted of 11 scenes. The following are the results of the research findings,

a) Representation of Family Communication for Consensual Family

Table 3.1 Encanto (11.45-12.37)

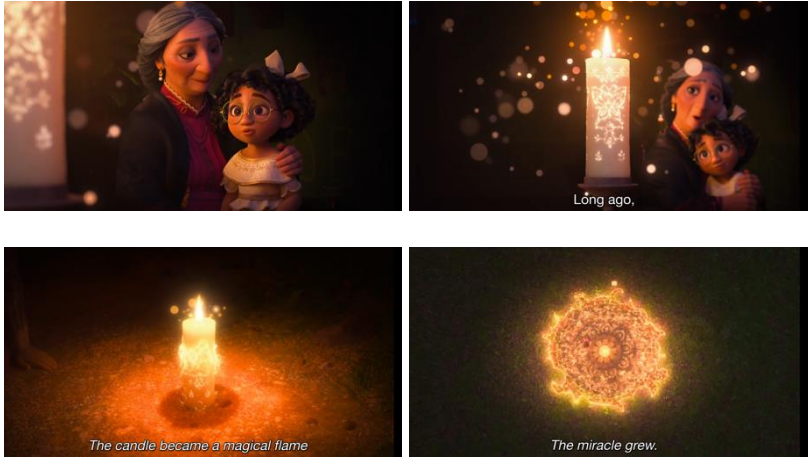
<p style="text-align: center;">Representatement (Sign)</p>  <p style="text-align: center;">Figure 3.1 Encanto (11.45 - 12.37) Source: Disney+ Hotstar</p>		
Object	Icon	Abuela came over to Mirabel with a gloomy face.
	Index	Abuela asked Mirabel not to help her with the preparations for that evening's event
	Symbol	Abuela's gloomy face indicated that she

		didn't like Mirabel's presence helping with the event preparations.
Interpretant	Abuela is described as a grandmother who has been 'disappointed' towards Mirabel because Mirabel is different. Mirabel does not have the power of 'successor' like the other siblings. Abuela is afraid that later if Mirabel intervenes, the next ceremony will also have an impact on the continuation of the power that has been passed down for generations.	

Mirabel tries to make a surprise for Abuela by helping and also making some knick-knacks, but she ends up ruining the surprise. Abuela tries to tell Mirabel that the help Abuela expects from Mirabel is to step aside. The event that will take place is Antonio's magical moment. Abuela wanted it to be a perfect night. The sign that can be seen from this scene is the change in Mirabel's facial expression, who was initially eager to help, but Abuela did not heed Mirabel's intentions. Manusov (2015) argue that, it is common belief that facial expressions serve as the entry point for interpersonal interactions. They enable us to navigate through our communication with another, influence who we perceive another person to be, display emotions (real or not), and assist in inviting people to engage (or not). In this case, Abuela shows her uninterested facial expression when Mirabel tries to offer help. After Abuela ask Mirabel to step aside, Mirabel also changes her facial expression from fascination to disappointment. Based on Family Communication, Abuela applies the dimensions of High Conversation Orientation and High Conformity Orientation so that a Consensual Family type is created. Abuela does not give Mirabel a chance to give another argument and also insists (implicitly) that Mirabel does not need help.

b) Representation of Family Communication for Pluralistic Family

Table 3.2 Encanto (00.53 - 03.46)

Representatement (Sign)		
 <p>The candle became a magical flame</p> <p>The miracle grew.</p>		
<p>Figure 3.2 Encanto (00.53 - 03.46) Source: Disney+ Hotstar</p>		
Object	Icon	Abuela, who was telling Mirabel about the history of Encanto.
	Index	Abuela tells about the history of Encanto so that Mirabel knows about her struggle with Abuelo at that time.
	Symbol	There is a candle that is key in the Encanto family which describes that the Magic Candle is the heart of life for Encanto.
Interpretant	Abuela told Mirabel about the history of Encanto so that Mirabel knew the ins and outs of Encanto before Encanto existed. Abuela also told in detail about the struggle of Abuelo (Mirabel's grandfather) before Magic Candle saved the people who were being slaughtered by robbers.	

Abuela told a story about the beginning of the magic candle that started to form. Mirabel listened to Abuela's story with interest while asking Abuela a little. Abuela also told a story while answering questions from Mirabel warmly. Abuela said that in the past, when Abuela was young, her village was attacked by a group of irresponsible people. In the end, the villagers fled to a safer place. But unfortunately, the gang chased them and finally, Abuelo sacrificed for the sake of the other residents. At that moment, a miracle came. Magic Candle came, and his

magic formed a village called *Encanto*. Mirabel was amazed by the story told by Abuela. In this scene, you can see the warmth that exists between a grandmother and her granddaughter. The warm tone that shows up also a sign that become most important part of making a place where people feel safe and at ease. On the wheel, red, yellow, and orange are all warm colors. Warm hues frequently elicit feelings of joy, optimism, and vitality. However, yellow, red, and orange can also grab your attention and cause you to take action (Gremillion, 2020). In this scene, there is an indication of good communication and good feedback between Abuela and Mirabel. There are dimension of High Conversation Orientation and Low Conformity Orientation so that it can be concluded that the **Pluralistic** Family type exist in this scene.

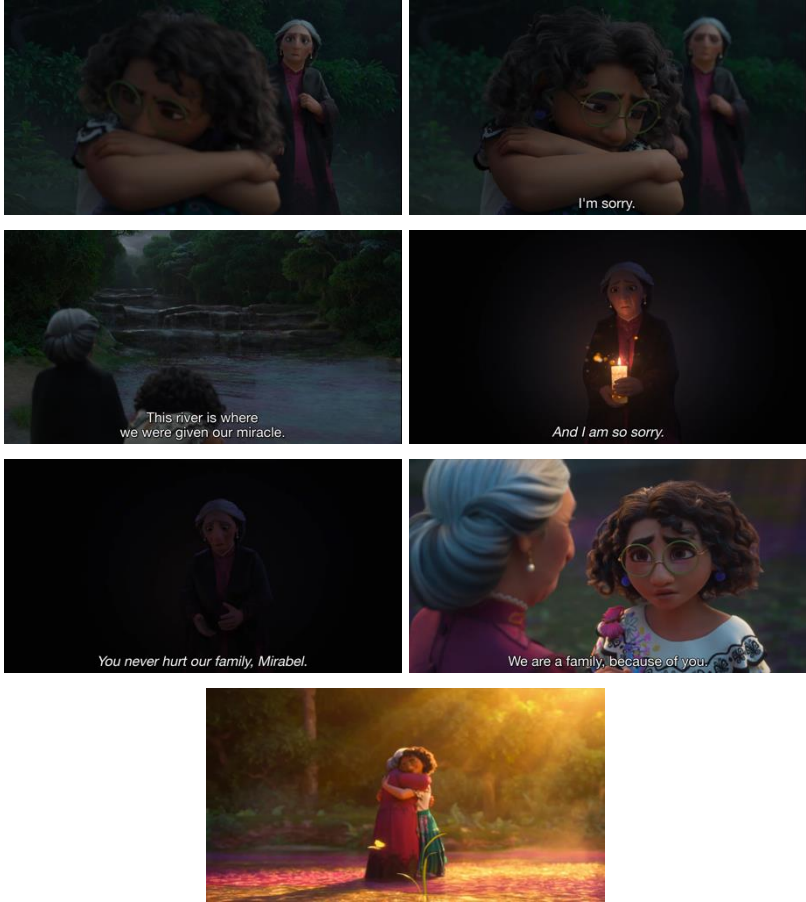
Table 3.3 Encanto (27.41 - 28.53)

Representatement (Sign)		
		
<p>Figure 3.3 Encanto (27.41 - 28.53) Source: Disney+ Hotstar</p>		
Object	Icon	Julieta calms Mirabel.
	Index	When Mirabel was not feeling well, Julieta tried to calm Mirabel down by giving her affection and also herbs to heal her wounds.
	Symbol	The herbs given by Julieta indicates that Mirabel has a wound and she is trying to help it heal. Just like the affection that Julieta gave, she tried to heal the inner 'wound' that Mirabel was experiencing because she had just had a fight with Abuela.
Interpretant	Juelita relied on her powers (healing people from diseases and wounds) to heal Mirabel's. Julieta is Mirabel's mother who is quite reliable in advising Mirabel without blaming her. She listens and believes what she hears from her daughter. She also added affection that made Mirabel feel calm and confident.	

Mirabel tries to make her mom believe her story. She is not joking or seeking attention, but she told the truth her mom still does not believe what she said yet her mom tries to comfort her, “you are perfect just like this.” Julieta also gives signs of affection to Mirabel by healing Mirabel's wounds with her powers. According to Floyd and Morman (1998), nonverbal affection is referred to as holding hands and kissing, while verbal affection is referred to as saying things like “I love you,” and supportive affection is referred to as providing assistance or assistance for problems. In this scene, Julieta applies a High Conversation Orientation which is

marked by an open conversation or discussion between communicants. The warmth of Julieta's words can be seen in the way she talks and treats Mirabel. Low Conformity Orientation which is marked by the absence of pressure from Julieta for Mirabel to do something, but she communicates that Mirabel can be just as special as other family members. It can be concluded that the Family Type contained in this scene is **Pluralistic Family**.

Table 3.4 Encanto (1:17:16 – 1:23:08)

Representatement (Sign)		
		
<p>Figure 3.4 Encanto (1:17:16 – 1:23:08) Source: Disney+ Hotstar</p>		
Object	Icon	Abuela approaches Mirabel.
	Index	Abuela realized that what she had been doing was wrong and finally apologized for all the mistakes she had made.
	Symbol	Tones that change from dark to light. This shows that there is a change from difficult times to brighter times. Likewise, the appearance of butterflies when the lighter tone comes.
Interpretant	<p>Abuela, who previously did not realize that what she had been doing was wrong, finally admitted it and apologized to Mirabel. Abuela told Mirabel the story of how she met Abuelo and lost him. Abuela did what she thought was right because she didn't want what had happened to her (losing something) to happen again. The significant change in tone also helps validate the change that has occurred, from darkness to light. The butterflies that arrive also add</p>	

	to the impression of transformation from bad to better.
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Abuela comes to Mirabel and tells her in detail about her past. Abuela explained that she was selfish because he was afraid of losing the magic. Abuela apologized to Mirabel as well as vice versa. There are two fairly obvious signs that come from the tone of the scene. First, when Abuela tried to approach Mirabel, the tone was dark and cold. Green, blue, and purple are cool colors. Colors that are cool tend to be reassuring and calming, but they can also convey sadness (Gremellion, 2020). Second, when Mirabel and Abuela began to reconcile with their respective mistakes, the tone changed to be bright and warm. As for the butterflies that come to them when they start to reconcile, this can be used as another meaningful sign. Regan (2021) stated that while each Native American tribe interprets butterflies differently, they are generally interpreted as a symbol of transformation, change, comfort, hope, and positivity. While some people thought that butterflies were a way for their ancestors to communicate, others saw their presence as a sign of joy or hope. The other facts about butterflies are they help to maintain the ecosystem by serving as pollinators, prey, biological pest controllers, causing genetic variation in plants, enhancing the beauty of the environment, and lowering the level of carbon dioxide in the air (Ghazanfar et al, 2016). In this scene, there is a High Conversation Orientation marked by good communication. Low Conformity Orientation is characterized by Abuela who does not force her ego to continue to regulate what must happen in the Madrigal family. It can be concluded that the Family Type in this scene is **Pluralistic Family**.

Table 3.5 Encanto (33.14 - 37.59)

Representatement (Sign)		
 <p>You gotta tell me about the magic.</p> <p>Nothing. Just gotta lot of chores.</p> <p>Just tell me what it is. There's nothing to tell.</p> <p>I think you're carrying way too much. (GRUNTS)</p> <p>Maybe I overdo it.</p>		
Object	Icon	Mirabel approaches Luisa.
	Index	Mirabel asks Luisa for an explanation of what has happened to her so that Mirabel can confirm that the vision she has been seeing is indeed real that Luisa was starting to lose her strength.
	Symbol	Luisa's strength to lift heavy things does not mean that she is strong to face everything.
Interpretant	<p>Mirabel realized that something was wrong with Luisa. Mirabel persuaded Luisa to tell her. Although Luisa was initially quite persistent about refusing Mirabel's request, she finally told her through a song titled "Surface Pressure". In this song, Luisa mentioned a lot that she was not entirely strong. She can lift weights, even mountains, but the burden of her family is heavier than anything. From here Mirabel finally understood about her brother's situation and finally they tried to understand each other.</p>	

Starting from Mirabel's curiosity about Luisa who suddenly lost her strength, Mirabel tries to find out directly to Luisa. The sign that appears in this scene is Luisa's annoyance, which was initially expressed through smashing rocks,

screaming, and finally singing a song. Moreover, Barsade and Gibson (2007) legitimately ponder the circumstances under which negative emotions can result in positive organizational outcomes. The statement proves that after Luisa's annoyance was expressed through a song, she was able to think clearly again and finally told Mirabel the truth about what she had been harboring all this time. In this scene, Mirabel shows a High Conversation Orientation which is characterized by an open conversation and also an invitation to discuss with Luisa even though she tries to deny it. Mirabel knew that there was something odd about Luisa and she tried to find out about it. Mirabel and Luisa also represent Low Conformity Orientation which is characterized by the absence of authority in making the final decision. This scene forms the **Pluralistic Family** type.

c) Representation of Family Communication for Protective Family

Table 3.6 Encanto (26.44 - 27.14)

Representatemen (Sign)		
<p>Figure 3.6 Encanto (26.44 - 27.14) Source: Disney+ Hotstar</p>		
Object	Icon	Mirabel sees the Casita about to collapse.
	Index	Mirabel saw that the Casita was about to collapse so she tried to tell the others, especially Abuela.
	Symbol	Casita began to crack. This indicates that Casita would soon collapse. Mirabel tried to explain what had happened but it turned out that it was all just her imagination.
Interpretant	<p>Mirabel saw that the Casita would soon collapse as cracks and debris began to fall. She tried to tell her family and guests who were enjoying the party about the incident. But it turned out that the incident was just her imagination so Abuela was quite upset with what Mirabel did. This incident was not just an ordinary imagination. It could be that the Casita did show that it was about to collapse but was only told to Mirabel. It could be that this is Mirabel's "gift".</p>	

As a form of concern for Mirabel because she saw *Casita* want to collapse, Mirabel

told Abuela about what she saw. However, Mirabel felt that something bad had happened to their house, *Casita*. Mirabel saw the house slowly cracking and about to crumble. She hurriedly went to meet Abuela who was having a party celebrating the presence of the gift given to Antonio. Mirabel explained what she saw to Abuela. After Abuela heard all that, she went to prove if what Mirabel said was real. Unfortunately, Abuela did not see anything like Mirabel said. Abuela looks annoyed at Mirabel's actions. Mirabel could not believe that what she saw was an illusion. Finally, Abuela announced that *Casita* was fine to the guests. Based on this scene and also the previous scene that showed Abuela's perspective towards Mirabel, researcher found that Abuela and Mirabel are having a rough past experience which also influence how information is processed. According to Kossen, Kieran, and Lawrence (2013), they lead us to form presumptions and strong biases that have a significant impact on how we communicate and how we perceive similar situations in the future. In this scene, it can be concluded that there is a dimension of Low Conversation Orientation and High Conformity Orientation. Mirabel can express her opinion, but Abuela (the older person) still has the authority to regulate the situation. The type of family communication in this scene is **Protective Family**. Abuela does not heed it because what Mirabel said is not proven and she asks Mirabel to step aside. The relationship between the two of them, which was not good, also added to the bad impression of what happened in this scene.

Table 3.7 Encanto (44.42 - 49.55)

Representatement (Sign)		
 <p>The figure consists of four screenshots from the movie Encanto. Top-left: Mirabel asks about Bruno, with subtitles 'and then I heard the name we do not speak.' Top-right: Aunt Pepa responds with 'We don't talk about Bruno.' Bottom-left: Uncle Felix reacts with 'It was a nightmare!' Bottom-right: Aunt Pepa reinforces the taboo with 'We don't talk about Bruno.'</p>		
<p>Figure 3.7 Encanto (44.42 - 49.55) Source: Disney+ Hotstar</p>		
Object	Icon	Mirabel tried to ask about Uncle Bruno.
	Index	Mirabel tries to find out why her uncle (Bruno) was exiled but her Aunt (Pepa) tries to stop her.
	Symbol	The hand gesture shown by Tia Pepa indicates that she is determined not to discuss Bruno. The song "We don't Talk about Bruno" adds to their conviction that talking about Bruno is unnecessary.
Interpretant	<p>In this scene, Bruno is very exiled. All the occurrences related to Bruno are explained through the song sung by Tia Pepa and Felix. Bruno is characterized as the Madrigal family who have a gift that make others suffer. His gift is only a vision about the future, but most of the people he predicts will have bad luck in the future. This makes it taboo for the family and the people of Encanto to discuss Bruno because they fear his curse.</p>	

Mirabel goes into Uncle Bruno's room and gets a vision fragment. Curious about the meaning, Mirabel asked Aunt Pepa about Uncle Bruno because only he knows the answer to that fragment. But Aunt Pepa does not want to hear about 'Bruno' so she said, "we don't talk about Bruno". Aunt Pepa believed that Bruno only brought curses. Any aspect of the message may be misinterpreted or misunderstood. Family members' mental worlds either gradually become more and more similar as they live together, or at least they learn which issues diverge and can still be interpreted

incorrectly after years of living together (Mustajoki, 2012). Based on the scene, researcher found that Aunt Pepa and the rest of family even *Encanto* citizen dislike Bruno because of their misunderstanding towards his *gift*. Bruno's vision seems like curse because they do not asked nor find out about the meaning behind it. In this scene, it can be seen that there are the dimensions of High Conformity Orientation but a Low Conversation Orientation. High Conformity Orientation is marked by an agreement not to discuss Bruno and must be obeyed. Low Conversation Orientation is characterized by not being allowed to ask even just to mention his name. Though there is no self-clarification from Bruno regarding this matter. It can be concluded that the Family Communication in this scene is **Protective Family** type.

d) Representation of Family Communication for Laissez-Faire Family

Table 3.8 Encanto (29.36 - 30.40)

Representatement (Sign)		
<p>Figure 3 8 Encanto (29.36 - 30.40) Source: Disney+ Hotstar</p>		
	Icon	Mirabel heard Abuela had a conversation with herself to Abuelo (Pedro) that already passed away.

Object	Index	Because of Abuelo's (Pedro) absence, Abuela felt her burden was getting heavier. Mirabel, who heard Abuela's heartbreak, felt compassion and finally decided to try to save Encanto.
	Symbol	The Magic Candle held by Abuela is weakening. Magic Candle is the source of Encanto's power. If the Magic Candle goes out, the power obtained by the Madrigal family will also go out. The same goes for the beauty of Encanto village.
Interpretant	Mirabel overheard Abuela's words. She felt sorry for her and finally planned to do something that was in line with what Abuela wanted. Mirabel doesn't want the Magic Candle to go out because she knows that the Magic Candle is the best gift that Encanto and the Madrigal family have.	

Mirabel sneaks around in the dark of the night to find out more about the magic candle that she previously saw had gone out. Mirabel's purpose in acting at night was clear so that no one would know, but it turned out that Abuela had not slept and in the end Mirabel overheard Abuela's conversation with herself. Abuela spoke as if Abuelo (Abuela's husband) were right there listening to what she was pouring out. Hearing all the complaints and prayers from Abuela, Mirabel felt that she could be counted on to improve Encanto's situation. The sign that can be seen in this scene is Mirabel's eyes which seem to reflect the figure of Abuela holding a magic candle. Researchers interpret that Mirabel's ambition grew bigger and lit after hearing and also seeing what happened that night. In this scene, there is a Low Conformity Orientation which is marked by final decisions that are not authorized by anyone else but only to Mirabel herself. Then, Low Conversation Orientation which is characterized by the absence of open conversations or discussions between families. Mirabel heard Abuela's outpouring by accident and made her own choice. It can be concluded that the Family Communication in this scene is **Laissez-Faire Family** type.

Table 3.9 Encanto (1:01:32 - 1:01:54)

Representatement (Sign)		
		
<p>Figure 3.9 Encanto (1:01:32 - 1:01:54) Source: Disney+ Hotstar</p>		
Object	Icon	Abuela argues with Mirabel's parents (Julieta & Agustín)
	Index	Casita suffered damage due to Mirabel's actions. Eventually Abuela and Mirabel's parents argued over it.
	Symbol	Abuela showed the crack (which can be seen in the picture) which was one of the effects of Mirabel being overly curious about Bruno's power.
Interpretant	<p>Abuela felt anxious about what was happening in Casita after Mirabel tried to solve the mystery herself. Abuela was worried because she was afraid that not only would Casita collapse but she was also scared of losing the power of the rest of the Madrigal family. Abuela tried to tell Mirabel's parents to pay more attention to Mirabel although in the end Mirabel's parents seemed to disagree because it seemed that Abuela had been too hard on Mirabel.</p>	

The debate between Abuela and Mirabel's parents is fuelled by the result of Bruno's vision which predicted that *Casita* would collapse because of Mirabel. The sign contained in this scene is when Abuela orders to look around. The ravaged

surroundings add to the evidence that Abuela's words about Mirabel are true. But Julieta denies this and defends Mirabel, who is her child. Julieta feels that Abuela has been unfair to Mirabel all this time. According to Noller & Fitzpatrick (1990), which is cited in Hesse et al. (2014), a hurtful family environment is also likely to have an impact on a person's ability to communicate with and relate to others, including family, friends, and romantic partners. In this scene, there is Low Conversation Orientation which is marked by the low level of communication between families which causes miscommunication. Low Conformity Orientation is also found in this scene with the respective decisions of Abuela and Mirabel's parents. Mirabel's parents thought of their child being treated differently but kept discussing it with Abuela. Abuela also has other reasons, namely, to protect the Madrigal Family from danger. The Family Communication in this scene is **Laissez-Faire Family** type.

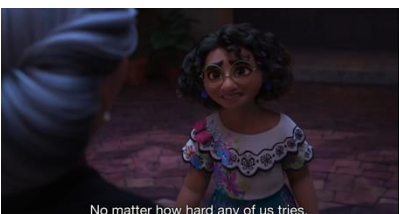
Table 3.10 Encanto (1:07:10 - 1:11:45)

Representatement (Sign)		
<p>Figure 3.10 Encanto (1:07:10 - 1:11:45) Source: Disney+ Hotstar</p>		
Object	Icon	Mirabel apologized to Isabela.
	Index	Since Mirabel wanted to save Encanto based on Bruno's vision, she tried to improve her relationship with her siblings, Isabela.
	Symbol	Isabela tried not to interact with Mirabel by hiding and also restraining Mirabel from approaching her. This is because Mirabel and Isabela do not have a good relationship as siblings. They spend more time arguing than doing anything else. This makes it difficult for them to communicate normally as they do with other family members.
Interpretant	<p>Mirabel gets a clue from Bruno on how to save <i>Casita</i> from collapse, which is to strengthen the relationship with her sister, Isabela. Mirabel tried to approach Isabela and also apologized that she had made a mistake against her. But because from the beginning Mirabel and Isabela had a bad relationship, they were quite difficult to communicate. Things like Isabela not immediately coming out when Mirabel called her and preventing Mirabel from approaching, are examples that they do not have a close relationship.</p>	

Mirabel apologizes to Isabela because she ruined Isabela's engagement event. Isabela initially refused but Mirabel said many things and finally, Mirabel knew that Isabela's perfection was just a compulsion. Based on this scene, after Isabela told everything about her feeling, Mirabel found out something that she does not

know before. Communication has been found to be the most important aspect of family cohesion and wealth sustainability. However, even when a message appears to be straightforward, effective communication can be challenging (Center of Family Legacy, 2020). The statement proves that both Mirabel and Isabela could be friend from the first place but the communication is challenging. They already hated each other since the movie started. This scene shows the **Laissez-faire** Family Type. Low Conversation Orientation which is characterized by a lack of good communication between Mirabel and Isabela and Low Conformity Orientation which is characterized by a low level of adherence to get along between siblings.

Table 3.11 Encanto (1:11:52 - 1:13:24)

Representatement (Sign)	
 What are you talking about?	 Please just... Isabela wasn't happy.
 You have to stop, Mirabel!	 The cracks started with you.
 Luisa's losing her powers. Isabela's out of control.	 Because of you!
 I will never be good enough for you.	 No matter how hard any of us tries.

<div style="display: flex; justify-content: space-around; align-items: center;">   </div> <p style="text-align: center;">Figure 3.11 Encanto (1:11:52 - 1:13:24) Source: Disney+ Hotstar</p>		
Object	Icon	Mirabel and Abuela were arguing
	Index	The argument that ensued between Mirabel and Abuela caused even more damage in Encanto
	Symbol	The rift that occurred was not only in Casita but also in the village of Encanto itself. This indicates that the rift within the Madrigal family can add to the Magic Candle's quick extinguishing.
Interpretant	The rift in Casita spread to the entire village of Encanto. The more the Madrigal family didn't get along with each other, the faster the Magic Candle went out. This can be interpreted to mean that the power of the Magic Candle is from the Madrigal family itself. The Madrigals are the ones who can change the situation of the Magic Candle. If the Madrigal family wants Encanto to survive, then they must also be able to maintain harmony within the family.	

The argument started since Mirabel tried to fix the magic candle situation which she saw was getting worse. Mirabel had tried every things to save it, but Abuela did not seem to believe it and even told her to stop. The visible signs start from the cracks that appear in the casita and even to the residential area (Encanto). This crack in the ground is likened to mounting anger and also the beginning of the breakdown of family relations in the Madrigal family. Abuela asked Mirabel not to mess with *la familia* Madrigal. Abuela said that Mirabel was the cause of all the chaos. But Mirabel denied this, and, in the end, Mirabel said, "the miracle is dying, because of you". After those words, the *casita* started to collapse and the magic candle went out. This incident is also a sign that the Madrigal family is not doing well. The collapse of the casita is likened to the collapse of the Madrigal family, the extinguishing of a magic candle is likened to the extinguishing of the sense of kinship that has existed in the *casita*. In this scene, the Family Communication shown is of the **Laissez-Faire Family** type. There is low communication between

families, especially Mirabel and Abuela which means Low Conversation Orientation and also Low Conformity Orientation which is marked by Mirabel and all of the family members not being directed to develop independently but regulated by Abuela herself.

B. Discussion

Communication is the most essential thing for humans to survive. Communication is a bridge to convey and receive messages. It is undeniable that the slightest problem in communication can have a big impact on life. The closest people like family are the earliest places to interact in life. However, this does not make the family the most ideal measure of communication. In many cases, raising a family has become a very uncomfortable place for some people. Some of these cases are used as the basis for stories in films to reflect that communication between families is not always going well.

The film is a medium that can make the audience feel relatable to real life. Animated films are an alternative to convey moral messages to the public. Usually, animated films are packaged with stories that are easy to understand so that the message conveyed is also easily understood by the audience. The animated film taken by the researcher is *Encanto*. This film reflects the conflict between family members due to a lack of good communication. Several scenes that have been chosen by the researcher are believed to represent semiotic analysis in the representation of family communication in the *Encanto* film. Here are the results of the discussion,

1. Family types are determined by High Conversation Orientation and High Conformity Orientation (Consensual Family)

Of the 11 scenes analyzed by the researcher, the Consensual type is only represented by one scene, it appears when Abuela tries to persuade Mirabel not to disrupt the upcoming event. In this scene, Mirabel strongly desires to help decorate *Casita*, even though she has a surprise for Abuela. But it turned out that Abuela, with a gesture that seemed uncomfortable and in a low tone asked Mirabel not to even need help at all. The sentence “*So, the best way for some of us to help is to step aside. Let the rest of the*

family do what they do best. Okay?”, makes the researcher sure that this scene is appropriate to be included in the consensual type. By balancing a high level of conversation with a high level of conformity, consensual families achieve shared reality. Members of these families frequently discuss their points of view, but the ultimate decision is typically made by an authoritative figure with the expectation that everyone's behavior will follow (Samek & Rueter, 2011). The existence of a high conversation orientation with the sign given by Abuela by inviting Mirabel to speak is one of the things that makes communication begins and is like asking for approval. But on the other hand, Abuela also puts more emphasis on Mirabel not messing up the event by unnecessarily contributing to the decoration of the *Casita*.

2. Family types are determined by Low Conversation Orientation and High Conformity Orientation (Protective)

Conversation orientation receives a low score from protective families, while conformity orientation receives a high score. The over-reliance on conformity with parents and obedience can be seen in these families. In addition, these families avoid open disagreements and conflicts by clearly obeying the parents' authority (Mina et al, 2013). The representation of the protective family type in the *Encanto* film consists of two scenes out of eleven scenes. First, the third scene, this scene depicts Abuela who is annoyed with Mirabel because Abuela thinks Mirabel is just bragging about *Casita* who is about to collapse. Originally it came from Mirabel breathlessly running into the middle of Antonio's party which was attended by the whole Madrigal family and the residents of Encanto screaming that *Casita* was about to collapse. Abuela asked Mirabel to show her words with a look of surprise and disbelief. But when Mirabel showed what she saw earlier, people saw nothing. *Casita* still stands firm, as well as her Magic Candle. Mirabel was suddenly shocked and also couldn't believe what she saw. Abuela looks quite angry and annoyed with Mirabel's actions. In this scene, you can see the feature of Low Conversation Orientation, which is marked by the lack of communication, which allows Mirabel to explain what she saw earlier.

Although it looks difficult to show evidence because it turns out that *Casita* does look fine, it turns out that Abuela already knows that *Casita* is in critical condition in another scene. This is evidence that the lack of communication between families can lead to further problems. Abuela just kept her problems to herself without wanting to look weak in front of the Madrigal family. Next, High Conformity Orientation is marked by an order from Abuela without the need for further confirmation from Mirabel. Abuela decided on her own orders without asking for Mirabel's approval. Mirabel's guilt was suddenly seen on her face which turned gloomy.

Second, the representation of the protective family type is in the 7th scene. This scene tells about Mirabel who just got a hint from Bruno's Tower about the fragments of her future vision. Mirabel mumbled about what Bruno saw of her back then but *Tia Pepa* suddenly appeared and surprised Mirabel. *Tia Pepa* was also surprised why Mirabel said that which was described by the appearance of rain and lightning which was her skill. Mirabel asked doubtfully about *Tio Bruno*, but *Tia Pepa* refused to discuss it under the pretext of *We don't Talk about Bruno*. In this scene, Low Conversation Orientation is shown by *Tia Pepa*'s reluctance to talk about Bruno. Although in the end *Tio Felix* and *Tia Pepa* told the story through a song called "We don't Talk about Bruno", still, the lack of communication and information about Bruno made the family who didn't know about Bruno wonder more clearly why Bruno left and was not seen again. High Conformity Orientation is also shown by the unilateral decision made by *Tia Pepa* which limits and stops Mirabel from knowing more about Bruno.

3. Family types are determined by High Conversation Orientation and Low Conformity Orientation (Pluralistic Family)

Pluralistic family type in the *Encanto* film are represented by four scenes from a total of one scene. This type is considered the most ideal type for Family Communication. This type has a High Conversation

Orientation which means high conversation orientation so that communication between families is quite good. Coupled with Low Conformity Orientation which means that anyone is free to decide or choose what they want without being limited by authority. Based on Koerner & Fitzpatrick (2002), Conversation orientation and conformity are low in a pluralistic family. All members of the family are encouraged to talk openly, and parents do not try to control their children or each other's actions or decisions. Instead, they place a high value on the life lessons that a family member can acquire by engaging in self-exploration or spending time with non-family members.

The first scene is in the opening scene where Abuela tells a story about the beginning of Encanto's establishment. Abuela with a warm face and tone talked about Encanto without any burden or coercion. This is also where Mirabel is free to express herself and also ask Abuela about the story. The high level of communication between families (grandmother and grandchildren) about telling about the origin of the house can increase harmony between families. Mirabel also gave good feedback, so Abuela also seemed excited to tell her story.

Second, the representation of the pluralistic type is shown in the fourth scene. This scene tells about Mirabel's mother (Julieta) who seems very warm in communicating with Mirabel. At that moment, Mirabel seemed to have messed up Antonio's party after he talked about *Casita* wanting to collapse. Mirabel firmly believed that what she saw was very clear and real. She also has evidence of the injuries he got when *Casita* began to collapse. Julieta didn't interrupt what Mirabel was saying. She only listened and also gave some very careful advice without offending Mirabel. Julieta also gave encouragement and medicine to Mirabel and said, *"I wish you could see yourself the way I do. You are perfect just like this. You're just as special as anyone else in this family."* There was no compulsion from Julieta to turn Mirabel into something different.

Third, the pluralistic type is also represented in the sixth scene, when Mirabel tries to find evidence about the collapsed *Casita*. Mirabel

tried to get information from Luisa with a little force and cornered Luisa to speak up. Luisa initially does not want to tell Mirabel about it. This can be proven by the answer, “*there's nothing to tell.*” in a flat tone. But when Mirabel insisted that Luisa could tell, she replied in a higher tone even though she later apologized. After that incident, Luisa told her story through her song, *Surface Pressure*. This song tells about the Pressure that Luisa got. Luisa does have a gift in the form of superpowers that can even move houses with ease. Unexpectedly, this super strength can even make Luisa depressed. This action can represent High Conversation Orientation. Luisa finally told Mirabel about the pressure she was under, even though it was a little forced at first and Luisa refused. Luisa even hugged Mirabel after telling her all that. Low Conformity Orientation is also shown by Mirabel's freedom to do something afterward. Mirabel was not asked to remain silent.

Fourth, the eleventh scene represents a pluralistic type with a harmonious ending storyline. In this scene, Mirabel and Abuela get along very well with their low tones, and both apologize for each other's mistakes. Abuela tells about the river which is the background of this scene. She tells through a song called *Dos Oruguitas*. In this song, there are so many things that are relatable to what happened to the Madrigal family. This song is about "two caterpillars" growing together. The flashback story that was aired along with the song that supported the atmosphere, made the atmosphere at that moment turn into emotion. Abuela has only wanted to keep his family intact. She did not want to lose again, like when she lost Abuelo. High Conversation Orientation is very clearly shown in this scene. Abuela started the conversation gently, as did Mirabel who responded enthusiastically and politely. In the end, Abuela and Mirabel were able to hug each other warmly and forgive each other. Low Conformity Orientation in this scene is marked by freedom of opinion and decision-making afterward. Abuela no longer enforces her will on the pretext that she is the one who has more rights because she is the head of the family.

4. Family types are determined by Low Conversation Orientation and Low Conformity Orientation (Laissez-Faire Family)

The last type of Family Communication is the Laissez-Faire type. There are four out of a total of eleven scenes that represent this type. The Laissez-Faire type is a type that has a Low Conversation Orientation and Low Conformity Orientation, which means that this type has a low level of obedience to orders and also lacks freedom in communication. This type of FCP can lead to wrong communication and those who apply this type (especially parents) are characterized by not directing children to be independent and communicate well.

The first scene that represents the Laissez-Faire type is the fifth scene. This scene depicts when Mirabel overhears Abuela talking to herself while praying, *“Ay, Pedro. I need you. Cracks in our Casita. If our family knew how vulnerable we truly are, if our miracle is dying, we cannot lose our home again. Why is this happening? Open my eyes. If the answer is here, help me find it. Help me protect our family. Help me save our miracle.”* This expression shows that Abuela only keeps to herself the problems that occur in *Casita*. Abuela didn't communicate with Mirabel, not even anyone in the Madrigal family. With that desperate tone, it showed that Abuela was on the verge of death so she didn't know what else to do but pray and ask for another miracle to protect Encanto. This represents a Low Conversation Orientation which can lead to misunderstanding and ignorance between families about existing problems. If only Abuela could be open about this, it is likely that every family has its own opinion and can help with what they need to help. Low Conformity Orientation is also described directly after Abuela spoke as above. Mirabel made her own decisions with confidence. Here, Mirabel has strong determination and a good goal which is to save *Casita*. However, if Mirabel made that decision rashly and did not take into account the risks that would occur, it would create new problems as well.

The next scene is the eighth scene when Mirabel's parents (Julieta and Agustin) argue with Abuela. As a result of Abuela's Low Conversation Orientation, there is a misunderstanding between them.

Julieta and Agustin still try to protect their daughter which they think is not wrong and Abuela often doesn't pay attention to Mirabel as Julieta says, "*Mamá, you've always been too hard on Mirabel.*" Abuela did not accept that because Abuela only thought about the whole family and even the entire Encanto people, not only Mirabel. It is very clear that the communication that occurs here is not very good and the current situation also increases the emotional intensity that can lead to debate without wanting to be interrupted by one another. The Low Conformity Orientation here is quite clearly seen in the way Abuela takes over the final decision for their debate which is to have Julieta and Agustin look for Mirabel to find the reason why Mirabel is in Bruno's Vision.

Third, the ninth scene is another representation of the Laissez-Faire type by describing the incongruity between Mirabel and her sister, Isabela. In this scene, even from the start of the film, it is very clear that Mirabel and Isabela are not close. They often argued and Mirabel didn't like Isabela's presence around her. The Low Conversation Orientation depicted in this scene begins with Mirabel's difficulty in communicating with Isabela, even though Isabela is her own sister. Mirabel looks confused and awkward talking to Isabela. Isabela's tone and intonation sounded haughty adding to the impression that they didn't really like each other. Mirabel also sounded difficult when she wanted to say sorry, she even added her own sentence whose purpose was to make fun of Isabela. The Low Conformity Orientation depicted in this scene is Isabela's unilateral decision to tell Mirabel to leave her place without listening to what Mirabel is trying to explain. Mirabel was also actually wrong because he did not express his sincere and sincere apology.

The last scene that represents the Laissez-Faire family is the tenth scene. This scene shows the consequences of the Low Conversation Orientation and Low Conformity Orientation that have been caused so far. This scene is very emotional because the intonation and tone used by the two go up and down and even scream. This scene reveals all of Mirabel's outpouring of her vision for her family, especially Abuela. Abuela who did not accept Mirabel's words replied with words that were

quite hurtful. Mirabel felt that she and the rest of the family would never be good enough in Abuela's eyes. In this scene, their debate is quite fierce, even watched by other family members. The sharp gazes of the two also made the debate not subside. The gestures of Abuela and Mirabel that were carried away by emotion could not be stopped by just standing still, but they seemed enough to make both of them gasp for breath during the debate. The phrase “the miracle is dying, because of you!” ended their conversation before *Casita* finally began to crumble.

C. Comparison with International Research

The research titled *Faction before Blood: Family Communication Patterns and Gender in the Dystopian Teen Drama Film Divergent* (2014) by Michaela Devyn Mullis (2017) scrutinizes family communication patterns in the movie to enlighten the segments in this dystopian teen drama that may control gender role ideologies. This study uncovered the opposing feminine characterization of the protagonist named Tris and also the depiction of the family's communication type that resulted in a commitment to the patriarchal control system. In this family, the males and masculinity maintain dominion while the laissez-faire family type inhibits discourse to challenge this androcentric significance. Substances of this examination include femininity as vulnerable, articulating masculinity as assertive, and the essence of communication to challenge dominant societal configurations and values. This finding is close similar from the results of research conducted by researcher because Family Communication Patterns theory used. The existence of types of dimensions from the theory such as consensual, protective, pluralistic, and laissez-faire also exist in this research and the research that has been carried out by researcher. The comparison that stands out in this research and research that has been done is the addition of a variable (gender) which makes this research deeper and more detailed compared to research conducted by researchers.

Next research titled *The Portrayal of Families across Generations in Disney Animated Films* by Jessica D. Zurcher, Sarah M. Webb ID, and Tom Robinson. The researchers propose an analysis to discuss the effects of media on children of the general representation, function, and construction of families

within animated films by Disney over time. Even though in this study there are many differences such as methods, variables, even from the film objects taken, this research provides many additional sources for research conducted by researcher. The Portayal of Families, for example, in research conducted by current researcher, depictions of families in previous studies can be used as insights for researcher to analyze relationships, behavior, and also communication between families.

CHAPTER IV

CONCLUSION

A. Conclusion

Based on the results of the presentation and data analysis conducted by researchers on "Representation of Family Communication in Madrigal Family in Encanto Movie by Disney" using Charles Sanders Pierce's semiotic analysis, the researcher draws the conclusion that all types of Family Communication have been displayed in the film, which are consensual, protective, laissez-faire, and pluralistic. Laissez-Faire and Pluralistic types are family communication that are widely found in this film. This type is considered the opposite type because pluralistic is considered an ideal type and laissez-faire is a less-than-ideal type. Pluralistic is the most ideal type because this type is suitable to be applied in families and laissez-faire type is the less ideal type because of the lack of conversation and conformity from the family communication. Followed by the protective type and the last is the consensual type.

B. Limitation

The researcher found limitations in data collection. Researcher only collected pure data from the film without interviewing film experts to dig deeper about their perspective through the value of the film, family experts to see how relevant the theory applied, and also the audience's perspective on the message of kinship presented in Encanto.

C. Suggestion

Film is something that is always interesting to study further because film is one of the mass media that has the power to convey messages effectively and can cover all ages. The use of semiotics, which is a surgical tool to analyze various meanings also provides an opportunity for researchers to examine films that have been only for spectacle. More studies on family communication using films as objects of research can be done. Due to the limitations of the author's knowledge, both in the mastery of research, language and in choosing the right words to describe descriptively

how the author understands the dimension and types of family communication in a film, it is hoped that further research can be carried out deeper and better. Future research can also add to the results of interviews with people who are experts in their fields, such as the fields of film, family, and the general perspective of the audience who enjoy this film. Whether it uses the same method or not, researchers hope this research can be useful for the readers for further research.

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