AN ANALYSIS OF MEXICAN CULTURE "DIA DE LOS MUERTOS" IN *COCO* ANIMATION FILM

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Abstract

This research explores the representation of Mexican culture, specifically the "Dia De Los Muertos or Day of the Dead" tradition, and how animation films can convey foreign traditions through a qualitative descriptive analysis method by collecting data from visual sources and related references in the animation film Coco. The result of the research shows that animated films can effectively introduce foreign cultures to the audience, and the representation of death in films does not always have to be associated with a gloomy atmosphere. This research is expected to provide insight into the Mexican culture, Dia De Los Muertos so that the audiences can celebrate and appreciate deceased relatives as well as learn the cultural values of the film. Animated films can also be a valuable tool for introducing and promoting foreign cultures.

Keywords: *Mexican culture; day of the dead; animation.*

INTRODUCTION

In this Globalization Era, there are many improvements in technology in every part of human life. Technological advances have a big influence on the development of art. One field of technology that is experiencing rapid development is electronic technology. This technology is closely related to the world of art, both as a production tool and as a communication medium. Even electronic technology plays a role in creating a new genre, such as film.

In general, film is a collaborative medium that incorporates diverse technologies and artistic components, such as visual arts, theater, literature, architecture, and music. It is one of the artistic phenomena that emerges most magnificently (Tiana et al., 2024). The film is a synthesis of advancements in photographic technology and audio recording. The film combines scientific techniques with literary and artistic elements. The growth of the film business is heavily dependent on technological advancement. The history of the cinema industry is greatly influenced by technological advancement (Maor, 2018). In another definition, Film is an audio-visual communication medium to convey a message in the form of words, sounds, images, and their combination, to a group of people gathered in a certain place (Oktavianus, 2015).

A film's message in mass communication can take any form depending on the mission of the film. However, generally, a film can include various messages, be they educational, entertainment, or informational messages. The message in the film uses the mechanism of symbolism in the human mind in the form of message content, sounds, words, conversations, and so on. The film is also considered a powerful communication medium for the targetmasses, because of its audio-visual nature, namely vivid images, and sounds. With images and sound, films can tell a lot in a short time. When watching a film, the audience seems to be able to penetrate time and space, which can tell the story of life and can even influence the audience. Many films with this form of screening are now being produced. As it should be, films are produced to be seen and heard. Film is a medium that can be used as entertainment can be an alternative for reflecting thoughts, and can be used to educate. Educational values can be taken from the mandate contained.

Films have several film genres. One of the genres is animation. Animation is a collection of various objects that are specially arranged so that they move according to a pre-determined path to teach time. In general, the illusion of movement is a change that is detected visually by the viewer's eyes, including a change in position that is meaningful as a movement. Animation is created by recording still images, then their corded images are played back sequentially so that they no longer appear as separate images, but as a whole that produces the illusion of continuous movement. According to Beding Field (2021) in Setiawan et al (2023) With the internet, foreign animated films have become easier for Indonesian people to enjoy.

There are positive values provided by animated cartoon films. One of them is that they function as a means of supporting and supporting the learning process which provides knowledge that is easy to understand and not boring for students. This cartoon film is also used as a tool that is quite varied, creative, and so on.

Animation as part of visual culture is useful for communicating information or messages audio-visually and is currently favored by various groups, including children, teenagers, and adults. Animation is a combination of moving audio-visual media. In Yasa (2019) animation is still in great demand by the wider community, therefore animation is very relevant as a medium for cultural preservation.

Along with the development of information and communication technology, mass media is also a means that functions to develop culture,

not only culture in the form of art and symbols but also influences procedures, fashion, lifestyle, and norms.

Brazilian theorist José Marques de Melo, in his book 'Media and Popular Culture' Melo (2008) in Ladsaria (2017), rightly points out that the local culture, far away from disappearing in the context of globalization, sometimes can emerge and project with greater force its' expressive characteristics through stories as the medium of communication, such is the case of cinema. Professor Jowett and Linton argue that cinema, as the first modern communication medium, contributed to the emergence of authentic mass culture in the 20th century. To elaborate further, the film functions as a drama of reaffirmation of our own beliefs, attitudes, and values (Meiliana, 2020). It is also need to know about semiotic science. Yuris in Amelinda and Franzia (2020) stated that the science of semiotics looks at how anything might have meaning and how that meaning can be expressed. The academic study of how signs and symbols—both linguistic and visual—create meaning is where semiotics got its start. Our natural thoughts and behaviors are frequently influenced by a complicated web of cultural norms and messages, which we must be able to swiftly and instinctively decipher. People have a propensity to constantly seek out significance in their surroundings and interpret anything they come across as a sign.

As people know traditional ceremonies are something that have existed for a long time and continue to be passed down over time by people. Various kinds of traditional ceremonies exist in various countries, such as Yee Peng in Thailand, La Tomatinain in Spain, and Tulip Time in the Netherlands, which are generally celebrated at certain specified times as mentioned by Yuris (2009) cited in (Amelinda & Franzia, 2020). One of the traditional ceremonies celebrated by foreign countries is *Dia de los Muertos* which is interpreted as" Day of the Dead". This ceremony is part of the culture and is carried out by Mexican people every year. November, but some celebrate it on October 31, which coincides with Halloween. *Dia De Los Muertos* is a celebration in Mexico every November as a form of respect for ancestors and people who have died. This celebration is believed to be a big family reunion between two worlds, life and death. It was not a moment to grieve, but rather to remember family members and people who have left, keeping him close at hand heart. This ceremony is held to celebrate and honor relatives who have passed away. In Mexican culture, *Dia De Los Muertos* represents death that does not always have to be associated with a gloomy atmosphere and dark color. On the contrary, Mexican people celebrate *Dia De Los Muertos*

in a happy atmosphere and bright color. The culture of Mexican society continues to be preserved today not only by adults but also by the younger generation.

The animated film *Coco* is one of an animation that emphasizes culture and moral values published in the form of 3D animation. It was released in 2017 by Studio Pixar. It is inspired by the Mexican Day of the Dead culture with its implementation in the setting, the characters in it, and the supporting ornaments. Even though it is not the main plot, elements of Mexican culture and local wisdom play a big role in this film in the appearance of colors, clothing, background decorations, and so on.

The animated film *Coco* is told from the perspective of Miguel, a boy who is very fond of music, both listening to it and making it himself. *Coco* is an old matriarch of the family whose step follows Miguel's grandmother, who controls the home and their lives. This gesture of her husband significantly hurts the mother to the point that she abstains from her family and herself from the pleasure of music which is an unimaginable idea in a regular Mexican household. She isolates herself and her children from anything about music, instead dedicates herself to becoming a shoemaker and trains her children to follow suit in designing, mending, and making shoes. The music is banned forever, to the extent that it is sinful to even mention or imagine anything around music. The generations that follow dedicate themselves to shoemaking, and Miguel cannot continue the ban on music imposed by the family and feels disconnected from this part of the family history. Despite his family's generations-old ban on music, Miguel dreams of becoming a great musician like his idol *Ernesto de la Cruz*. Desperate to prove his talent, Miguel accidentally ends up in the land of the Dead, where he finds his musician great-grandfather, with whom he seeks help to fulfill his dream of becoming a great musician and a singer just like him, finds himself in the stunning and colorful The Land of the Dead. After meeting a charming con man named Héctor, the two embark on an extraordinary journey to unlock the true story behind Miguel's family history.

So in this research, the researcher would like to analyze the representation of Mexican culture, especially regarding the celebration of the Day of the Dead *"Dia De Los Muertos"* and how it is visualized in this animated film entitled *Coco*. The purpose of this research is to show that animated films can effectively introduce foreign cultures, especially *Dia De Los Muertos* in the film *Coco* as one of the Mexican cultures, to the audiences, to know about Mexican culture, Mexican Customs, and the representation of death that does not always

have to be associated with a gloomy atmosphere**.**

RESEARCH METHOD

Qualitative research was used in this research. This research was categorized as qualitative research because the researcher analyzed and described the characterization of the characters by getting deep data. This research focuses on the Mexican culture *"Dia De Los Muertos"* from the animated film *Coco* as a research object. According to Denzin & Lincoln cited in Moleong (2019) qualitative research uses a natural setting in tending to interpret the phenomena that occurred and is carried out by involving various existing methods. Sugiyono (2017) added that qualitative research is often called naturalistic research because it is carried out in a natural setting, it is also known as the ethnographic method because mostly used in the field of cultural anthropology, it is called qualitative research because data and the analysis were collected qualitatively in nature.

The method used in this research was the descriptive analysis method. Descriptive analysis is a method done by describing the facts and followed by the analysis (Ratna, 2022). Additionally, Sugiyono (2017) found that it is a method that serves to describe and give a description of the object under the study through data or samples that have been collected without conducting analysis and making a conclusion that applied to the public.

The data collection technique used for this research is the observation technique. The observation method is the deliberate, systematic collection of data regarding social phenomena and physical symptoms for later recording. According to Jorgensen (2015), observation is a technique for selecting decisions and conclusions so other people can observe. Becker et.al (2002) cited in Nasir et al (2019) define observation as an accurate method of collecting data. Concerning this research, the author immediately went into the field to become a participant (participative observer) to find and obtain data related to the research focus (Asi, 2017). Observation is a data collection technique that not only measures respondents' attitudes but can also be used to record various phenomena that occur (situations, conditions). Then, the observation data collection technique uses non-participant observation techniques, namely observations where the researcher does not participate directly in the activity or process being observed. Observations regarding research objects are carried out by collecting information from various sources. These sources include sources from internet web pages which contain reviews from many audiences who have watched the film.

The data in this research is in the form of films which can be viewed as text. According to Alan McKee quoted by Ida (2014), text is everything that is written, drawings, films, videos, photos, graphic designs, song lyrics, and others produce meaning. In addition, Ida (2014) also explains that films are texts in a broad sense. Text in this broad sense includes literature, images, films, and social practices in society. Therefore, *Coco* film is seen as a text analysis.

The object research was carried out by taking samples from scenes in the *Coco* animation film. Sampling is based on Mexican Culture *"Dia De Los Muertos"*. The Mexican Culture *"Dia De Los Muertos"* makes it easier to find scenes from the entire duration of the film that has appropriate visual elements, colors, and other elements that support Mexican *Culture "Dia De Los Muertos*".

There were some steps in collecting the data, which explained as follows:

1. The Preparation

The researcher has many preparations in doing this research as follows:

First, the researcher collected the data by watching the film *Coco* multiple times to get to know the story well. Next, the researcher did library research by reading articles about films on internet-related materials to comprehend in-depth the films that will be studied. For example by making a list of Mexican culture shown in the film, discussing Mexican culture, and finding and selecting scenes, as evidence of Mexican Culture *"Dia De Los Muertos"*, relevant to the Mexican Culture *"Dia De Los Muertos"* based on the scene in the *Coco* animation film. The animation film scenes will be taken and used as attachments to be discussed and analyzed. Then the researchers also reviewed references about literature theory, film, values, and other studies that were relevant to the topic of the research.

2. Data Collection and Analysis

As a result of the preparations made in the first step, the researcher finally gathered primary data and made the analysis of Mexican culture *"Dia De Los Muertos"* that can be taken from *Coco* animation film. Part of the data from the film are dialogue, narration, screenshots, and characters related to Mexican culture *"Dia De Los Muertos"* in the film to be studied.

Data Collection also uses documents such as journals and e-books to support and provide insights about Mexican culture *"Dia De Los Muertos"* in *Coco* animation film. To support data collection, the data analysis technique used is grounded theory to describe data inductively and narrative analysis conduct of social interaction that is limited and captured by

recording and transcript. In this research, the writer used grounded theory in inductive analysis to collect data and narrative analysis to capture the transcript of Mexican culture *"Dia De Los Muertos"* in *Coco* animation film.

3. For the last step, the researcher made a conclusion and suggestion based on the results of the findings.

RESEARCH FINDINGS AND DISCUSSION

Based on the animation film entitled *Coco*, Mexican Culture *"Dia De Los Muertos"* can be seen as follows:

1. Día De Los Muertos

Día De Los Muertos Traditions *Día De Los Muertos* is a national holiday in Mexico, where people gather with their families to pray for their ancestors. This is also a tradition of giving offerings to deceased relatives such as food and drink. On the night of the celebration, surviving family members will visit the grave. Dead ancestors would visit their graves and bring home the offerings in magical form. Apart from that, there are festivals and parades to celebrate by dressing up as skeletons in traditional Mexican clothing.



Figure 1. *Dia De Los Muertos* In animation film *Coco*
(1:35:57)

In this scene, it is shown *Coco* and her whole family celebrate *Dia De Los Muertos*.



Figure 2A. *Skull has family*
(26:33:00)



Figure 2B. *Skull has no family*
(26:49:00)

The Myth of the Land of the Dead The Land of the Dead is a place for people who have died. In Mexican folklore, people can continue their lives hereafter they leave the Land of the Living (real world). It can be shown in Figure 2A. They will continue to be in this place as long as living people remember them. Otherwise, they will fade into memory and go to the Final Death. Just like it is shown in Figure 2B.

2. Skull Character

The scull character in the film explored by Pixar's animators was beyond our imagination. It could be seen that Pixar animation not only used the shape of unique skeletons to give the characterization in every character but also did not forget to put Mexican Culture in the skeletons.



Figure 3. Skull Character Inanimation film *Coco*
Sumber:https://www.wired.com/story/pixar-Coco-skeletons-fx/

It could be seen from the picture the skeletons wore characteristic Mexican clothes.



Figure4.Skull Characters In the animation film *Coco*
(26:23:00)

In this scene, it is shown that the skeletons have the characteristics of Job. The skull character's job is to be The officer and the passengers. They also do the identification before taking the train just like the real life.

3. Visual Decoration:

Many decorations are placed around the background with the aim of not only enlivening or beautifying each scene but also having its meaning. The decorations displayed are a supporting element in creating a traditional celebratory atmosphere so that the film's setting is under the circumstances and traditions of Mexican society during the Day of the Dead celebrations.

a. Marigold Flower



Figure. 5. Blessing scene using Marigold Petal
Sumber:https://www.davisenterprise.com/files/2017/11/Coco.jpg

A marigold flower petal is the main object because of its role as a symbol of the blessing given by Imelda, Miguel's great-grandmother so that he can return to the world of the living.



Figure. 6. Marigold Petal in Ofrenda (altar at home)
(1:01:00)

Marigold flowers are perhaps one of the important elements associated with Dia de los Muertos celebrations. Marigolds are known as "flowers of the dead," even though their blooms are so bright and cheerful. Around Mexico or neighborhoods that are heavily populated with people of Mexican descent during celebrations, it will be noticed that many marigolds are strewn, on doors and elaborate wreaths adorning the graves of loved ones. Primarily, families keep marigolds to decorate altars at home, honoring their family members.

Marigolds and flowers in general, represent the fragility of life. It is believed that the spirits of loved ones come to visit during celebrations and marigolds are used to help guide their spirits with their bright colors (Mulligan 2017). It is also shown in the movie in the figure. 6. Coco's family also decorate their altars at home with marigold flowers.



Figure.7. Marigold Petal Bridge
Source:https://i.pinimg.com/originals/87/e0/4a/87e04a02433ad1d9951136cd36f390f5.jpg

Figure 7. above is a visualization of the meaning of marigold flowers with a bridge that connects the skulls to the altar and the world of the living so they can be with their families. The bridge is made of a bunch of golden yellow marigold flower petals that appear to light up when skeletons set foot on it. This symbolizes the marigold flower which is believed to help and guide spirits during the Day of the Dead celebrations. At the start of watching a film, the audience is generally distracted by the atmosphere and the interesting story that is presented, so not many realize the importance of the presence of marigold flowers other than just as an ordinary decoration element. Upon closer inspection, it turns out that the reason his presence can be felt throughout the film has more meaning.

b. Papel Picado and Pinata



Figure. 8. Papel Picado
(00:02:05)

The film *Coco* in Figure 8, shows the Papel Picado tradition, which is a traditional Mexican decorative craft that is made by cutting intricate designs into sheets of tissue paper and then used as decorations in the form of colourful hangers that are often installed on the streets or

public places in Mexico to welcome the *Dia De Muertos* celebration. In the film *Coco*, when the film first starts, we can find these decorations around Miguel's house, as well as in the busy square area.



Figure 9. Pinata
(00:02:16)

In the film *Coco* in Figure 9, it is shown the Pinata tradition, which is one of a traditional Mexican decorative craft. These pinatas are decorated in various shapes and filled with candy, chocolate, or toys. Afterwards, the pinata will be smashed using a bat, to celebrate something. The fun thing is, the person who hits the piñata will be blindfolded.

c. Xolodog



Figure.10. Xolo Dog
(00:02:16)

In Figure 10 It is shown that is Dante, Miguel's favorite dog. Dante is a street dog who follows Miguel wherever he goes. Even while Miguel is secretly studying music, Dante is a friend who always listens to him.

Dante is a type The typical Mexican Xoloitzcuintli dog has no feathers. The name Xoloitzcuintli comes from two syllables in the language Aztec, namely "xolotl" which means god lightning and death, as well as "itzcuintli" or dog. According to Aztec belief, the dog Xolo was created by the gods as a guardian of the living and guiding spirits who want to go to the underworld.

This can be seen during a conversation in the film, where Miguel is given names for stray dogs and is warned by his grandmother (Abuelita). Dante too follows Miguel to the world of the dead and saves him from Ernesto De La Cruz's cruelty. It is the Indigenous Mexican dog Xolo, is inspired by the old pre-Hispanic belief that the dog, Xoloitzcuintles, was the best

companion for the dead souls when they take on the journey of traveling the Mictlán, a land where the deceased reside (Raúl & Alicia, 2005). the Xolo dog is also believed to have the power to protect humans from evil things. This type of dog has also been bred since 3500 years ago. The Xolo dog is also the national dog of Mexico because it has a historical past.

d. Ofrendas

In Mexican culture, *Ofrenda* is an altar installed in homes and certain places in Mexico, to remember and honor deceased ancestors. The way to remember them is by displaying photos of ancestors placed on the ritual altar in an orderly manner from most great-grandfathers to the youngest and offerings from a collection of objects or items belonging to their ancestors, on tables decorated with candles, flowers, and drinks. Even their favorite foods on the O*frenda* during *Dia de los Muertos* celebrations. This is intended as a form of respect for them. In the myth, the person whose photo is placed in the Ofrenda can visit family members who visit the tomb. Interestingly, the levels of *Ofrenda* also vary, there are three levels, even seven levels.

In the beginning, the grandmother of Miguel explains to him why the *Ofrenda* is important and why you should always put a photo of your family member on the *Ofrenda*. The *Ofrenda* is also important in the storyline when Mamá Imelda cannot cross the bridge back to visit the land of the living because Miguel took her photo off the *Ofrenda*. The rest of the story centers around Miguel going back to the real world to put the photo back on the *Ofrenda* so that Mamá Imelda can see her family.



Figure 11.*Ofrenda* of The Rivera Family

Memory about them is told down and passed down by older family members, in the story of Abuelita's grandmother *Coco* has great justice in the structure of the story. *Coco* shows Ofrenda the same as the art of papercutting, at the beginning of the film. Figure 11 shows that *Coco* is introduced to the audience when he looks at Ofrenda at the altar of his house. Ofrenda becomes an important element of the story because this offering is related to memories of someone who has died.



Figure 12 Miguel (Coco) with the Ofrenda of Ernesto De La Cruz
(00:12:05)

An *Ofrenda* is not solely linked to family, but can also be for someone that is admired. In Coco, this is displayed by Miguel, who has an Ofrenda for his idol *Ernesto la Cruz* [00:12:05]. In the image below the candles and the flowers indicate that here members *Ernesto de la Cruzon Dia de los Muertos*.

e. Calaveras

Calaveras is art painted to represent the skull of his ancestors. This skull became a symbol of the Dia de los Muertos celebration and appears in various decorations, costumes, make-up, and food. The visual design of people's world spirit characters died in the film *Coco* adapting the icon typical of this skull by giving touch to the eyes, bone structure, and clothes worn so that they can give emotional suppression and social strata even though they have become spirits.



Figure 13 A. Miguel (Coco) with Facepaint
(18:41:00)



Figure 13 B. Children with Facepaint
(35:38:00)

It can be seen in Figure 13. A. The woman and the children have Calaveras during *Dia De Los Muertos* festival.



Figure 13C. Miguel (Coco) with Facepaint
(35:38:00)

And in Figure 13C. *Coco* also has Calaveras in other he can adapt in the Land of the Dead in *Dia De Los Muertos* festival.

f. Mexican clothes





Figure 14. The Skull Character wears Mexican clothes in Coco Film
Source:https://www.wired.com/story/pixar-Coco-skeletons-fx/

In Figure 14 A. The clothes in the film *Coco* are clothes worn to celebrate *Dia De Los Muertos*, dressed up as skeletons.



Figure 14. B The People wear Mexican clothes in *Coco* Film
(18:57:00)

In Figure 14 B. The people wear Mexican traditional clothes in the film *Coco* to celebrate the *Dia De Los Muertos* festival.

g. Mexican Dance

In the film, we can see the Mexican dance that *Coco* presents in the Land of the Dead in *Dia de Los Muertos* festival



Figure 15 A Coco dance with Victor (52:13:00)



Figure 15 B Coco dance with Victor (52:33:00)

From Figures 15 A and 15 B, it can be seen that *Coco* dances one of the traditional Mexican dances which is the sombrero hat dance from Mexico. He joins the traditional contest in Land of the Dead to celebrate *Dia De Los Muertos.*

h. Mexican Musical Instrument



Figure 16. A. The People play Mexican instruments (18:57:00)



Figure 16. B Coco plays Guitar (1:35:57)



Figure 16. C Cocoplay Bajo Sexto and The Man play accordion in Festival (1:35:41)

In the film, *Coco* uses the guitar as a musical instrument. The guitar used by the musicians in this film, including Miguel, is a typical guitar from the city of Paracho in Mexico. There, guitar makers have been working on making these guitars for generations. It can be seen in Figure 16. A, 16. B, and 16. C that there is a guitar, a Mexican musical instrument that is being played in the *Dia De Los Muertos* festival. In Figure 16A, it can also be seen as a trumpet, another Mexican Musical Instrument.



Figure 16. D Coco plays Guitar and The Man plays accordion in the Festival
(4:05:00)

In Figure 16.D, it can also be seen as an accordion, another Mexican Musical instrument.

i. Alebrijes

Alebrije is a spiritual creature in Mexican folklore. These creatures can take the form of animals, humans, certain objects, or imaginary creatures with intense colors and patterns. Alebrijes are vibrant and multi-colored artistic creations from Southern Mexico. No single Alebrijes are similar. They occupy a prominent place not just in the Mexican homes and altars but also as good luck charms to banish evil spirits. The Alebrije Pepita is a fierce multicolor flying tiger dragon, rather a mixture of animals: ram horns, lizard tail, eagle feet and wings plus jaguar or tiger face. She accelerates through her adventure with Miguel into the world of spirits.



Figure 17. Dante asan *Alebrije*
(1:15:50)

In Figure 16.D, it can be seen Dante as an Alebrije. Dante changes into an *Alebrije* after saving *Coco* in the Land of the Dead in the *Dia De Los Muertos* festival.



Figure 17. another *Alebrije*
(55:10:00)



Figure18. another *Alebrijes*
(25:52:00)

In Figure 17 and Figure 18, it can be seen that Alebrijes are real in the Land of the Dead. There are so many kinds of Alebrijes that are shown in the film, especially in the *Dia De Los Muertos* festival.

j. Mexican Language



Figure 19. Coco's Mother uses English and Mexican Language
(04:15:00)

In the scene, it can be seen that there are Mexican Languages that are used in the film. Mijoin S pain (Mexican Language) means darling in English meaning.

4. Color:

Color is the most dominant element in a visual image. Through color, a visual design can display identity, and messages, or distinguish visual characteristics and forms. Color can be defined objectively or physically as the nature of the light emitted or subjectively/ psychologically as part of the sensory experience of sight (Monica and Luzar 2011).

Color is a powerful communication tool and can be used to signal an action, influence mood, and even influence physiological reactions.



Figure 20. Colorful stage in *Dia De Los Muertos* Festival
(04:15:00)

It can be seen in Figure 20. The colorful stage is used to celebrate *Dia De Los Muertos* Festival. The colors that adorn the celebration, even though it is called "Day of the Dead", consist of cheerful and vibrant colors, dominated by the warm color spectrum. The celebration is not a day for mourning but a day to honor the dead, loved ones who have died.



Figure 21. Colorful Ofrenda in Dia De Los Muertos Festival
(10:14:00)

Altars are set up in homes, public places, and cemeteries with things the deceased enjoyed when they were alive, such as food, liquor, flowers, music, and so on. Commemoration of the Day of the Dead is a celebration and offering to honor the dead. This is the reason why In spite of using dark colors that are usually used in many countries to show death, in this film there are many bright colors to show death. The colors used are not gloomy and cold colors associated with death, but bright, cheerful colors, and full of life colors that give the impression of joy and enthusiasm in *Dia De Los Muertos* as one of Mexican Culture. The colors displayed contain elements of traditional colors, namely, purple, pink, orange, and yellow which are marigold flowers that symbolize death.

Most of the colors are Purple and Yellow both of those colors have the Meanings in Mexican Culture as follows:

a. The Color Purple

Among all colors, purple is a very important color. The color purple shows the pain of suffering, sadness, sorrow, and mourning ("Colors of *Dia de Los Muertos*").

b. Yellow represents the power of light and life. Yellow also evokes the Sun, which in Aztec tradition, was believed to guide the souls of the dead.

c. The colorful colors in the film *Coco* give the impression of joy, joy, and happiness and the dominant color blue gives the impression of calm.

d. The dominant dance color in the film *Coco* is blue, symbolizing harmony and calm, and purple, symbolizing imagination and spirituality.

e. The orange color in the film *Coco* gives warmth and creates an impression of emotion.

f. In the film *Coco*, the dark blue clothes color gives the impression of elegance, intelligence, honesty, and trust.

CONCLUSION

Based on the findings & discussion, the researcher found the foreign traditional Mexican culture *"Dia De Los Muertos*" in the animated film entitled *Coco.* The animation is packaged with songs accompanied by music and packaged attractively so that it is suitable for children to watch. Animation also functions as a medium for preserving foreign cultures. Apart from that, through the use of color, various objects become symbols in the film such as marigold flowers which are believed to help guide the spirit so their relatives with their bright colors in the film support and produce various atmospheric impressions.

In *Coco* animation film, the film also shows certain visual elements that are related to death but not for the purpose of mourning, but rather to celebrate and honor relatives who are no longer in this world, apart from appearing for the purpose of decoration and creating an atmosphere, can also be used as symbols and linked to elements from the real world to produce work that is more objective and can create a feeling of connection. Between the film and the audience. Then it can be concluded that the visualization of death in a medium such as film does not always have to be related to elements that are generally used to depict death such as a gloomy atmosphere created with a dark color spectrum, skulls that look scary or sad, and so on. Besides, to highlight this culture, the visuals in the world of the dead are depicted as being much more colorful and cheerful compared to the world of the living as a celebration of a better life after death.

The writer suggests that further researchers who interested in this analysis and doing the same research by using this film can analyze more detail about how the film represents the importance of family ties and intergenerational relationships within the Mexican cultural context, especially as it relates to the remembrance of ancestors.

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