

## THE REPRESENTATION OF MEXICAN CULTURE IN COCO FILM

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### ABSTRACT

The representation of Mexican culture becomes one of the main focuses on visual media since many visual media display the Mexican as something bad. In Hollywood films, the depictions of Mexican are usually different from the Mexican perspective. Mexico is a place where awful things happen in the film. Coco film is a film that genuinely gives Mexico a good name. It has shown the beauty of Mexico through its culture. The purpose of this research is to find the representation of Mexican culture in Coco film. In order to get more thorough understanding, the theory of Cultural Representation by Stuart Hall was employed. In this research, the researcher used qualitative research methodology. The results of the research show that there are eighteen representations of Mexican culture in Coco film. Those representations are pape picado, piñata, luchador, tamales, pan dulce, alebrijes, xolo dog, cumbia, mariachi, huaraches, hacienda, Aztec pyramid, churros, marimba, el grito, the dominant religion, Dia de los Muertos, and spanish language.

**Keywords:** culture, representation, cultural representation, Mexico, Mexican, Mexican Culture, Mexico, Coco film

### ABSTRAK

*Representasi budaya Meksiko menjadi salah satu fokus utama media visual karena banyak media visual menampilkan Meksiko sebagai sesuatu yang buruk. Dalam film-film Hollywood, penggambaran orang Meksiko biasanya berbeda dari perspektif orang Meksiko. Meksiko adalah tempat di mana hal-hal buruk terjadi dalam film. Film Coco adalah film yang memberi Meksiko nama baik. Coco telah menunjukkan keindahan Meksiko melalui budayanya. Tujuan dari penelitian ini adalah untuk menemukan representasi budaya Meksiko dalam film Coco. Untuk mendapatkan pemahaman yang lebih mendalam, digunakan teori Representasi Budaya oleh Stuart Hall. Dalam penelitian ini, peneliti menggunakan metodologi penelitian kualitatif. Hasil penelitian menunjukkan bahwa terdapat delapan belas representasi budaya Meksiko dalam film Coco. Representasi tersebut adalah pape picado, piñata, luchador, tamales, pan dulce, alebrijes, xolo dog, cumbia, mariachi, huaraches, hacienda, piramida Aztec, churros, marimba, el grito, agama dominan, Dia de los Muertos, dan bahasa Spanyol.*

**Kata kunci:** budaya, representasi, representasi budaya, Meksiko, Meksiko, Budaya Meksiko, Meksiko, Coco film

## **A. INTRODUCTION**

Literature represents many things, one of the examples is culture. Culture is an interesting topic to discuss because literature as a mirror of human life will not be separated from the culture that surrounds it. Analyzing culture through literature can also be a vehicle for recording culture. Exploring literary works can help people have a better understanding of the culture that exists in a certain society because literature is an integral part of the culture. One way to study or analyze culture in literature is by using cultural representation theory. In this research, the researcher will analyze the cultural representation of Mexican toward Coco film. Lee Unkrich, the director of Coco film said that he and producer Darla K. Anderson began making Coco film under “a very different political climate”. He said that the Coco film is an opportunity to stand up for Mexico and Mexicans in the face of xenophobia (huffpost.com). Coco film shows the beauty of Mexico through its culture and tradition. The researcher is interested in this film because this film has a unique way of representing Mexican culture which is by making the main character Miguel went to the world after death in the celebration of Día de los Muertos and seeing the process of Día de los Muertos by himself. To conclude, the researcher analyzed the culture of Mexican as represented in Coco film. To help the researcher analyze the cultural aspects, Stuart Hall’s theory of cultural representation was employed as the main theoretical framework.

## **B. THEORITICAL FRAMEWORK**

### **1. Film and Literature Works**

Literature developed from the textual to the visual thanks to the advancement of science and technology. The film is predetermined by literary techniques; conversely, the literary practice developed particular features under the impact of the film. In this research, the researcher uses film as the object analysis because the elements of the film can be analyzed with literary theory as literary work. Film which also belongs to the literary work also has similar intrinsic elements to other types of written literary works such as prose and novel. It means the film is a literary work and all kinds of modes of film presentation following the features of literary texts and can also be explained in a textual framework. The film is a contemporary movement from textual literary mode to visual literary mode. These three intrinsic elements of literature are discussed in this research :

- a. Setting: setting is interchangeable with "decor," a French phrase that refers to both the scenery and the properties, or movable pieces of furniture (Abrams 284-285).
- b. Narrative: narrative is a story about events, characters, and what they say and do, whether recounted in prose or verse (Abrams 173).
- c. Dialogue: dialogue is a literary style in prose or verse based on a dispute or discussion, usually between two speakers; or verbal exchanges between or among characters in a dramatic or narrative work (Abrams 65).

### **2. Literary and Culture**

The cultures consist of people's beliefs, traditions in any society, and the literature, on the other hand, discloses these elements in terms of different literature. So, the literature is in interaction with and impact on culture. Culture is the outcome of society, so the elements of culture, are rooted in the thoughts of everybody in a society. According to Fishman (as

quoted in Ratna 175), literature and culture are interconnected. First, language is an integral part of broad culture. All human activities are expressed through language, so understanding the culture of a community means understanding the language. Second, language is also an index for culture. Language shows certain cultural ways of thinking by providing terms of concept propositions and so on. And the last, language is a cultural symbol. the overall activities of both behavior and thoughts and feelings including other cultural objects can be understood solely through the system of language symbols.

### 3. Cultural Representation

Hall stated that culture is about "shared meanings" (1). It is produced in a variety of different media, especially in this era where modern mass media as a means of global communication with complex technology spread meaning among different cultures on a scale and speed. Meaning is also generated whenever humans express themselves in, use, consume, or adapt aspects of culture. Meaning organizes human behavior and practice. One of the special media that distribute and produce meaning is language. The set of concepts, images, and ideas that enable humans to think and feel about the world must be shared by members of the same culture (3-4). Representation connects meaning and language to culture. The main understanding of representation theory is the use of language to convey something meaningful to others. Representation is the most important part of the process, in which "meaning" is produced and exchanged between group members in a culture. Representation is to interpret the concepts that are in our minds by using language (15). Representation is the method of creating meaning through language (16).

Hall explained that there are two systems in representation (17-19), mental representation and language. Mental representation is where all objects, people, and events are correlated with a set of concepts carried everywhere in our heads. Without concepts, people can not interpret anything in this world. Language is the second system of representation involved in the construction of meaning. Language, are the concepts that we understand through sensory tools manifested in the form of words to get a meaning. People must be able to associate thoughts and ideas to the written word, spoken voice, or particular visual representations if the "meaning" is to be translated into the same language.

Hall explained three kinds of approaches that were classified in representation theory (24-26):

- a. Reflective approach: this approach implies that meaning is found in real-world objects, people, ideas, or events, and that language serves as a mirror that "reflects" the real meaning that already exists.
- b. Intentional approach: in this research the meaning given through language is determined by the author's desires for a particular object, language is interpreted as the will of the author.
- c. Constructionist approach: this approach does not believe that meaning is pre-existing in the object or that it is generated by the person offering the meaning's notion. This approach represents the concept of using any language system. This approach does not imply that we produce meaning via the use of a representation system, but rather that we interpret a language. In this approach, language is a series of words that are interpreted to have meaning.

From the three approaches, the researcher use the constructionist approach. The researcher decided to use the constructionist approach because the researcher explains the representation of Mexican culture in Coco film with a series of interpreted words that have meaning. The main relevance of constructionist theory to research is the explanation that the language contained in the collection of signs (photos, videos, sentences) has a meaning that represents the culture that is in society, including the media. The researcher analyzed the meaning of Mexican culture in the film by constructing the meaning, developed the connection between the conceptual maps in mind (first system of representation) and then explained it with language (second system of representation) because the concept in people's heads must be converted into a global language. Representation refers to the construction of all forms of media on all aspects of reality or reality, such as society, objects, events, to cultural identity. Therefore, the researcher analyzed and explained the meaning by compiling a reciprocal connection between the conceptual map in mind and language. As a result, the essence of culture's meaning can be understood.

#### **4. Visual Representation**

Visual representation is representations that are transmitted by the media (Hall 5). Hall stated that in the modern world, the image saturates our culture in a variety of different forms. The word representation somehow carries with it the notion that something was already there, and was represented through the media. The idea is that media practices represent topics, represent types of people, represent events, represent situations, among other things; what we are talking about is the fact that the concept of giving meaning is in the notion of representations. It can be concluded that the representation is how meaning is somehow given on screens or the words on a page that stand for what we are talking about to the things that are depicted through the images or whatever it is. (6-7).

#### **5. Mexican Culture**

To gain a deeper understanding of the representation of Mexican culture, here are some descriptions and explanations of Mexican culture. The culture itself is then related to how the constructionist approach is useful to avoid the biases in Mexican culture.

- a. **Papel Picado:** a Mexican papercutting style that dates back to the country's origins. During weddings, Easter, Christmas, and, most notably, the Day of the Dead, papel picado can be found adorning streets and houses. The majority of papel picado is now machine cut to mass-produce these intricate designs, but only a few artists still cut sheets by hand (Johnson, and Bocinski, "Margaret Sosa - Precision and Papel Picado").
- b. **Piñata:** a figure filled with candy, fruits, or other treats that are traditionally made from a clay pot covered in paper maché and decorated with brightly colored tissue paper. A piñata is hanging from a rope at a party, and a kid, often blindfolded and made to spin around several times before taking their turn, hits it with a stick until it splits and the candy drops out ("Everything You Wanted To Know About The Mexican Piñata").
- c. **Luchador:** a Mexican wrestling a highly traditional form of light entertainment that masquerades as a "sport" and is adorned with inhuman amounts of spandex and sequins. Colorful masks and costumes distinguish this wrestling. Masks are colorfully crafted in modern lucha libre to invoke depictions of animals, gods, ancient heroes, and other archetypes, whose identities the luchador assumes during a performance (Cocking, "Everything You Need To Know About Mexican Wrestling").

- d. Tamale: a Spanish tamal, a tiny steamed corn dough cake popular in Mesoamerican cuisine. Masa harina, finely crushed corn combined with slaked lime, is formed into a thick paste for tamales. The masa is put on a corn husk for each tamale, a small amount of filling is added, and the whole thing is wrapped in a package and tied with a strip of husk. The tamales are steamed until they are fully cooked (“Tamale: | Definition, Preparation & Variation”).
- e. Pan Dulce: a mainstay in Mexican culture, not because it is an indigenous cuisine, but rather because of how Mexicans have transformed what began as a simple loaf of bread into what it is today. A pastry with a rich flavor profile that is reminiscent of Mexican ingredients (Villalobos, "The History Of Pan Dulce - De Alba Bakery").
- f. Alebrijes: a colorful and significant part of Aztec culture. The alebrijes, as portrayed in the Zapotec calendar's 20-day cycle, are spirit guides. Their job was to serve as a link between the spirits and the physical world, guiding people through their lives ("The Spirit Animals Of Oaxaca").
- g. Xolo Dog: the ancient Aztec god's dog, a loving friend and vigilant watchdog today ("Mexican Hairless | Breed Of Dog").
- h. Cumbia: Mexican musical style started in Colombia before spanning continents and crossing boundaries to reach the United States. Mexican cumbia is a cumbia musical subgenre that originated in Mexico. Cumbia evolved cumbia sonidera in Mexico, an offshoot genre of this enormously danceable musical style (Cocking, "Cumbia Sonidera: An Introduction To Mexican Cumbia And Its Culture").
- i. Mariachi: a small Mexican musical ensemble that consists primarily of stringed instruments. The word mariachi is often used to refer to a particular mariachi musician or the music itself, in addition to an ensemble. Male mariachi bands have traditionally worn traje de charro, the clothing of the Jalisco cowboys, since the early twentieth century—matching uniforms with tight, ornamented pants, boots, big bow ties, sombreros, and short jackets—since the early twentieth century (“Mariachi | Music”).
- j. Huarache: a prominent pre-Columbian footwear design that is said to have originated in the Mexican states of Jalisco, Michoacán, and Yucatán. Huaraches are typically associated with Mexican farmworkers. It is undeniably an item of footwear that predates the European colonization of Mexico (Cocking, "Huarache: How Mexico's Ancient Sandal Evolved Into A Global Fashion Item").
- k. Hacienda: Hacienda-style homes, which are distinguished by their white stucco walls, red clay roof tiles, and heavy, rustic wood embellishment ("What Is Hacienda Architecture?").
- l. Aztec pyramid: Teotihuacan is a Mesoamerican city located 30 miles northeast of Mexico City. The city was founded in 400 B.C. and grew to become the region's most powerful and influential city by 400 A.D ("Teotihuacan").
- m. Churros: s traditional Spanish desserts developed centuries ago by Spanish shepherds. Originally churros were about the size of a breadstick, and they were eaten plain or rolled in cinnamon sugar ("Cultural Significance Of Churros")
- n. Marimba: a percussion instrument with a long history dating back to the African slaves who arrived in Mexico in the 17th century. The marimba was originally made with planks of wood balanced over a hole as a resonator and played with sticks (Bache, "An Introduction To Latin Music: Cumbia History | Liberty Park Music" ).



- o. El Grito: a shockingly high-pitched cry that begins with a protracted aaaaah sound and then resolves into a sequence of brief repeating aye-aye-aye noises that sound like laughter (“El Grito Mexicano: What Is It And How To Use It?”).
- p. Dominant Religion: Roman Catholicism is the most widely practiced religion and is firmly embedded in the culture. Over 80% of the population is Catholic. Many Mexicans regard Catholicism as a part of their cultural legacy, passed down through the generations (“Mexican Culture – Religion).
- q. Día de los Muertos: a celebrations span two days and are a riot of color and life-affirming delight. Death is the theme, the point is to show love and respect for deceased relatives (“Top 10 Things To Know About The Day Of The Dead”).
- r. Spanish: Spanish is spoken by the vast majority of Mexicans. According to the CIA, 92.7 percent of the Mexican population speaks Spanish (“Mexican Culture: Customs & Traditions | Live Science”).

### C. METHOD

This research is included as qualitative research. Hancock, Ockleford, and Windridge said that “qualitative research is concerned with developing explanations of social phenomena. That is, it tries to support us in understanding the social world in which we live and why things are the way they are. (7). The use of qualitative research is to indicate, develop, and help the researcher sees the social phenomenon in the film.

There were several steps the researcher did to collect the data from this research: First, the researcher decided to analyze the cultural representation. Second, researcher decided to watch the film that reflected the cultural representation of society as the main issue and then decided to analyze Coco Film. Then the researcher read the theory and articles related to cultural representation and Mexican Culture. The purpose of this research is to reveal cultural representation. The researcher developed of question which is: What are the representation of Mexican cultures as portrayed in Coco film? And how are the kinds of Mexican culture portrayed in Coco film? Then the researcher downloaded the script and the film entitled Coco. After that, the researcher collected cultural representation data from the script and described the data material. After that, the researcher intensely looks at the film component and focuses on film as a text and analyzed the data by using theoretical insight. Then the researcher assessed the analysis and concluded the findings in the research. The last step is the presentation of the results.

### D. FINDING AND DISCUSSION

#### 1. Findings

##### a. Papel Picado

This film began with Miguel's narratology. He started his narration by introducing The Rivera history. The story had drawn in various forms and bright colors of *papel picado*.

A path of marigold petals leads up to an altar lovingly arranged in a humble cemetery. An old woman lights a candle as the smoke of burning copal wood dances lyrically upward. The smoke lifts up toward lines of *papel picado* — **cut paper banners** — that sway gently in the breeze smoke. A story begins to play out on the *papel picado*. The

images on the *papel picado* come to life to illustrate a father, a mother, and a little girl. The family is happy. The papá plays guitar while the mother dances with her daughter. The man walks down a road, guitar slung on his back. In another vignette his daughter stands in the doorway, watching her papá leave. Two feet step up next to her. It is her mamá, hardened. She shuts the door. (*Coco*)

Based on the narration, *papel picado* is a cut paper banner that has several forms. It is a Mexican papercutting style that dates back to the country's origins. *Papel picado* is not only shown at the beginning of the film but almost throughout the film. This is because the setting of this film is located in Mexico when Mexican wanted to welcome the celebration of *Dia de los Muertos*. *Papel picado* can be found around streets and houses in Mexico during festivals because *papel picado* is a mandatory decoration that must be prepared during celebrations in Mexico, especially *Dia de los Muertos*. This represented the enthusiasm of the Mexican people in welcoming *Dia de los Muertos*.

### b. Piñata

After the representation of *Papel Picado*, the scene has shown the representation of *piñata*, a colorful animal figure filled with candy. Such as the narration, "Amongst the *papel picado*, a stick swings at a strung up *piñata* which bursts with candy." (*Coco*)

A *piñata* is a figure filled with candy, fruits, or other treats that are traditionally made from a clay pot covered in paper maché and decorated with brightly colored tissue paper. *Piñata* is not the hallmark of *Dia de los Muertos*. However, some Mexicans use the *pinata* for decoration when celebrating *Dia de los Muertos*. Based on the script above, the *piñata* is hanging from a rope, and a kid has to hit it with a stick until it splits and the candy drops out. It can be seen also from the script where the candy was bursting from a bright colorful figure *piñata* when a kid hit the *piñata*. The kids take turns hitting the *piñata* until it splits and the candy spills out, at which point everyone sprints to catch it. In today's Mexico, *piñata* is a popular addition to children's parties.

### c. Luchador

After the representation of *papel picado* and *pinata*, there is a representation of *luchador* outfits. *Luchador* is a Spanish word for "wrestler". *Luchador* is the name of wrestlers who compete in *lucha libre*, a Spanish word that means "wrestling". The hallmark of the *luchador* is wearing a sparkly mask and costumes distinguish this wrestling.

Miguel, in a *luchador* mask, climbs onto the bed, arms raised. Miguel leaps off the bed onto a pile of pillows that bursts, sending feathers onto **Mamá Coco who wears a mask of her own.** (*Coco*)

Miguel often spends time with his great-grandmother, *Coco*. Miguel tells her almost everything. Miguel and *Coco* were playing as a *luchador* and wear a mask as well. Miguel wearing a *luchador* mask climbed onto the bed, then jumped up the pile of pillows. The pillow broke, the feathers of the pillow scattered to *Mamá Coco* who was wearing a *luchador* mask as well. This represented that the *luchador* mask culture is so attached to the Mexican that the *luchador* mask is no longer used by the original wrestlers.

### d. Tamales

The Rivera were gathered at the dining table having dinner. Abuelita who thought that Miguel is very thin like a twig then added some tamales to Miguel's plate but Miguel refused. Abuelita was annoyed then Miguel accepted Abuelita's offer.

Abuelita piles extra tamales on Miguel's plate.

Abuelita: "Aw, you're a twig, mijo. Have some more."

Miguel: "No, gracias."

Abuelita: "I asked if you would like more tamales."

Miguel: "S-sí?"

Abuelita: "That's what I thought you said." (Coco)

Abuelita felt that Miguel was very thin and then added some tamales to Miguel's plate as a form of care and affection. Tamale or Spanish tamal is a tiny steamed corn dough cake. The tamales served on the dinner table represented how Mexicans interpret tamales as a common dish that integrates with their daily lives. Tamales served in the table represented the wholeness of a dish when Mexican gathered with their family.

### e. Pan Dulce

Miguel went out of the house. Once outside, Miguel makes his way through the small town of Santa Cecilia. On the way, he came to the food stand, grabs a pan dulce, and tosses the vendor a coin. Such as the script: "Running past a food stand, Miguel grabs a roll of **pan dulce** and tosses the vendor a coin." (Coco)

Pan dulce is one of the special sweets that served before Dia de los Muertos. Another name for pan dulce is pan de muertos. No wonder the food stands are starting to sell pan dulce during this celebration. This represented the enthusiasm of the Mexican people in welcoming Dia de los Muertos.

### f. Alebrijes

After Miguel passed the pan dulce stand, Miguel passes a group of a musician. The music synthesizes. Miguel passes a table of alebrijes and taps out rhythms along with the table.

As Miguel passes all these scenes, the music synthesizes and he can't help but tap out rhythms along a table of **alebrijes**. **The fantastical wooden animal sculptures** each play a different tone like a marimba. (Coco)

Alebrijes are a vibrant and important part of Aztec culture. These symbolic creatures were created by combining two living animals with anthropomorphic characteristics by the Aztecs, who were deeply connected to nature. Alebrije carved with wood has a variety of designs and bright colors. In this film, the representation of alebrije is not only from the wooden sculpture. When Miguel visited The Land After Dead, Miguel saw some alebrije in their real form.

Miguel: "Are those...? **Alebrijes!** But those are--"

Tío Oscar: "Real **alebrijes**. **Spirit creatures.**"

Tía Rosita: "They guide souls on their journey." (Coco)

The alebrijes are spirit guides depicted in the Zapotec calendar's 20-day cycle. From the dialogue above, alebrije is not only a wooden sculpture, alebrije is a spirit creature. Mexican believe that the duty of alebrije is to guide souls on their journey.

Frida: "**The mighty Xolo dog...! Guider of wandering spirits...! And whose spirit have you guided to me?**"



Miguel: "I don't think he's a spirit guide."

Frida: "Ah-ah-ah. **The alebrijes of this world can take many forms... They are as mysterious as they are powerful.**" (Coco)

Frida saw Dante, Miguel's Xolo dog. Frida called Dante the "guider of wandering spirits" and wonders whose spirit Dante is carrying. Miguel denied that Dante is a spirit guide because Dante is a living dog. Frida explained that the alebrijes of this world can take many forms. Alebrije is as mysterious as they are powerful. This represented how Mexicans believe that Alebrije guides people. This is shown in a scene where Dante, Miguel's dog tried to show Miguel that Hector is Miguel's family. Unfortunately, Miguel did not believe Dante. When Miguel finds out the truth, Miguel says that Dante is a spirit guide because Dante tried to show him the truth. Dante, who was originally shaped like an ordinary dog, turned into an alebrije with wings. Such as the script:

Miguel : "Dante, you knew he was my Papá Héctor the whole time! **You ARE a real spirit guide!** Who's a good spirit guide? You are!"

Dante smiles at Miguel dumbly. Suddenly, before Miguel's eyes, neon patterns spread outward from the dog's paws. Dante begins to freak out. A pair of little wings sprout on the dog's back. He spreads them. He jumps up to fly... and plummets beneath the clouds! But then he's back up, flapping goofily and barking his head off, a full-blown spirit guide!

### **g. Xolo Dog**

After Miguel passed a table of alebrijes and taps out rhythms along with the table, he smacked a trash can, and then a hairless Xolo dog named Dante pops up. Dante barks and played along with Miguel then Miguel laughs.

Miguel finishes with a smack on a trash can, out of which a scrappy **hairless Xolo dog**. The dog, Dante, barks and jumps up to lick Miguel, who laughs. (Coco)

Dante, the Xolo dog was very close to Miguel. Even though Abuelita always chased Dante away, Dante remained faithful to follow Miguel almost everywhere. This represented how Xolo dogs are very close to Mexicans and are able to become their best friends because Xolo dogs are very loyal animals. Xolo dog is an icon of Mexico because Xolo dog is the ancient Aztec god's dog. It is a loving friend and vigilant watchdog for Mexican.

### **h. Cumbia**

This film represented one of the Mexican music cultures, Cumbia. Cumbia rhythms are a Mexican symbol. Such as the narration, "**He passes a band of musicians playing a tune.** Miguel joins with some air guitar and the further down the street he goes, the more instruments and sounds layer in. The bells of the church chime in harmony, **a radio blares a cumbia rhythm.**"

Cumbia style started in Colombia before spanning continents and crossing boundaries to reach the United States. Mexican cumbia is a cumbia musical subgenre that originated in Mexico. In the beginning Miguel passed some musicians who played cumbia music. These musicians play their instruments in the community. Presented how cumbia music is so close related to Mexican daily life that musicians can play it anywhere. The further down the street Miguel was goes, the more instruments and sounds layer in then the blares of a cumbia rhythm, then the cumbia become the background of the scene. The use of cumbia as the

background emphasizes that the film is set in Mexico. This cumbia music is able to add and build the atmosphere that this film is set in Mexico.

### **i. Mariachi**

Miguel greeted everyone and he saw a group of musicians filling the square with music. Miguel who loves music dances with the musicians in the square. Miguel knew that he should not love music, but Ernesto, the best musician made him fall in love with music.

Miguel: "I know I'm not supposed to love music, but it's not my fault! It's his: **Ernesto de la Cruz. The greatest musician of all time.**"

Miguel approaches **a statue of a handsome mariachi** at the heart of the plaza. A tour group and their tour guide are gathered around the base of the statue. (Coco)

Miguel approached a statue of a handsome mariachi, Ernesto de la Cruz at the heart of the plaza. People claimed Ernesto as the greatest musician of all time so they put Ernesto statue at the heart of the plaza. Represented how the mariachis are so integrated into Mexican life that they make a statue of the greatest mariachi musician. Not only that, the guitar that Ernesto used was not thrown away, but was kept well in his grave. This can be seen from the script, "Miguel slinks around the side of the tomb. He looks in one of the windows. Inside, **the famous guitar hangs above the crypt.**" (Coco)

It is because mariachi is a piece of traditional Mexican music that has been recognized as one of the cultural heritage by UNESCO. In addition to the musical genre, the musicians are also called mariachi, as the script represents the musician as a handsome mariachi. From figure 4.5 it can be seen that dressed as a cowboy holding a guitar. The guitar is the main instrument of the mariachi.

### **j. Huaraches**

Abuelita invited Miguel to join his family's shoemaking business. Abuelita thought that the Rivera ancestors would be proud if Miguel continued the Rivera family tradition. Abuelita suggested that Miguel craft huarache like Tía Victoria.

Abuelita: "Our Migueli-ti-ti-ti-to **carrying on the family tradition!** And on Día de los Muertos! Your ancestors will be so proud! You'll craft **huaraches** just like your Tía Victoria."

Papá: "And wingtips, like your Papá Julio." (Coco)

The Rivera family were owned a very famous home made shoe business. This effort has been going on for a long time and the tradition continues to be passed down to their descendants. Abuelita and Coco's father are excited when they say that Miguel can make huaraches and join the Rivera family in the shop. Not only is huaraches a distinctly Mexican culture because huaraches are a prominent pre-Columbian footwear design that is said to have originated in the Mexican states of Jalisco, Michoacán, and Yucatán, but huaraches are very important to the Rivera Family who own a shoe-making business. Abuelita considers it as the family tradition that must be passed on.

### **k. Hacienda**

Miguel Rivera is a 12 years old boy who loves playing music but unfortunately, his family hate music and forbidden it from the family because his great-great-grandfather abandoned his family to become a musician.

Miguel: "I think we're the only family in **México** who hates music." (Coco)

From the script above it can be seen that the setting of Coco film takes place in México, a country in North America. Miguel explained that his family is the only family in México who hates music. Especially México is famous for its music tradition such as mariachi.

Abuelita finds out that Miguel has been playing music all this time, then she destroys Miguel's guitar. Miguel was disappointed. Abuelita invites Miguel to eat together, she thinks Miguel will feel better after eating with his family. But Miguel was in pain, then left the house.

Gasps from the family. Abuelita's brow hardens. She lifts the guitar in the air. Abuelita smashes it to bits!

Abuelita: "There. No guitar, no music. Come. You'll feel better after you eat with your family."

She reaches out to comfort Miguel, but he is hurt beyond repair.

Miguel: "I don't wanna be in this family!"

He snatches the photo from Papá and bolts out of the **hacienda**. (Coco)

Based on the script above, Miguel left his family's house and run away from them. Miguel bolts out of the hacienda. There is a hacienda in his family house. This represented how the Rivera Family built their home like the rest of Mexico by building a hacienda in their house. Hacienda-style home is a popular architectural style among homebuilders. Hacienda is a Spanish word of an estate. A hacienda-style home is a large estate especially in a Spanish-speaking country such as Mexico and a part of Spanish architecture.

### **l. Aztec Pyramid**

After Miguel runs away from home, he is about to join a talent show at Plaza Mariachi. However, Miguel does not have a musical instrument, so he tries to steal Ernesto de la Cruz's guitar in his tomb. As he touched the strings of the guitar, Miguel became invisible. Only his dogs and dead people could see him. Miguel meets his deceased family. They try to bring Miguel to The Land of The Dead to seek help. When Miguel and The Rivera went to the world of the dead he saw some fantastic creatures in the nearby architecture.

The Riveras continue on toward an arrivals area on the far side of the bridge. Miguel sees fantastical creatures crawling, flying, making nests in the nearby **architecture**. (Coco)

There is no detailed explanation of the architecture in this setting, but the film depicts the Aztec Pyramids. The fantastical creatures, alebrije were crawling, flying, and making a nest in architecture that designed as an Aztec pyramid. This Aztec pyramid is depicted in The Land of Dead, a place where people who have died gather, represented how ancient Mexicans who have died built the Pyramids as their culture in the Land of the Dead. Aztec is one of the ancient tribes in Mexico. The pyramid had a flat top and was made of adobe brick.

### **m. Churros**

In the Land of the Dead, a skeleton traveler come back and bring some churros, traditional Spanish desserts developed centuries ago by Spanish shepherds. Originally churros were about the size of a breadstick, and they were eaten plain or rolled in cinnamon sugar.

Arrivals Agent: "Welcome back! Anything to declare?"

Traveler: “Some **churros** from my family.”

Arrivals Agent: “How wonderful! Next!” (Coco)

The skeleton gets churros from The Land of The Living during the Dia de los Muertos celebration. Represented that churros are local food or Mexican so they serve it during the Dia de los Muertos celebration. Churros is a long piece of dough made out of simply flour, water, and oil then fried in a fire.

### n. Marimba

Marimba, a percussion instrument is represented twice in this film. The first was when Miguel went to the Paza. As the script:

As Miguel passes all these scenes, the music synthesizes and he can't help but tap out rhythms along a table of alebrijes. The fantastical wooden animal sculptures each play a different tone like a **marimba**. (Coco)

The second was when Miguel wanted to participate in a talent show. Before Miguel's turn came, several participants showed their talents, one of them was playing Marimba, as the script:

Acts perform on stage -- a tuba/violin act, a saxophone player, a hard-core metal band, a kid who plays **marimba** on the back of a giant iguana alebrije, a DJ with a laptop and keyboard setup, a dog orchestra, nuns playing accordions. (Coco)

Although the original marimba is not native to Mexico, the spread of marimba in Mexico is quite rapid. The marimba was originally made with planks of wood balanced over a hole as a resonator and played with sticks. The keys are traditionally made of wood but Miguel played it with wooden alebrije and the kid on the talent show played it with the back of a giant iguana alebrije. This is able to prove that the marimba culture has its own specialties in the heart of Mexican even though the marimba is not a native Mexican culture.

### o. El Grito

Backstage, Héctor and Miguel were getting ready for Miguel's performance. Moments before Miguel was about to appear on stage, Héctor asked Miguel to show him Miguel's best grito. Miguel had no idea what a grito is like. Héctor then gave an example of grito with a loud shout. Miguel imitated him in a discordant voice. Made Dante whimper in fear. Héctor looks at him pathetically.

Héctor: “Now gimme your best **grito!**”

Miguel: “My best grito?”

Héctor: “Come on, **yell! Belt it out! OOOOOOH HE-HE-HEY! Ha! Ah, feels good! Now you!**”

Miguel: “Ah -- ah -- ayyyyy yaaaaayyyay...”

Dante whimpers.

Héctor: “Oh, c'mon kid.” (Coco)

Grito is a Spanish word for “shout”. El Grito is a shockingly high-pitched cry that begins with a protracted aaaaah sound and then resolves into a sequence of brief repeating aye-aye-aye noises that sound like laughter. From the script above, Héctor shouts “OOOOOOH HE-HE-HEY! Ha!” loudly. He screamed a loud grito because grito has traditionally been associated with masculinity. That was why Hector was upset and Dante whimpered when Miguel yelled a bad grito.

The passionate words embolden Miguel. He climbs a pillar to the landing of a grand staircase, he stands above the crowd. Miguel takes a breath and **throws out a grito as loud as he can**. It echoes through space, and party guests turn. The DJ fades the music. Garnering some attention, Miguel plays his guitar. More guests turn. As a hush falls on the crowd, the sound of Miguel's guitar becomes singular. (Coco)

When Miguel was on stage, he tried to shout the grito as loud as he could. His voice echoed throughout the venue and left the entire audience in awe. Although grito is most likely explained as a war cry, grito is also means as a loud laugh. The louder the grito will make the atmosphere more lively because grito was judged by its loud voice.

## **p. The Dominant Religion**

Roman Catholicism, on the other hand, is the most widely practiced religion and is firmly embedded in the culture. Many Mexicans regard Catholicism as a part of their cultural legacy, passed down through the generations. The researcher explained that Catholicism is the dominant religion because there is only catholic representation in this film and it is supported by the depiction of the catholic religion that appeared three times in this film. At the beginning of the film, the representation of Catholicism has been described through the harmonious sound of bells from the church in te setting.

He passes a band of musicians playing a tune. Miguel joins with some air guitar and the further down the street he goes, the more instruments and sounds layer in. **The bells of the church** chime in harmony, a radio blares a cumbia rhythm. (Coco)

Catholic have a special place in their hearts for Mother Maria, the Mother of God, and she holds a unique place in the pantheon of Catholic saints. When Miguel enters The Land of The Dead, a skeleton is shocked to see Miguel who turns out to be a living boy. The skeleton was shocked and spontaneously said "Santa Maria".

As skeletons pass in the other direction, Miguel receives some strange looks. A little skeleton girl gasps, pointing at him.

Skeleton Mother: "Mija, it's not nice to stare at-- **Ay! Santa Maria!**" (Coco)

Ernesto, the greatest musician of all time once played a priest in a film. Ernesto wore black clothes like a priest in general. In the figure of the film, Ernesto talks to a nun who wears her signature dress, which is called the habit.

Miguel is unable to get his great-great grandfather's attention. Meanwhile, a clip behind Miguel features de la Cruz as a good-natured **priest**:

Nun: "But what can we do? It is hopeless..."

De La Cruz: "You must have faith, **sister**."

Nun: "Oh but **Padre**, he will never listen."

De La Cruz: "He will listen... to music!"

The term "padre" is used to address priests especially the Roman Catholic Church or the Orthodox Catholic Church. A Catholic nun is a woman who lives a cloistered or semi-cloistered contemplative life in a monastery.

"Acts perform on stage -- a tuba/violin act, a saxophone player, a hard-core metal band, a kid who plays marimba on the back of a giant iguana alebrije, a DJ with a laptop and keyboard setup, a dog orchestra, **nuns** playing accordions"

The nun was wearing an outfit called habit. The habit often contains a three-part headpiece: a coif, held by a wimple, and a veil at the back. The habit's tunic features long



sleeves and is long enough to reach the ground. Those representation of Catholicism explained how the Catholic is attached to Mexican so that it blends with Mexican daily life.

## **q. Día de Los Muertos**

Día de los Muertos is a celebration that is observed in Mexico, as well as by Mexicans who are living in other places such as the United States. Day of the Dead celebrations span two days (1st and 2nd November) and are a riot of color and life-affirming delight. On this celebration, people will gather with their families and commemorate those closest to them who have passed away, especially their families. Sure, death is a theme, but the point is to show love and respect for deceased relatives.

Abuelita: "It's **Día de los Muertos** -- no one's going anywhere. Tonight is **about family.**" (Coco)

Like most Mexicans, the Rivera Family was celebrating Dia de los Muertos. Abuelita forbade Miguel to go out of the house because Dia de los Muertos is about family so Miguel has to be at home celebrating Dia de los Muertos. This represented how important it is for a family to gather during this celebration.

Abuelita: "Don't give me that look. **Día de los Muertos is the one night of the year our ancestors can come visit us. We've put their photos on the ofrenda so their spirits can cross over. That is very important! If we don't put them up, they can't come! We made all this food -- set out the things they loved in life,** mijo. All this work to bring the family together. I don't want you sneaking off to who-knows-where." (Coco)

The event's central feature is an altar called ofrenda put in private houses and graveyards. These were meant to usher souls back into the world of the living. As a result, they're overflowing with gifts: water to quench the thirst after the long journey, food, family photos, and a candle for each of the relatives who have passed away. Some families place their deceased loved one's favorite food on the altar. The Rivera put up Ofrenda, displayed pictures of their relatives and put their favorite food there.

The major flowers used to decorate the altar are marigolds. On this day of celebration, people will sprinkle marigolds from the tomb to ofrenda. Marigold petals, scattered from the altar to the tomb, direct wandering souls back to their final resting place. Copal incense, which is manufactured from tree resin, transmits praise and prayers while also purifying the space around the altar.

In the courtyard, two toddler cousins haphazardly scatter marigold petals from their baskets.

Mamá: "No, no, no, no, no."

Mamá corrects them, creating a path from the ofrenda room to the front gate.

Mamá: "**We have to make a clear path. The petals guide our ancestors home.** We don't want their spirits to get lost. We want them to come, and enjoy all the food and drinks on the ofrenda, sí?"(Coco)

One of the important things in this celebration is the sugar skull. Sugar skulls, which are precisely what their name implies: skull-shaped sugar. On this celebration people usually decorate the tomb or ofrenda with sugar skull decoration.

Miguel rounds the corner toward the town square. Vendors sell **sugar skulls** and marigolds, and musicians fill the square with music. (Coco)

Sugar skulls are traditionally created from a granulated white sugar mixture pressed into particular skull molds. Even if the components in sugar skulls are edible they are primarily used for adornment.

Miguel follows Dante through a giant warehouse, divided into different artist workspaces. He passes papier-mâché sculptures, giant paper cut out banners, a skeleton posing nude for a painter. (Coco)

Not only sugar skull, but papier-mâché is also an important decoration in this celebration. Not only in this celebration, but papier-mâché will also be found in a party, a street event, or decorate a house for the holidays in Mexico without coming across papier-mâché.

All this representation of Dia de los Muertos decoration represented how the totality of Mexican in the celebration of Dia de los Muertos. Although Dia de los Muertos is the celebration of the day of the dead, Mexicans celebrate it with great joy, Mexicans celebrate it with various decorations and bright decorations.

### r. Spanish

English is the main language that is used in this film. However, the use of Spanish is inserted in this film because the setting of this film is in Mexico and shows a lot of Mexican cultures.

The man walks down a road, guitar slung on his back. In another vignette his daughter stands in the doorway, watching her **papá** leave. Two feet step up next to her. It is her **mamá**, hardened. She shuts the door. (Coco)

The man left the house with his guitar. The daughter looked at him from the doorway. The mother was stunned and closed the door. In Spanish, the word *papa* means father, and the word *mamá* means mother.

Miguel: “**Holá**, Mamá Coco”

Mamá Coco: “How are you, Julio?”

Miguel: “Actually, my name is Miguel. Mamá Coco has trouble remembering things.” (Coco)

Miguel greets Mama Coco by saying “*holá*”. In Spanish, *holá* means hello. Mama Coco then replied by asking how Miguel was doing.

Miguel: “My **Abuelita**? She's Mamá Coco's daughter.” (Coco)

Miguel called his grandmother *Abuelita*. *Abuelita* is a Spanish word that means grandmother. Miguel's *Abuelita* is Mamá Coco's daughter. This means Mamá Coco is Miguel's great-grandmother.

At the end of the film, Miguel and his family sing together in celebration of Dia de Muertos. Music is no longer forbidden in the Rivera family. Miguel sings a song called Proud Corazón.

Miguel: say that I'm crazy or call me a fool. But last night it seemed that i dreamed about you. When i opened my mouth what came out was a song. And you knew every word. And we all sang along to a melody played on the strings of our souls. And a rhythm that rattled us down to the bone our love for each other will live on forever in every beat of my proud **corazón**. Our love for each other will live on forever in every beat of my proud corazón. **Ay mi familia! Oiga mi gente! Canten a coro!** Let it be known. Our love for each other will live on forever in every beat of my proud corazón.

*Corazón* is a Spanish word means heart. So my proud *corazón* means my proud heart. In Spanish, *ay mi familia* means oh my family, and *oiga mi gente* means listen, my people. *Canten a coro* means sing in chorus. So this song is about a person who really proud of his or her family.

There is a lot of use of Spanish in this film, representing that the speaker is Mexican. Like Miguel who called his grandmother "*abuelita*". Spanish is used for a simple greetings, short conversations, and songs. This film is still understandable even though a lot of use of Spanish. The use of Spanish can reinforce that the setting is in Mexico.

## 2. Discussion

Coco is a 2017 United States 3D fantasy animated film produced by Pixar Animation Studio and released by Walt Disney Picture. This film is about a boy named Miguel who loves music but he is forbidden by his family to play music. This film genuinely has made Mexico to have a good representation. In this application of Stuart Hall's theory, the researcher found eighteen representations of Mexican culture. The culture was represented through dialogue, narration, and setting. Coco film tried to give images of Mexican as a beautiful country with a beautiful and unique culture. Coco creates a concept that Mexican has lots of beauty especially its culture. Therefore, Coco is an example of an American film that represents Mexican culture differently. Some films represent Mexican culture from a bad perspective and stereotype, such as a bad place with a lot of crime and illegal stuff.

## E. CONCLUSION

Based on the findings and discussion in the previous chapter, the conclusions of this research were finally able to be drawn. The conclusions are provided in the same order as the research questions and objectives. The purposes of this research are to identify the representation of Mexican culture in the narration, settings, and dialogue of Coco Film. Coco film represented the culture of Mexican. Based on the data that have been found in the film, there are several narrations, settings, and dialogue that represented Mexican culture. The researcher is using Stuart Hall's cultural representation theory to analyze this film and found eighteen representations of Mexican culture. Those representations are pape picado, piñata, luchador, tamales, pan dulce, alebrijes, xolo dog, cumbia, mariachi, huaraches, hacienda, Aztec pyramid, churros, marimba, el grito, the dominant religion, Dia de los Muertos, and spanish language.

The researcher was aware that this research is not perfect but the brought an ample effort to finish this research properly. After analyzing the representation of Mexican culture in Coco film the researcher had considered some suggestions, for there are several aspects related to this research that can be conducted into new research as well. One of them is the code-mixing of Spanish and English can be analyzed with the theory of code-mixing by Holmes as well, since this research was purposefully limited to the representation only. After analyzing and discussing cultural representations in films, the researcher hope readers can see and learn that literary works are able to represent many things including culture. It should be able to the understanding of the cultural representation is implemented in literary works. Furthermore, readers can also learn to be able to see the beauty of culture so as not to judge others with stereotypes.

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