

# Encanto Film Analysis

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## ABSTRACT

**Walt Disney Animation Studios is the animation studio responsible for creating some of the most beloved Disney films ever made and continues to expand with the production and release of more films exploring and prioritizing diversity, including their promise to 'honor heritage through animated films'. Encanto is a popular animated children's movie released in 2021 by Walt Disney Animation Studios surrounding a family with magical powers that live in rural Colombian. This movie promises to deliver diversity and accurately portray not only the setting but the people of Colombia, visually, emotionally and intellectually. However, media has been misaccurately representing Hispanic people, specifically women for decades, including Disney films. This paper explores how each woman in the film is represented in relevance to traditional women values embeded in Colombian culture, and how their emotional process throughout the film either enforces stereotypes already created and portrayed in American media, or establishes relevancy and validity once compared to real Colombian values.**

## **Introduction**

Disney animated feature films include the iconic princesses like, Aurora, Cinderella, and Snow White; who although are beloved have caused controversy because of the lack of racial diversity, which prompted Disney to create new movies featuring new disney princesses of other races such as Mulan, Pocahontas, Moana, Jasmine, and Tiana in their respective films. In recent years, the animated disney studio has promised to diversify more and "honor heritage" which has been seen in films such as Coco, Raya and the Last Dragon, Soul, Encanto and Turning Red, all being released from 2017 through 2022 which amplified Hispanic, Asian, and Black voices. Although Disney has shown strong female representation throughout the years, they have lacked in their depiction of cultural diversity.

Feminist film theory (FFT) is a speculative film analysis that puts together its assessment with respect to women's activist theory. It was made through the regulative issues of women's liberation during the 1960s

and 1970s, and took hold within the 1980s as a method for breaking down how portrayals of women on-screen impact them, in actuality. Film assessment endeavors to track down the significance in a film's text and the manner by which that content impacts the perspective regarding the matters. Regardless, FFT is one way to examine a film- that counts both a scholarly investigation and investigating how the method of cinematic production, or in this case animation, both builds and influences women on and off screen.

Media is important to study, as it influences how viewers shape their identities, as well as how others viewers perceive them; this rings true especially when it is a depiction of marginalized communities. In order to explore how Disney presents a portrayal of femininity and Colombian culture, I will be analyzing the 2021 Disney film *Encanto*. *Encanto* tells the tale of the indigenous Colombian family Madrigal that lives in a magical house that has blessed every child in the family with a unique gift. They have gifts that include super strength, the ability to create flowers, and a healer through food, except for Mirabel who lacks magic.

The arrangement of ideal attributes having a place with men and women in Latin American culture are known as 'machismo' and 'marianismo'. Colombian culture normally constrains ladies to fit into a Virginal model of identity well established in religion. Under these social principles, men are supposed to be manly, independent, and prevailing. This qualification of rules ring true in Colombian culture. For instance, men will quite often have more chances to socialize beyond their family and are consistently known to have two characters - one in the home and one in the street (Nunez). Then again, a mother who socially blends is known to be careless of her family (Nunez). There is likewise an extraordinary social pressure on women to get married and bear children rapidly which has limited women's participation in specific activities and jobs, encouraging aged gender norms still prioritized in some traditional households (Olivia-Lujan).

## Literary Review

### Re/cognition, Re/presentation, Re/creation in Woman-Conscious Drama: The Seer, the Seen, the Scene, the Obscene

Rosemary K. Curb defines women-conscious drama as “a multi-dimensional unraveling of women’s collective imagination” in a replay of time and history. Recognition is the quantitative aspect of the female character and how much she is viewed compared to her male counterpart; this could be calculated by the amount of lines she has and the minutes she spends on screen compared to the opposite sex. Representation is the flow within the frame of recognition, however representation is not the origin of life. There is a boundary between the quality and value of a subject versus the object being seen, which is evaluated by the characterization of a woman rather than the quantitative aspect of her appearances. In other words, the quality and depth of her character rather than the numbers associated with her display on screen. Recreation compares a female character’s movements and characterization throughout the film to the way women actually live in the real world. According to Curb, women-conscious theatre and film is about recreation and the reclaiming of stories as well as analyzing the way women live through those changes. Recognition and representation both determine the way an object is seen, while recreation is living both life and death in the interpretation of women (Curb).

### What “The Bechdel Test” Doesn’t Tell Us: Examining Women’s Verbal and Vocal (Dis)Empowerment in Cinema

Films starring women have become increasingly popular internationally, especially in Disney films. One example of this is a test that many viewers and critics have been using to categorize a movie as “feminist” or not, called the Bechdel Test. This test called “The Bechdel Test” was created from Alison Bechdel’s comic in 1985, and has become a way to evaluate if a film is “feminist”. This test states that a film has to follow three basic

rules: “one, it has to have two female characters who, two, talk to each other about, three, something besides a man” (O’Meara). This rule started as a joke but has now become a tool for evaluation, that now even most Swedish critics use it as a rating. However, many feminist film theorists and viewers believe the Bechdel test is extremely limited as it analyzes the basic necessity any movie in the 21st century should follow (O’Meara).

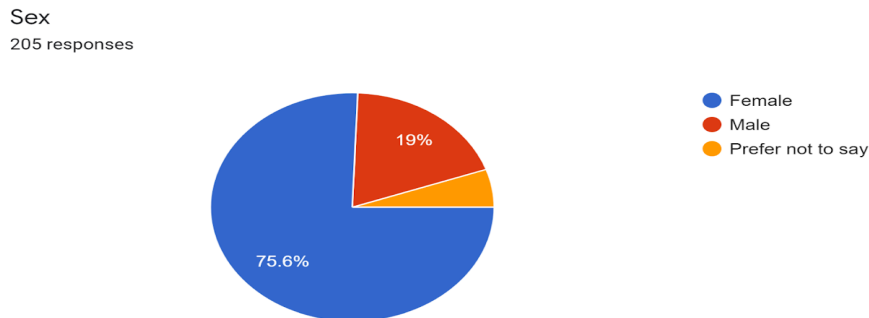
In this light, Encanto, which follows a family of 7 women and 4 men in Colombia, presents itself as a culturally accurate and progressive film. Encanto seemingly has the objective to depict Colombian culture, including setting, society, and gender norms, not in a stereotypical sense, but as accurate and detailed depiction. It also promises to show women as characters that follow emotional development throughout the film and are three dimensional in all aspects, which makes it a riveting Disney film to study for achieving its progressive goals, because of the company’s previous lack of diversity that has been seen as controversial.

## Methodology

The process of collecting the data, which includes plot and characters, will be collected by watching En-canto multiple times, during which dialogue and comments will be noted with timestamps.

The analysis of the film Encanto, using a feminist lense, in order to measure how Encanto sub-verts the relationship between modern Colombian culture and stereotypes compared to the actions and appearances of the female characters in the movie, as well analyzing how the portrayal of these charac-ters impacts their depth and emotional development, which is what will drive the research in this paper. I also conducted a survey to analyze the responses of people with a Colombian origin, as well as a Hispanic background, that have watched Encanto at least once. The questions consist of selecting which character held the most importance in the film, as well as the character that demonstrated the most emotional development throughout the film; it also contains a qualitative explanation of why those characters were chosen by those specific survey takers.

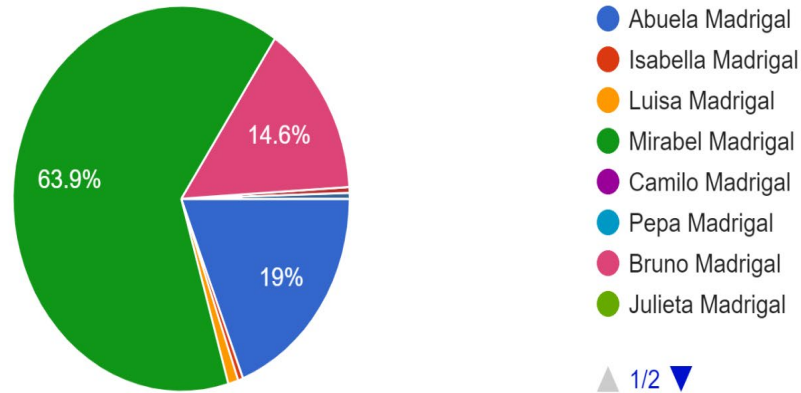
## Findings



**Figure 1.** Survey question determining the sex of the demographic that took the survey

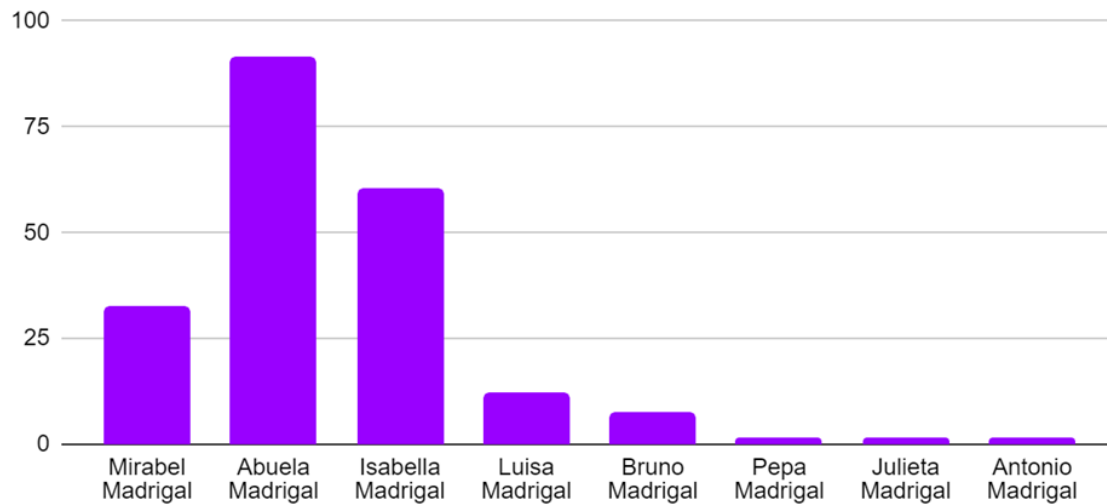
What character do you believe holds the most importance in the film?

205 responses



**Figure 2.** Survey question determining what character the demographic believed to hold most importance throughout the film

What character do you believe has the most emotional character development throughout the film?



What character do you believe has the most emotional character development throughout the film?

**Figure 3.** Survey on what character has the most emotional development throughout the film

	Processed self discovery	Portrayed Colombian women stereotypes	Fulfilled traditional colombian women practices	Played into Colombian gender roles
Alma Madrigal				
Julieta Madrigal				
Pepa Madrigal				
Isabela Madrigal				
Dolores Madrigal				
Luisa Madrigal				
Mirabel Madrigal				

Figure 4. Common traits found within the female characters

## Discussion

The survey's demographic consisted of Colombian male and females who had previously watched the film Encanto. The Bechdel test was conducted on this film, where it passed three out of the three rules overwhelmingly. The reverse Bechdel Test (two named men having a conversation about something other than a woman) only passed due to the short conversation Antonio Madrigal and Camilo Madrigal had. In the eyes of current movie critics, this would define this film as a feminist film that does not diminish the female characters.

### Julieta Madrigal

In Encanto, Julieta Madrigal is the main character's mother who, like the rest of her family, lives in the "casita" and has a magical power used to benefit the community. Julieta is first shown at 6:03 during the song, "The Family Madrigal," where her power is introduced as Mirabel says, "...she can heal you with a meal... her recipes are remedies." Julieta's power consists of healing people with the food she makes, almost always being Arepas which are a traditionally eaten in South America (Pineda-Gomez et al.) During the song, she is pictured feeding a line of villagers, beginning with a man with a swollen eye, followed by two other men with injuries. Julieta is seen with dark gray curls up in a bun, a light green dress with pock-ets, small gold hoops, and very light makeup, dressed lightly as her power maintains her in the kitchen determining how she dresses.



**Figure 5.** Julieta Madrigal is pictured feeding Bunuelos to a common villager with a purple swollen eye followed by a line of men with injuries

One very popular stereotype popularized in American films is that Hispanic women are great cooks who are always willing to whip up any meal for a man (De Lemus). Although Julieta's powers are meant to help the community as a whole, throughout the film she is seen only healing men and her own daughter. Additionally, she is the only woman in the film to have pockets attached to her dress, where she is mainly seen carrying herbs, spices, and arepas. This characterizes her as a woman whose sole purpose is to feed the villagers and her family. She mainly feeds her husband, as he is written to be an "accident prone man" which Mirabel states during the song "The Family Madrigal", intended to fit Julieta's purpose and why they are together in the first place, reducing her only to her cooking abilities.



**Figure 6.** Julieta Madrigal is pictured kissing Mirabel on the cheek with herbs and flowers in her pockets, while Mirabel holds an arepa made by her mother in her hand

Julieta is portrayed rather stereotypically, as she is viewed as a motherly figure who is a cook, and is mainly limited to those character traits. Although most of the women in the movie go through some type of emotional change, Julieta does not have her own song nor does she have any type of character development compared to her family members. Only 0.5% of the sample that took the survey believed Julieta to have the most emotional development throughout the film. Her motherly presence made her come off as a very feminine and gender conforming character, especially because she is only pictured feeding her husband, her daughter, and male villagers.

## Alma (Abuela) Madrigal

Alma Madrigal is the head of the family, serving as the matriarch and grandma of the main character: Mirabel Madrigal. In the beginning of the film, the stage directions found in the movie script are described as “warm, nurturing, and intimate”. She is first presented as a warm loving grandmother to Mirabel, like many are in Colombian culture, until it flashes back to the current time.

Abuela Alma is illustrated to have straight posture symbolizing dominance, as well as having fixed white hair without a single strand out of place, a purple dress covering her neck all the way to her wrist and feet showing little to no skin, dark eyeshadow on her eyelids, thin lips with dark red lipstick, and long pearl earrings throughout the whole movie (Gillis). This image of her is very conservative yet strong, she seems to be femine yet demanding of a perfect image of her whole family; an image held by almost all Hispanic matriarchs. In 6:49, Abuela is seen taking leadership by helping the community as she sings “We swear to always, help those around us.” Abuela Alma believes in representing the family Madrigal as a perfect family that must help the community; *familialismo*, a belief followed by almost all Hispanics, consists of the value of family and the community needs over individual needs and the value of solidarity within a community which is what Alma is portrayed to believe in (Smith). The stage directions in the script state “Abuela Alma is almost the mayor of this town, well respected and leads by example.” She sets expectations on her children and grandchildren which exemplifies the theme of generational trauma seen in Colombian households, as she sets a standard of perfection for her children, breaking the children’s self confidence and ability to handle stress as Bruno feels the need to escape, which then causes them to pass it down to their children, seen when Pepa sets high expectations for Antonio to reach the day of his ceremony (10:38). Traumatic events such as the one Alma lived once her husband was shot in front of her due to colonization in Colombia, begins to cause a chain of generational trauma throughout the family, which is extremely common in the Latinx community, accurately represented in the film (Cerdena).



**Figure 7.** Abuela Alma during “The Family Madrigal” helping a family building their new home

After the song “Waiting on a Miracle”, Abuela Alma begins to blame Mirabel for trying to spoil the miracle and ruin the magic, once again demonstrating the unachievable expectations set by her seen in most Colombian families because of the importance the family image holds in Hispanic society (Matthews).

Throughout the whole film, Alma is seen arguing and picking fights with Mirabel because of spite she has towards her due to her lack of powers.

In the early 1900s (when Encanto was set), arranged marriages were common in Colombia, how-ever it was a long extensive process (Cultural atlas). Alma, during 32:44, is seen arranging a marriage for Isabela. Isabela Madrigal is portrayed as the most feminine out of all the women in her family's generation, which is Alma's reasoning as to why she is getting married before her other granddaughters, even though Dolores is the same age. Throughout this whole process, Alma does not ask Isabela for an opinion or ap-approval of this marriage proposal with a man she has never spoken to.

In 1:02:17, as Luisa, who is one of Alma's granddaughters, begins to lose her power as the house breaks down, Alma immediately begins blaming Mirabel who is only doing the same as Alma by searching for what is breaking up this miracle. Luisa and Camilo Madrigal, both Alma's grandchildren, begin losing powers at around the same time, yet only Luisa is being blamed for her mistakes by Alma rather than her male counter-part in Camilo. Alma is seen to have internalized misogyny , because of how she was raised in a more conservative environment, insinuating she had been affected by machismo, as seen in many women her age from Colombian descent (Mayo). This is seen by how she speaks to each child, as well as the expectations she sets for the women such as Luisa and Isabela Madrigal, displayed in various conver-sations and arguments, further highlighting the discrepancies between the pressure put on them and Camila or Antonio Madrigal- which is none (Means). In Encanto, Alma is the grandmother who everyone seeks approval from and is placed as the most important person in the family, when most of the time (in Hispanic families) the father is placed above the mother, and then extended family and the children follow (Nicoletti). Only 10 minutes after Mirabel is reprimanded because of Luisa's malfunctions with her mira-cle, she is once again reprimanded for Isabela's self discovery journey by Alma. Alma blames Mirabel for Isabela's new discovery in her power, which helps Isabela not only grow flowers but also produce other types of plants and colors by expressing emotions.



**Figure 8.** Abuela Alma and Mirabel arguing while the magical “casita” begins to break in front of them

After a conversation in the lake with Mirabel where Alma realizes she is the one breaking up the family with all the expectations she sets (1:21:50), they build the “casita” back up with the help of the rest of the community, Alma learns that the perfect image she desperately tried to demonstrate to the rest of the community, was now broken because they had real, evident flaws. A very common idea seen in Colombian families is that they must keep up appearances and standards for others to see, which was seen in Abuela Alma's mentality until the very end when she went through her emotional development (Clutter). The “casita” was not built back



perfectly in technical terms but what would have once bothered Abuela Alma, now does not as she sees it from a new point of view where imperfection is acceptable.

In the survey, 19% believed she held the most importance in the film and 44.4% believed she had the most character development throughout the film. When asked for reasoning to support their belief regarding the extent of her character development, survey takers responded with “In Latin America it’s not unusual to have matriarchs. And those matriarchs can often be like Abuela Alma, they become stoic and perfectionists, expecting the best from their families because that’s what they must do to survive in a world ruled by men, especially when in Latin America, men can be so abusive to women with little to no repercussion.”

Alma is a very well written character sharing the spotlight with Mirabel Madrigal, as she goes through self-discovery and emotional development throughout the film, learning the true definition of perfection, and can arguably be depicted as the character who holds one of the most important roles in the film. She can be compared to an authentic Colombian grandmother with the way she dresses and her beliefs towards her family and community; however, she is more than the stereotype she is intended to portray, as she grows into a better person.

## Luisa Madrigal

Luisa Madrigal is the main character’s sister- a 19 year old woman whose power consists of super-strength. She is first seen during the song “The Family Madrigal” at 5:04 where she is carrying weights while using the floors in the “casita” as a treadmill.



**Figure 9.** Luisa’s first appearance in the film exercising

Luisa is presented as the most masculine of all the women in the family, especially because she is constantly compared to her sister who is the icon of femininity. She is illustrated to have substantial muscles, wide shoulders, and a small chest. Every single female in this movie wears a dress and Luisa is no exception, even having a bow tying her hair up, however, she is the only woman in the film to have the color blue in her dress, which is almost always used to represent males.

In the song “Surface Pressure”, Luisa confesses that “under the surface I’m pretty sure I’m worth-less if I can’t be of service,” which leads her to question her own purpose in the family if she does not always prove to be the strongest- and expectations set by Abuela Alma (37:53). The song ends with Mira-bel giving Luisa a hug and allowing her the relief of relaxation which results in consequences, such as Luisa rapidly becoming weaker to the point where she is not able to lift a potted plant; this causes Alma to react in a defensive manner to both Luisa and Mirabel even though her male counterpart in the film, Luisa’s cousin Camilo, also loses his powers around the same time as Luisa does, but does not get reprimanded like she does. Throughout the rest

of the movie she becomes a background character not discussing her troubles anymore until the last scene. During the last song in 1:22:04, Luisa says “I may not be as strong, but I’m getting wiser” as well as announcing she cries even though she displays a strong persona, to which both her sisters reply with reassurance. She is last seen in a hammock with a lemonade relaxing, which was the character development she faced throughout the movie—going from being the strongest character that everyone relied on, to someone who is still strong but prioritizes her own needs.



**Figure 10.** Luisa relaxing on a hammock while a donkey serves her a drink

Luisa was selected by 5.9% to be the character with the most development throughout the film explained by, “Women in today’s society need to present themselves as strong individuals, capable of doing everything that society throws at them, even though at some point they need help and/or at the verge of breaking down due to pressure” and because, “she depicts strength in a gender neutral way in that she is the most responsible and nurturing. And then she suffers from anxiety, also common across genders.”

Luisa broke all stereotypes that a feminine Colombian woman is usually labeled as. Hispanic women are usually depicted to be very sexual women, seen with Sofia Vergara and Salma Hayek’s treatment in Hollywood; however, Luisa breaks those barriers with her appearances and internal battles that she deals with (Pressler). Luisa’s character development follows the decision she takes to put herself first and accept help, rather than always taking everything on and trying to constantly reach these impossible expectations set by her family.

## Mirabel Madrigal

Mirabel Madrigal is the main character of the film; she is introduced singing the song “The Family Madrigal” where she describes everyone in her family and their individual unique powers to three local children who live in her village (4:56). Mirabel then proceeds to play a motherly figure to her younger cousin who has his gift ceremony in the beginning of the film by giving him a stuffed animal and words of advice (13:32). This scene is an example of parentification which can cause issues with independence and self-resiliency (Hopper). The stereotype that Hispanic families are large in size causes parentification to be associated with the Hispanic community. Despite this, it has been proven that higher levels of familialism have been associated with positive parenting practices in Hispanic families, and very minimal results of parentification (Santiesteban et al.); because of these positive parenting practices, “youth’s caregiving contributes to increased academic motivation, positive family relationships, and decreased depressive symptoms” among Latin American youth, causing an inaccurate representation of family structure and parenting practices in Latin households (Fulgini).



**Figure 11.** Mirabel and Antonio sharing a special moment before his ceremony

After the ceremony, as everyone in the town celebrates Antonio’s new gift, the family takes a family photo without Mirabel, causing her to feel alienated making her sing “Waiting for a Miracle” where she expresses she is “always walking alone always wanting for more like I’m still at that door longing to shine like all of you shine” (23:01). Mirabel is very different from usual Disney main female characters, as she is medium size, has a small chest, short curly black hair, and big round glasses. She wears a green and white dress that has patches sewn in, including butterflies and flowers, more similar to Colombian beauty standards than American.

As the main character, Mirabel was selected by 63.9% to hold the most importance in the film. 15.6% of the demographic believed her to have the most development throughout the movie, mainly because “She goes from only defining her self-worth by how she can help her more "special" family mem-bers, to knowing she has inherent value without having a gift.” Mirabel is fifteen years old and at that age in Hispanic culture, women are considered to have reached womanhood as *The Quinceañera* mirrors a wedding including bridesmaids since it is supposed to be a send off from family life to marriage (Galanti). Mirabel represented the theme of womanhood, common at her age in Colombian culture, by her objec-tive in the film which is to find her importance in the family, and how she belongs compared to others as even one respondent claimed “She best represents the shift from childhood to womanhood - she strug-gles with comparing herself to others, she’s unable to handle not having any expectations placed on her unlike her sisters’ extremely heavy expectations placed on them and over the course of the movie she has to learn these other women she viewed as being better than her are also struggling under the weight of expectations, and that she has a place in her family and the world - she goes from unthinkingly comparing herself to other women to empathizing with her sisters and understanding her own value comes from her own skills and attributes, not merely being a Madrigal”.

Mirabel goes through emotional development as she learns that, although she may be different from the rest of her family because she does not have a unique power, she is still valuable within her family. She realizes that she is special in her own way and because of that she becomes confident about herself even without a gift.

## Isabela Madrigal

Isabela Madrigal is the eldest sister of the main character and her power consists of creating flowers. She is depicted as the most feminine character throughout the whole film, and because of this she is seen as “perfect” and “the golden child” by the rest of her family. She has long black hair with a flower behind her ear, wears a lengthy purple (mostly worn by women) dress that has flower designs, and possesses long eyelashes. She is mainly defined by her beauty throughout the film.

Mirabel calls Isabela a “primadonna” simply because of her looks, and is pitted against her throughout the movie (8:39). At 32:44, it is revealed by Abuela that a villager will propose to Isabela (alt-hough she is never asked for her thoughts on the proposal), because it will be best for both their families. Once getting into

an argument with Mirabel, Isabela blurts out “I never wanted to marry him! I was doing it for the family!”, as she creates a cactus. This leads her to sing about her emotions and what she can create apart from just beautiful roses leading to her self- discovery through womanhood.



**Figure 12.** Isabela just created something other than a flower for the first time

At 1:08:36, Isabela sings “What Else Can I Do” where she expresses “what could I do if I just knew it didn’t need to be perfect, it just needed to be? And they let me be?” revealing her constant need to meet expectations to be perfect and beautiful, rather than who she really is.

In the survey, 29.3% believed her to be the character that had the most emotional development throughout the film because of her song and her learning that perfection was not something she had to achieve. Throughout the movie, Isabela discovers she can be imperfect, and that she does not need to meet unattainable expectations. Seen through her song about self-discovery, she realizes she can just be herself and not the golden child everyone else wants her to be proving to have depth to her character.

## Pepa Madrigal

Pepa Madrigal is Mirabel’s aunt illustrated with red hair, a yellow dress, and tall. Her husband Felix, is shorter than her which breaks gender norms of the male having to be taller (as it is seen as a more masculine trait) than the woman. She is first shown in the song “The Family Madrigal” with a cloud over her head storming, as her gift is to affect the weather (5:52). A very popular stereotype in Hispanic women, and women in general are that they are extremely emotional, erratic and indecisive which is highlighted as her power (Plant). She is seen constantly changing emotions, as it is sunny yet raining the next moment.



**Figure 13.** Pepa creates a storm any time she feels any negative emotion (stress, sadness, anger, etc.)

Pepa is told several times by her mother (Alma) to “calm down” or that she has “a cloud” and it must be eliminated as soon as possible. She felt unable to express her emotions as it would affect the rest of the town and was always forced to feel happy, even when she naturally felt other emotions. She would even rub her braid to try to calm down every time she showed her true feelings which was a consequence at her wedding. In “We Don’t Talk About Bruno” she explains how her brother had a vision that there would not be clear skies at her wedding with Felix causing her to feel nervous which created a hurricane. However, Bruno later reveals he only did that to try to prove to her that she could express her feelings without feeling guilty about them.



**Figure 14.** Pepa and Felix during “We Don’t Talk About Bruno”

In the flashback of Pepa’s wedding, she is seen wearing a traditional Colombian wedding dress which is an accurate representation of the clothing in Colombia. Furthermore, she is pictured being able to dance Cumbia (a traditional Colombian dance), during the song “We Don’t Talk About Bruno” as she and other villagers dance to it with Felix as if she were taught since she was a young girl.

When asked about the most important character in the film, people believed “She often had mood swings that were demonstrated by the changes of weather and that was often rejected and reprimanded to her by others, which I believe represents how society views women as dramatic, chaotic and emotional, when in reality our “mood swings” can be a good thing and we should all just have the right to feel our feelings and be whoever we wanna be” which many other respondents agree with.

## Dolores Madrigal

Dolores is Mirabel’s 21 year old cousin and her power is based off of a very common stereotype of all Hispanic women. Hispanic women are painted to be gossips or chismosas in Hollywood films, and Dolores’s power is that she has the ability to hear anything, no matter how far away, and in 50:30 she is seen as a gossip (Akins). Mirabel states that because Dolores heard a secret that was whispered to her father, she will tell everyone in the family, and that is exactly what happens at the dinner at 51:32, as she tells her brother Camilo and then spreads to the rest of the table. Dolores is first seen in “The Family Madrigal ” where she is in a mountain far from Mirabel as Mirabel says “my cousin Dolores can hear this whole chorus a mile away” (7:20). In that same scene, she is seen breaking the news to the villagers that Mirabel has no gift, exemplifying the idea that she is a gossip. During “We Don’t Talk About Bruno”, her verse details, “He told me that the man of my dreams would be just out of reach, betrothed to another,” reducing her worth to the man she belongs with, rather than her own character development.

Unlike the rest of the female characters, Dolores has little to no emotional development in the film. Her attire consists of a dress, a choker, long earrings, and a red headband to pick up her curly black hair. She, like the other female characters, is dressed in a very feminine manner.

Almost no survey takers believe she held the most importance in the film, as only 0.5% chose her. When the question about emotional development was asked, no one responded with Dolores being the one with the most emotional development. Dolores is at the age where most women in Colombia are known for changing from girls to women. However, that theme is not depicted in Dolores at all, but rather ignored until the very end when she finds love in Mariano, who used to be her cousin’s love interest.

## Limitations

One of the limitations in a film analysis is that script journalists' thoughts and perspectives in movies and spectators' opinions differ, so it tends to be challenging to see if the message of the writer has gone through the film viewer (Dodia).

Additionally, because of the modernity of the movie, there is barely any research to accompany it. Overall, I could only find one peer-reviewed source about Encanto where intergenerational trauma was discussed; however, there were very limited sources available for me to use in my research since Encanto is so recent. This is why it is important to do research like mine, as a recent movie like this depicts society today.

## Conclusion and Implications

Overall, my research proves that Encanto aims to be a progressive film that challenges stereotypical perceptions of Colombians that are seen throughout American films and women on film, which it partially achieved. It did a phenomenal job of highlighting women as almost all of the main characters were women and took over the screen time. The film also passed the Bechdel test and focused on the emotional development of almost all

the female characters. However, the relationships between Colombian stereo-types and the women's powers are inexplicably linked as it was proven in the characters of Pepa, Julieta, Isabela, Alma, and even Mirabel and Luisa to an extent. Even though they are fictional, these representa-tions mold cultural standards of female and Colombian identity that influence behavior of the viewers and fans, especially towards Disney's young demo-graphic. Although their relationship with current Co-lombian norms are unconventional due to the unknown time setting (predicted to be the early 1900s), Encanto upholds patriarchal norms and characterizes the women as many common Colombian stereo-types present in many films.

As the highest-grossing entertainment company of all time and notably one of the most popular, Disney sets an example not only for their competitors, but for their female and Colombian audience as well. In order to under-stand the values of people today we should be looking at and analyzing the movies society talks about, and that they take their kids to see, considering these children will implement the prejudice and believe in these stereo-types which will be carried into the future.

## Future Research

Although I attempted a comprehensive analysis of the film, there is still further research to be done with-in Encanto. Future studies could attempt to gain more detailed insight from people directly involved in the filmmaking process, such as producers and animators, in order to more fully grasp an understanding of Hispanic female misrepresentation in this Disney film. Another way to conduct more future research would be for re-searchers to study the film from a different lens, or study a different Disney film that also is based on a specific marginalized community such as Mulan or Coco.

## Acknowledgments

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## Resources

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