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Disney's *Encanto* (2021) is one of the latest in a long line of musical animations from the studio. While most musical scenes from Disney show either a character in transport ("Part of Your World" *The Little Mermaid* 1989 shows Ariel thinking about living on land); use music to condense time and show the "before" and "after" of a change ("I'll Make a Man Out of You" *Mulan* 1998 shows the evolution of Mulan's training); or show us a fantastical sequence we are left wondering was diegetic or not ("I Just Can't Wait to Be King" *The Lion King* 1994 shows feats of animal stacking and configurations that are appealing to the eye, flashing various patterns, but not physically possible); "Dos Oruguitas" in *Encanto* decides to capitalize on the thin line between transport and transportation and transform Abuela as a character through memory.

The scene I am referring to begins at 1:18:08 when Abuela begins to reminisce about her late husband. She tells Mirabel, "I thought we would have a different life... I thought I would be a different woman..." At which point a ghost-like figure of Abuela's younger self appears, and the "camera" begins to track her. The background of what we presume is her village fades in, and Young Abuela becomes opaque. In the diegetic world, back by the river, Abuela is in a state of transport, telling Mirabel the story of her and her late husband, but Disney decides to take us on a journey of transportation and guide what we see, rather than have us listen to Abuela's monologue and go through, although diverse and unique, unsynchronized variations of transport.

Hoeckner puts it best, that musical transportation is “merely a vehicle for fixed associations and meanings.” Which is what we see here. Disney decides the fixed meaning of the song for us.

As Young Abuela enters the village and becomes solid, the song, “Dos Oruguitas” by Sebastián Yatra begins with a quiet, *solo* guitar. We, the viewer, are along for the ride that is this transportation through music. The film *shows* rather than tells.

The solo guitar has more meaning and symbolism when the second guitar joins in, precisely at the moment Young Abuelo waves at Young Abuela for the first time (1:18:36). Each of their characters is represented by one of the guitars. This helps the audience keep track of the characters being apart and together throughout the song, whether the audience is aware of it or not.

The first verse begins 6 seconds after the wave, beginning with the title of the track, “dos oruguitas”. In the first verse, we watch Young Abuela and Young Abuelo fall in love, get married, and learn they are pregnant with triplets. This information is given visually, while the two guitars continue to signal their connection.

The next verse begins identical to the first, with the line (and title of the song), “dos oruguitas”. As this next verse begins, one of the guitars starts to play longer notes, in contrast to its previous short, playful ones. This is also when the tone shifts on screen. A fire has begun outside the Madrigals’ home, by an unknown invader. The following sequence during this verse is that of the Madrigals and their village fleeing their homes, seeking refuge in the mountains. Just by changing one of the guitar parts and signifying a new verse, we are placed into a completely different emotion, one of being uprooted, evicted, and lost.

Less than 30 seconds later, a new verse starts again with the key term, “oruguitas”. The viewer does not need to be fluent in Spanish to pick up on the pattern. Each time the title is

mentioned, the mood shifts. This time, the mood shifts to fear and panic, as the invaders have found the villagers and attack. This change is also marked by a change in melody.

At 1:19:50, we see Mirabel, unseen by Young Abuela and Young Abuelo as they hug goodbye (for Young Abuelo to go confront the attackers and ultimately die). We, the audience, were previously under the impression that we were in Abuela's transport, but Mirabel's appearance offers a different interpretation. We are seeing what Mirabel sees, when she hears Abuela's tale, off screen in the diegetic world. If the scene is an accurate portrayal of Abuela's memory, Mirabel would not be there. The scene being Mirabel's transport is significant in two ways. One, Mirabel is the main character, and the eyes through which we see the film. We gain understanding as Mirabel does. It would make sense for this to be her transport, as we the audience are effectively an extension of Mirabel. Two, it shows that each person's transport is unique and difficult to communicate. While Mirabel can imagine the hardships her grandmother went through, she is still detached from the narrative and cannot fully experience it (hence her character cannot be seen by the other characters in the scene).

Young Abuelo's death is communicated to us through the loss of his guitar piece, the introduction of a violin, and a new verse beginning once again with "oruguitas". The violin is new, and an indicator of Young Abuela's new companion, loss. When her husband dies, he is replaced by an overwhelming sadness that follows her, and becomes his replacement.

The violin and solo guitar continue as the lyrics take a break, and visually we see "the miracle" start to take place. Mountains rise to keep the invaders out, the village people look to Young Abuela for leadership.

Yatra comes back for one more verse, again starting with "dos oruguitas" to indicate another tone shift. The violin stops when Young Abuela looks at her triplet babies. This indicates

to the audience that her grief has subsided, and her babies are how she will move on. The tone takes one of healing and rebuilding.

The rest of the song echoes the beginning, a soft, solo guitar, indicating Abuela's solitude. This time, however, she is not totally alone. We see the evolution of her family on screen as the guitar plays. Although her family has kept her loss at bay, she is still alone, due to her alienating her family. Characters look at her with fear, and she continues as she began, alone.

We hear the last of the guitar at 1:21:34, making the scene roughly three and a half minutes. We fade back to Abuela by the river with Mirabel, her face in transport. The last note is played on a shot of Mirabel, further indicating that the music is over because Mirabel's transport is over, and this was her transport, not Abuela's.

While memories and music are a commonplace in Disney animated musicals, this scene was done in such a way that viewers could really empathize with Abuela. It is difficult to portray transport, because we cannot ever truly know what someone is thinking. A similar concept is Lacan's concept of "the real", feelings and experiences that can never be put into words. Instead, *Encanto* conveys the flow of emotions through musical signaling via repetition and instrumentals, to give the audience a proper transportation into the mind of Mirabel, as she empathizes with and forgives her Abuela.