

**Mirabel's Voice: A Critical Discourse and Socio-Cultural Analysis of Identity in Encanto Movie****Tiara Surya Amalia<sup>1</sup>, Nabilla Amalia<sup>2</sup>, Helmanisa Nur Azizah<sup>3</sup>**

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**Abstract**

This study investigates the construction of identity and voice through language, power, and culture in Disney's Encanto (2021), with a particular emphasis on the character Mirabel Madrigal. Employing the Critical Discourse Analysis (CDA) methodology established by Fairclough (2013), the research examines how family communication patterns influence self-confidence and identity formation within a collectivist context. A qualitative descriptive methodology was implemented using primary data from chosen dialogues, lyrics, and visual moments in the film, alongside secondary data from academic journals and audience feedback collected via the Loklok platform. The results indicate that linguistic components such as modality, labeling, and metaphor, serve as instruments of authority and emotional regulation. Abuela's authoritative speech and the family's quiet demonstrate discursive authority that stifles individuality, whereas Mirabel's defiance represents the reestablishment of voice and empowerment. The movie's visual metaphors, especially the falling Casita, show how people hide their feelings and how ideological control breaks away. Audience interpretations further emphasize the relevance of topics such as perfectionism, gender expectations, and generational trauma in authentic collectivist civilizations, including Indonesia. In conclusion, Encanto shows that healing and forming an identity both need open communication and empathy. It also shows how language and culture impact both individual and group change.

**Keywords:** Critical Discourse Analysis, Encanto, Movie, Socio-cultural**Citation:**

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## INTRODUCTION

Movie media, as a form of communication, is critical to the system by which individuals and groups transmit and receive messages. Movies give a venue for individuals to engage with visually represented realities and experiences. In addition, movies are a cultural art form that has become an essential element of human existence. Movies may transmit messages and impact the audience by conveying ideals. Film is more than simply entertainment, it reflects and influences the values, conflicts, and identities of the cultures that produce and consume it. Animated films, in particular, use visual narrative, music, and conversation to communicate difficult societal themes in ways that are relatable across ages and countries. One of the most significant characteristics of cinema is its ability to express identity and voice, as well as how people are perceived, heard, and understood within their social and cultural contexts. In this situation, according to (Sholiha & Aulia, 2020) verbal and nonverbal communication becomes an effective instrument for changing one's self-perception and social role. Identity is a cognitive representation of oneself based on self-awareness. These internal and external elements influence how people view themselves and develop throughout time. This notion may also be found in Walt Disney Animation Studios' film *Encanto* (2021), a culturally rich animated drama set in Colombia that portrays the struggles of a young lady called Mirabel Madrigal. She navigates her own self-doubt in a household where everyone but her has magical abilities. The film was inspired by Colombian society, which values tradition, history, and the complexity of intergenerational trauma. *Encanto* shows how Colombian society is constructed, with seasonings like magical realism packaged within a Latin American story. Family bonds are a source of strength.

The family is the closest group that people have had since they were born on earth, and it is also known as the first communication class since it is the first-place humans meet after they are born. Each family member has their own set of duties, norms, and expectations, just as moms, dads, and children do. The primary goal of the family system is to create optimal environmental circumstances for the physical, psychological, social, and mental components of development. If the family function cannot be performed, a variety of negative consequences will occur for family members (Anisti et al., 2023). The movie's story brings a unique viewpoint on how family communication patterns influence self-awareness. Mirabel's story highlights the repercussions of familial neglect and misunderstanding. Mirabel's lack of "talent" keeps her secluded and exacerbates her fears (Widyaswara et al., 2022). Meanwhile, the family's desire to retain their magical reputation presents a barrier to open communication. In the actual world, these interactions lead to situations where strict and demanding family expectations aren't talked about, which can lower a person's self-esteem, but *Encanto* also shows how guilt may be redeemed by empathy between them, which suggests that good communication can bring back a person's confidence and family unity (Herawati et al., 2020).

There has been some research has investigated *Encanto* because of psychological and social lenses, concentrating on self-esteem, trauma, and family roles by Gunawan & Nurkhamidah (2024). However, there has been little research into how language, discourse patterns, and cultural beliefs influence Mirabel's identity. Few academics have investigated how power dynamics, silence, and communication (verbal and nonverbal) influence the creation of voice in collectivist and traumatized family systems. Furthermore, extant research seldom links the film's symbolic and narrative features to larger socio-cultural expectations, particularly those applicable in Latin American and Southeast Asian contexts. This article fills those gaps by examining *Encanto* using three interrelated lenses: text analysis, critical discourse analysis (CDA), and sociocultural analysis. It seeks to investigate how Mirabel's voice and identity are shaped by family communication, narrative structure, and symbolic representations in the film. This study delves into the cultural, emotional, and communicative aspects of *Encanto* to get new insights on the link between family dynamics and collective social well-being (Keyser, 2024).

In this research, the author uses CDA, building on theoretical frameworks developed by researcher such as Fairclough (2013). The animated film *Encanto* focuses on Mirabel's place within her family and society, investigating how communication patterns reflect and contradict traditional expectations concerning femininity, perfectionism, and emotional expressiveness. The goal is to understand how Mirabel's voice and identity are molded by family communication, and how this production of identity reflects wider societal forces. This research also aims to determine how the film affects viewers' opinions of family roles and society standards. The study emphasizes the importance of family discourse not just on Mirabel's character but also on how audiences interact to the cultural messages in the film.

Disney+Hotstar is an example of a huge video streaming service that combines popular local and foreign films into a single app. Encanto has bright animated images reminiscent of Colombian culture. Stephanie Beatriz is the voice actor in the film Encanto, which also stars Maria Cecilia Botero, Jessica Darrow, John Leguizamo, Wilmer Valderrama, and Diane Guerrero. Linn Manuel Miranda, who also composed the music for the animated picture Moana, wrote many songs for this film. According to Rotten Tomatoes, Encanto's film scored 92 percent from critics and 94 percent from spectators. On the IMDb website, Encanto scored a 7.2 out of 10 rating (Bush et al., 2021). The movie was released in all Indonesian cinemas on November 24, 2021, as well as on the Disney+Hotstar movie streaming app on December 24, 2021 (Nabilah, 2021). Encanto narrates the narrative of the Madrigal family, who live in the highlands of Colombia with their wonderful house, Casa Madrigal or Casita, in a beautiful magical city known as Encanto.

The Madrigal family has received exceptional benefits as a result of their assistance in the aftermath of a catastrophe. Its members have special and unique abilities, such as the ability to move very heavy objects, the ability to change shape by imitating the physique of others, the ability to grow flowers based on their condition, regulate the weather based on how they feel, the ability to tame wild animals, and other unique skills. Not only do the family members have special abilities, but the castle they dwell in does as well. Every day, the palace moves and sways in response to the sound of music, but it turns out that one of his family members is not like the others. Her name is Mirabel Madrigal. Mirabel is the only member who has not been bestowed with any benefits. She felt jealous at times, but she tried to accept her situation. Although Mirabel's father and mother adored her, she was treated differently by her grandmother, Alma Abuela. Alma was quite harsh on Mirabel. According to Priyandi & Burhamzah (2023), Mirabel frequently felt overlooked since she lacked the gift.

Her grandmother always reminded her that every family member should serve others, thus they always attempted to aid the community using their magical talents. Unlike Mirabel, who does not possess a miracle. She was frequently outcast by her neighbors, including family members. Nonetheless, Mirabel attempted to live with it. Until one day, Mirabel was astonished to learn that the magic of Encanto was in jeopardy. If this occurs, the presence of magic in their house may be jeopardized and possibly destroyed. Mirabel is the only regular person with no extraordinary abilities who can aid the Madrigal family and Encanto. She attempted to tell them what she had seen, but none of her family members believed her. Mirabel believed she needed to save her family in whatever way she could. Mirabel's efforts paid off, and the issue was ultimately rectified. Alma slowly came to accept Mirabel's condition. Mirabel also gains confidence and a source of strength that will benefit Encanto and the Madrigal family (Satriani et al., 2023).

The author will next examine the data using Sugiyono's (2011) descriptive analysis and Creswell's (2018) qualitative approach theory to gain a more detailed integrates it with CDA to provide a more nuanced understanding of voice, identity, and power in the Encanto animated film. Depending on (Qomaruddin & Sa'diyah, 2024), data analysis is the process of analyzing, grouping, and combining various sorts of data collected by the author, such as field data or papers. Based on the data, and after seeing the inspiration behind the movie "Encanto" and the audience's reaction, the researcher chose this movie as a research subject, as well as the depiction of Mirabel's voice and how it shapes her identity in the Disney Encanto film as a research object. Because this film represents the ideal family in the viewpoint of Encanto culture. However, tensions or issues arise among Madrigal family members.

## RESEARCH METHOD

In this research, the researcher used a qualitative descriptive method for describing and explaining the status of the item under investigation in relation to the circumstances and conditions under which the research was conducted. The phrase descriptive qualitative refers to qualitative research that emphasizes descriptive explanation (Abdussamad, 2022). This kind of inquiry is commonly utilized in social phenomenological studies. The descriptive qualitative technique aims to answer questions about who, what, where, and how an event or experience occurs, as well as analyze it thoroughly to uncover patterns that emerge from the event. This study made use of both primary and secondary data, Sulung & Muspawi (2024) define primary data as data gathered from original sources. This study utilizes a Critical Discourse Analysis (CDA) framework established by Fairclough (2013) to investigate the ways in which language and discourse shape Mirabel's identity and voice in the film Encanto. CDA is employed to elucidate the connections among linguistic attributes, social authority, and ideology

exhibited in the conversations and lyrics of the film. This method allows the researcher to analyse the impact of family communication and socio-cultural values on identity representation within a collectivist framework.

### **Research Design**

This study takes a qualitative approach, emphasizing an interpretative knowledge of language and meaning rather than numerical measurement. The qualitative design facilitates the examination of the underlying ideologies, cultural beliefs, and communication patterns inherent in the film's texts.

In this study, a descriptive qualitative technique was used to examine the power of Mirabel's voice in the film *Encanto*, as well as the effect of her identity in the family. The study focused on in-depth observations of her identity in the Madrigal family's relationship dynamics, particularly those involving Mirabel, as the major subject. The veracity of the results was validated using Source Triangulation, which combined data from movie sequences with audience viewpoints gathered from viewing and conversation platforms such as the Loklok App. This study follows academic ethical rules by citing quote sources, avoiding plagiarism, and not distorting movie scene context for subjective purposes. The research uses this technique to explain how family communication molds and hinders Mirabel's voice and her identity, as well as to provide a comprehensive knowledge of analogous processes in real-world social circumstances.

### **Data Source**

The data consist of primary data selected dialogues, lyrics, and scenes from Disney's *Encanto* (2021) that illustrate issues of family communication, identity, and power (e.g., "We Don't Talk About Bruno," "Waiting on a Miracle"). Secondary data books, journals, and articles related to CDA, identity formation, and socio-cultural studies.

### **Data Collection Technique**

Data were collected through observation and documentation. The researcher repeatedly watched the film, transcribed relevant dialogues, noted visual and verbal cues, and identified scenes that represent power dynamics or identity negotiation. These results were verified against online audience feedback from the LokLok app as corroborative socio-cultural evidence (source triangulation).

### **Data Analysis**

The data analysis adopts Fairclough's three-dimensional CDA model. First, at the level of textual analysis (description), it examines linguistic choices vocabulary, modality, transitivity, and metaphor in the film's dialogues and lyrics, including Abuela Alma's use of modals ("must," "should") that signal authority and perfectionism. Second, at the level of discursive practice (interpretation), it considers how these texts are produced, distributed, and consumed, and how the film's discourse of "family perfection" shapes communication and identity; for example, the recurring line "We must be strong" functions as a narrative promoting emotional repression. Third, at the level of social practice (explanation), it situates the film's themes within broader cultural beliefs, such as collectivist pressures in Latin American and Southeast Asian contexts and patriarchal power structures, linking Abuela's household dominance to generational trauma and societal expectations of women's roles. Validity is reinforced through source triangulation comparing textual findings with audience responses and theoretical references while objectivity is supported by adherence to CDA principles of critical analysis, contextualization, and reflexive interpretation.

## **RESULTS AND DISCUSSION**

### **Results**

The results of the analysis done by the researcher by start to identifying the text analysis, collecting the data in the form of a description of the influence of family communication through signs such as text, images, audio and cinematics that appear in the film (Astutik et al., 2024). This is because representation is a picture of meaning or message that allows a person to express thoughts, concepts and ideas about something, and movies are audio-visual media that tell a lot in a short time (Salsabila et al., 2025). The data analysis was performed utilizing Fairclough's (2013) three-dimensional framework: textual analysis, discursive practice, and social practice. The primary data were talks and

song lyrics from Disney's *Encanto* (2021), supplemented by contextual visual cues, nonverbal emotions, and character interactions. The analysis primarily concentrated on Mirabel and Abuela Alma, incorporating references to Luisa, Isabela, and Bruno to enhance the socio-cultural interpretation. The researcher explained the content of the data findings carefully and focused on the meaning and implications of each sign related to the influence of family communication in the film (Vines et al., 2011).

### **Text Analysis**

The textual representation in *Encanto* intricately weaves together the themes of family communication and individual self-confidence through the symbolic portrayal of Casita, the Madrigal family's magical house. As a living entity, Casita reflects the emotional landscape of its inhabitants, with its vibrant features representing the unique abilities and personalities of each family member. However, the cracks that emerge within its walls serve as poignant visual metaphors for the unspoken tensions and repressed emotions that characterize the family's dynamics, particularly highlighting Mirabel's struggles with feelings of inadequacy and neglect. This representation underscores the significance of nonverbal communication, as the cracks foreshadow the impending collapse of the house, symbolizing the consequences of unresolved conflicts and the urgent need for open dialogue. Ultimately, the film illustrates how the interplay between familial relationships and communication shapes individual identities, emphasizing the importance of addressing emotional issues to foster resilience and self-confidence within the family unit.

#### **1.a Modality and Power Through Directive Speech**

One of the most noticeable linguistic patterns is the use of modality and directive speech, which denotes hierarchical authority. Abuela Alma frequently uses modal verbs like *must*, *have to*, and *should* to emphasize family obligations. Before Antonio's ceremony, Abuela says, "We must make the family proud, Mirabel. The miracle must be protected." The modal verb *must* expresses absolute obligation. Mirabel responds with low-modality language like, "Of course, Abuela... I just want to help." This structure demonstrates a power imbalance since Mirabel has no room for negotiation. From the perspective of the CDA, modality expresses collectivist ideology, in which family honor takes precedence over personal emotion or individuality. This framework underscores a power disparity, Mirabel lacks negotiating leverage. From a CDA perspective, modality conveys collectivist ideology, wherein familial honor supersedes personal emotion or individuality.

#### **1.b Lexical Choices and Labelling**

The process of labelling is a linguistic strategy that aids in the development and reinforcement of social identity within the family discourse. Bruno, as a character, is the subject of negative lexical choices, including "bad luck," "weirdo," and "he ruins everything." Collective perception is significantly influenced by the intense evaluative connotations of these labels. The discourse of dread and ridicule is established by the line "He told me my fish would die, the next day, dead!" in the song "We Don't Talk About Bruno." The intertextual chain that normalizes exclusion is established by the repetition of this line in various voices.

Bruno is positioned as a bearer of misfortune, as the lexical field encircling him is characterized by negative affect and modality from Fairclough's textual dimension. The act of social rejection is legitimized by the consistent use of declaratives ("He ruins everything"), which transform subjective opinions into factual claims. The process of labelling is a linguistic tool that is used in the construction of identity. Bruno is frequently subjected to negative connotations, such as "bad luck" and "weirdo," and he is responsible for ruining an entire situation. Within the context of the song "We don't talk about Bruno," the line "He told me my fish would die, the next day, dead!" establishes a discourse that is characterized by fear and ridicule. As a result of Bruno's identity being defined by public discourse rather than by his own personal expression, repetition brings about the normalization of social exclusion. In addition, Mirabel is frequently referred to as "not special," which further contributes to her marginalization within the linguistic hierarchy of the family.



**Figure 1: Visual Representation of Mirabel's Realization That Illustrates Linguistic Silence and Social Marginalization Within The Madrigal Family**

At the level of discursive practice, the repeated silence of "we don't talk about Bruno" serves as a community rule that governs speech and knowledge. The act of "not talking" becomes an ideological instrument to keep the peace by keeping people quiet (Hapsari, 2023). Figure 1 shows Mirabel's face, which shows the conflict she feels between being obedient and being curious. The frame shows her eyes widening and her reluctant stance, which shows that she has realized a hidden reality that goes against what everyone else believes.

This discourse replicates power dynamics inside the family's collectivist ideology to the level of social practice. The Madrigal family maintains an appearance of perfection by portraying Bruno as the "Other." The silencing of Bruno's story is similar to patriarchal and collectivist beliefs that are prominent in Latin America and Southeast Asia, where protecting one's reputation is often more important than being honest about one's feelings. In the same way, Mirabel's own label of "not special" puts her in the same system of symbolic marginalization. Both characters become linguistic and visual images of those whose voices are stifled to keep ideological order.

#### 1.c Metaphorical Representation of Casita

The eventual destruction of Casita serves as a pivotal moment in the narrative, representing the climax of failed communication within the Madrigal family. This catastrophic event can be viewed as a metaphor for the culmination of years of emotional repression and unaddressed conflicts. In the context of CDA, the collapse signifies a breaking point where the family's inability to communicate openly leads to a dramatic rupture in their relationships (Fairclough, 2013). This moment is not merely a plot device; it symbolizes the urgent need for honest dialogue and emotional expression within familial structures.



**Figure 2: Casita's Cracks Symbolizing Emotional Repression and Ideological Tension Within The Family**

The Casita is a visual and linguistic metaphor for how the Madrigal family feels and thinks. When cracks start to show up on the walls, Mirabel yells, "The house!" The cracks! I saw them! But Abuela firmly says, "There's nothing wrong with La Casita." This contrast between denying something

verbally and showing it visually represents emotional suppression and the family's unwillingness to deal with their own weakness. Fairclough's textual dimension shows that the dialogue uses contrasting declaratives, like Mirabel's "I saw them" and Abuela's "There's nothing wrong," to show that the two truths are different. Abuela's statement employs a declarative with absolute certainty, illustrating her ideological position as the custodian of familial perfection. On the level of discursive practice, the repeated image of cracks serves as a semiotic indication of failure in the discourse of perfection.

The family sings and celebrates harmony, yet the picture of a house falling apart shows how different things look and how they really are. The Casita silently takes part in conversations by showing the hidden truth through visual flaws instead of words. In the social practice component, the Casita symbolizes the collective entity of a family regulated by patriarchal-collectivist principles. Its slow collapse shows that authoritarian control is falling apart and that emotional honesty is needed. The time when the house finally falls down might be seen as a symbolic result of long-term ideological repression, a key point that allows for rebuilding through empathy and conversation. In this way, Casita shows how language, power, and ideology all come together. It supports Fairclough's idea that discourse changes social reality not just via words but also through material and visual forms. Her ability to recognize and interpret these nonverbal signals underscores her growing self-awareness and resilience, setting the stage for her journey toward silent according to Gunawan & Nurkhamidah (2024).

#### 1.d Lexical Field of Perfection and Burden

The lexical area of perfection and burden in *Encanto* shows how language is used to reinforce the Madrigal family's ideological aspirations. The movie keeps linking worth to usefulness, emotional control, and exterior attractiveness, especially through the characters of Luisa and Isabela. Luisa is an example of instrumental power, whereas Isabela is an example of aesthetic perfection. The words they chose for the songs "Surface Pressure" and "What Else Can I Do?" are different yet also fit with the family's beliefs.

In "Surface Pressure" Luisa Sings:



**Figure 3: Luisa's Performance Visualizing The Linguistic Burden of Strength and Conditional Self-Worth**

This statement says that personal value (worthless) is the same as the ability to help others (of service). From Fairclough's textual perspective, the potent evaluative adjective "worthless" establishes an unequivocal, non-negotiable assessment of self-worth. The modal implication ("if I can't") expresses worry about conditional acceptance, implying that affection and belonging are acquired via hard work. The use of rhythmic metaphors like "Pressure like a drip, drip, drip" is a language way of showing physical tension, turning emotional expectations into images of the body. The repeated use of the words pressure, load, and push makes the idea of duty and endurance stronger.

Luisa's song shows how everyday speech and cultural stories pass on social and family values. Her performance represents the collective voice of numerous women who associate worth with labor. In the Madrigal family, this load is made normal by constantly telling each other to "be the strong one." The rhetoric of perfection is internalized, transforming self-discipline into self-surveillance, a phenomenon that Fairclough (2013) describes as the ideological internalization of power. Isabela's song "What Else Can I Do?" is different. marks a change in the conversation. She questions the lexical area that has defined her life for a long time:

*"I'm so sick of pretty, I want something true, don't you?"*

The adjective pretty, which used to be a compliment, is now a word of criticism. Isabela changes the meaning of beauty from a social norm to a personal statement of authenticity through linguistic relexicalization. The contrast between pretty and true shows the conflict between looks and honesty, which goes against the usual family conversation. Her frequent use of rhetorical questions ("don't you?") creates the possibility of conversation, shattering the silence that perfectionism has created. According to the standpoint of social practice, the linguistic utterances of both Luisa and Isabela embody the overarching socio-cultural ideology characteristic of collectivist cultures. Women are often admired for their ability to serve and keep the peace. These beliefs seem good, but they hide systemic demands of emotional endurance and self-denial.

This is similar to what happens in many Latin American and Southeast Asian cultures, when being a woman is associated with sacrifice and family obligation. The word pair "strong" and "beautiful" shows the double load that women have to bear: they have to be both emotionally strong and physically perfect. The songs also have different rhythms, such as Luisa's heavy rhythm and Isabela's free melody. This adds to the semiotic aspect of Fairclough's CDA, where rhythm and prosody have ideological meaning. Luisa's quick speed suggests urgency and suffocation, while Isabela's softer, more experimental beat suggests freedom. Both show how musical and linguistic patterns work together to either reproduce or fight against ideological domination. The linguistic field of perfection and burden ultimately reveals the concealed philosophy of the Madrigal family, which is the combination of love with success. The sisters' changes in language, from "worthless if I can't be of service" to "I want something true," show how they are slowly taking back their power. Using CDA, these times can be seen as acts of verbal resistance against the idea that performance must constantly justify value. In this regard, the talks of Luisa and Isabela act as forerunners of Mirabel's more extensive insurrection. Their songs are not only emotions of frustration, but they are also linguistic evidence of intellectual awakening, of the recognition that love-enforced perfection is both a moral and emotional burden.

### **Discursive Practice**

This study analyzes discursive practices, emphasizing the production, reproduction, and interpretation of language and ideology within the familial context of Encanto. A family tree may show relationships alongside personal burdens, while scene collages emphasize central themes like perfectionism or Bruno's seclusion. Infographics can represent crucial conversations while an emotion chart can portray character sentiments. All of these aid in understanding the complex themes of the film (Satya Hermawan, 2015). This process can be analyzed through several key dimensions, starting with the production and circulation of family ideology.

#### **2.a Production and Circulation of Family Ideology**

In Encanto, the family serves as a microcosm of social power dynamics, with ideology being constructed and maintained through everyday discourse. Abuela Alma functions as the main producer of discourse, creating a value system that delineates the characteristics of a "good" family member. Her repeated assertion, "The miracle is not about us; it's about protecting the family," succinctly summarizes the ideological principles that underpin the household. Abuela utilizes this language to convert moral belief into a discursive norm, establishing a mode of expression that is unconsciously embraced by all. Family members subsequently act as secondary producers, replicating her ideology through their own language and behaviour. Luisa's lyrics, "I'm worthless if I can't be of service," and Isabela's "I make perfect practice perfect," exemplify the internalized discourse present in their narratives. Typically, as a result of this treatment, scapegoats rarely feel part of the family. Luisa always assumes that the burden of making the family obligations is the hero's role in a dysfunctional family (Keyser, 2024).

Fairclough (2013) posits that production and circulation processes encompass intertextuality, characterized by the repetition and recontextualization of established language within novel contexts. The ideology of duty and perfection is conveyed through conversation, song, and ritual, influencing the Madrigals' perceptions of love, responsibility, and self-worth. The architectural design of Casita reflects this ideology, with each door and wall representing family order and inherited purpose. This dynamic illustrates the dual role of discourse in facilitating communication and exerting control. The recurrence of Abuela's moral language converts ideology into a form of "common sense." Family members no longer question the practice; rather, they engage in it. The shared conviction that sustaining the miracle

equates to upholding perfection manifests as a linguistic act of compliance, a mechanism that institutionalizes hierarchy under the pretence of love and unity.

## 2.b Silencing and Exclusion



**Figure 4: Visual Representation Of Silencing As A Discursive Strategy To Maintain Authority And Family Harmony**

Silencing or hiding someone's voice is often seen in the movie Encanto, especially when Mirabel wants to express her concerns about the danger threatening her family's magic. For example, in the family ceremony scene, Mirabel shouts:

*Mirabel: "Abuela, the magic is in danger!"*

*Abuela: "Stop! This is not the time, Mirabel."*

The interruption of Mirabel's speech is not just a common disturbance, but a way to prevent different voices from entering the conversation. In critical discourse analysis (CDA), this is an ideological strategy used by Abuela to maintain her position as the head of the family. Abuela controls the conversation so that the Madrigal family image remains harmonious, where all members have magical gifts, except Mirabel. Mirabel is portrayed as an outsider or marginalized because she does not have a gift, so her voice is considered a disruption to the family's happy story. This reflects real issues in society, such as gender dynamics (young women are often ignored) and generational dynamics (the voices of young people are often suppressed by parents or grandparents). For example, in Latin or Asian cultures, where extended families highly value unity, critical individual voices are often ignored in order to preserve tradition. As a result, the film shows how silencing voices can reinforce social injustice, making viewers more sensitive to similar pressures in their daily lives.

## 2.c Resistance Discourse



**Figure 5: Mirabel's Confrontation With Abuela Illustrating Linguistic Resistance And Reversal Of Power Relations**

One particularly powerful moment in the film is when Mirabel rebels against the role imposed on her, especially in the climactic confrontation scene with Abuela. Mirabel shouts:

*Mirabel: "The miracle is dying because of you, Abuela!  
You're the one breaking our home!"*

Mirabel shifts from a defensive stance (defending herself) to directly accusing Abuela by using the word “you.” This change in sentence structure (from passive to active) indicates a shift in power; Mirabel is no longer just a silent victim, but a brave speaker of truth. This is a form of resistance against the “elite” like Abuela, who represents the center of power in the family. Mirabel's resistance paves the way for a more inclusive story, where empathy and diversity are valued. This is evident in the closing song “All of You,” which celebrates the power of everyone, whether they have magical gifts or not. This moment also challenges patriarchal norms that require young women like Mirabel to be obedient. In the context of Colombian culture (the film's setting), this reflects women's struggle against traditional family expectations. For audiences from around the world, this moment is an inspiration to fight against similar pressures, such as those often experienced by girls in Indonesian families, who are often expected to be “perfect” for the sake of family honor.

### Socio-cultural Analysis

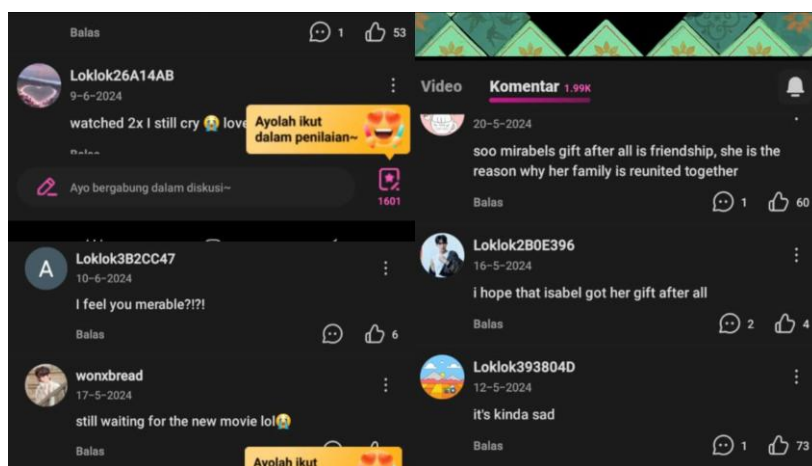


Figure 6. Comments From Loklok App

The data from the comments that researcher finds in LokLok app based on Adzani & Aula (2024) comment reveals many viewers on the comments section expressed strong emotions like crying, feeling touched, and relating deeply to Mirabel. They also relate to the perfection, pressure, family roles, generational trauma, sacrifice, and the moral values in that movie. As reported by the users below.

- (1) *I feel you Mirabel*
- (2) *Still cry after watching 2x*
- (3) *Hope Isabel got her gift after all*
- (4) *Why is Isabela like that?*
- (5) *It's about mental health, selfishness, and identity*

These comments reflect how the film resonates with real-life struggles of emotional neglect, lack of validation, and high family expectations, especially in collectivist societies like Indonesia, where respecting elders and maintaining family image is a strong cultural norm. Their responses mirror how society, especially in traditional households that expects women to be strong, perfect, and compliant. Viewers see themselves in these characters, especially in Isabela's pressure to be perfect and Luisa's burden to be strong, reflecting gender-based expectations and toxic family dynamics. Viewers recognize intergenerational trauma, especially how Abuela's refugee experience leads her to prioritize survival and reputation over emotional connection, mirroring many families affected by historical trauma or migration.

The last element of discursive practice is when the audience acts as interpreters and helps make meaning. Fairclough's paradigm posits that speech remains incomplete until it is digested and reinterpreted by readers or viewers. Encanto's ideas go beyond the screen by making people feel things. People who say things like "I feel you, Mirabel" or "Still cry after watching twice" show how they can relate to the emotional work of being "the unappreciated one" in their own families. These interpretations illustrate that the film's discourse extends beyond its fictional confines, integrating into genuine societal discussions regarding perfectionism, emotional suppression, and intergenerational trauma.

Fairclough calls this process "discourse circulation beyond the text." The audience reproduces, negotiates, and occasionally resists the ideological meanings that are built into the movie. People from diverse cultures may see parts of their own family expectations in the *Madrigals*, making *Encanto* a place where everyone may think about their own lives. So, the audience doesn't just take in ideas; they also help to spread and change them. Mirabel's voice creates an intersubjective space where discourse becomes social experience by making people feel emotionally connected to each other. *Encanto* is not only a fun movie to see, but it also serves as a cultural tool that gets people talking about identity, obligation, and being real in family connections. This is clear from the movie's popularity and how well it did on several platforms.

## Discussion

Under the research findings, the researcher has indicated that *Encanto* is more than just a vivid animated movie, but it is a fascinating narrative that explores complicated issues such as identity, self-confidence, intergenerational trauma, and family communication within a socio-cultural framework. Mirabel's journey, viewed through the lens of CDA and socio-cultural interpretation, demonstrates how voice, or lack thereof, is formed and suppressed in familial circumstances that stress perfectionism and group image over emotional connection. The findings of this research indicate that *Encanto* is more than a vibrant animated film; it is a compelling narrative that unpacks complex themes such as identity, self-confidence, intergenerational trauma, and family communication within a socio-cultural framework (Serna, 2022). Through the lens of CDA and socio-cultural interpretation by Chandra (2024), Mirabel's journey reveals how voice, or the lack thereof, is constructed and suppressed in familial settings that prioritize perfectionism and collective image over emotional connection.

Previous research on *Encanto* has mostly concentrated on psychological or narrative issues, such as family tragedy, character development, or moral teachings. For example, Gunawan & Nurkhamidah (2024) investigated Mirabel's morals and growth from a psychological angle, whereas Priyandini & Burhamzah (2023) examined speech acts and basic character interactions without delving into the discursive patterns and symbolic aspects that build identity. These studies give vital insights into the film's emotional depth and moral message, but they often neglect how language, silence, power, and cultural norms build or restrict speech and identity within the family system. In contrast, this study focuses on how communication, both verbal and nonverbal, serves as a central component of identity building, particularly along Mirabel's trip. For example, events in which Mirabel is interrupted, ignored, or accused (such as the gift ceremony or her confrontation with Abuela Alma) are evaluated using CDA to highlight power imbalances and emotional marginalization. These patterns reflect not just individual conflict, but also wider societal standards regarding hierarchy, perfection, and merit in collectivist cultures (Chandra, 2024; Fairclough, 2013). In this context, the idea of voice encompasses not just speaking but also being heard from a detail that previous research did not completely address.

Furthermore, the study builds on previous studies by understanding symbolic aspects like the fractures in *Casita* as metaphors for emotional stress and communication failure. While several publications cite *Encanto*'s magical realism, our research connects such features to identity building. For example, the visual metaphor of *Casita* breaking down corresponds to the collapse of emotional suppression and the restoration of free discussion, which prior research did not clearly link to CDA frameworks or nonverbal discourse (Astutik et al., 2024; Salsabila et al., 2025). Additionally, our research highlights feminist undercurrents in the picture that have hitherto been missed. The representation of female characters like Abuela, Isabela, and Luisa highlights the weight of gendered expectations, such as being the strong one, the ideal one, or the caregiver. This research examines how these positions are discursively produced via family language and maintained by cultural norms. Previous research has tended to address these characteristics in isolation, but this study analyzes them in connection to family roles and societal beliefs, employing CDA to uncover how discourse leads to emotional repression and identity crises (Alfi et al., 2023; Keyser, 2024).

Theoretically, this study expands the use of Critical Discourse Analysis (CDA) to animated cinema by incorporating linguistic, visual, and semiotic analysis. It shows how ideology spreads through emotional expression and family stories, subtly changing the way people think about society. The study fosters critical literacy by prompting learners to recognize how language normalizes power dynamics in quotidian circumstances. Overall, the results show that *Encanto*'s three-dimensional discourse in textual, discursive, and social that creates a cycle of dominance and change that never ends.

Language patterns reinforce hierarchy, repetition upholds ideology, and communication reestablishes balance. The film shows through CDA that silence can be both a form of oppression and a source of strength. However, it is communication based on empathy that is the most powerful force for change. This study's conclusions are grounded in lived experience since it includes socio-cultural comments from real viewers, whereas earlier textual or narrative studies did not. In conclusion, although previous studies established the foundation for comprehending Encanto's emotional themes, this study expands on them by giving a more detailed and analytical examination. It connects the film's story, images, and audience reaction to larger problems of communication, identity, and power, resulting in a more complete understanding of how Mirabel's voice represents resistance, healing, and self-acceptance in the face of silent emotional weights.

## CONCLUSION

The study reveals that Encanto is more than just an animated film. Instead, it is a socio-cultural mirror that criticizes how families talk to each other, how people build their identities, and how power works in collectivist systems. Fairclough's Critical Discourse Analysis shows that Mirabel's silence and eventual resistance are symbols of how a suppressed voice can become powerful. Linguistic elements like modality, naming, and metaphorical imagery reveal the normalization of authority, perfectionism, and emotional repression in family speech, especially through Abuela's domination and the sisters' internalized pressure. The destruction and rebuilding of Casita are like the end of ideological domination and the start of communication based on empathy. Audience reactions further validate that these themes profoundly resonate with worldwide audiences, particularly those from Southeast Asia, mirroring genuine challenges related to familial expectations, gender roles, and intergenerational trauma. Ultimately, Encanto shows that real communication and acceptance, not perfection, are what make families strong and give people their own identity. It also shows that getting your voice back is both a way to heal and a way to gain power.

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