



REPRESENTATION OF FIVE CORE VALUES IN MIGUEL RIVERA'S TRAITS IN DISNEY'S *COCO* (2017)

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Abstract

Character education values are frequently presented in animated movies. While many values can be identified from one character in a movie, the present study highlights the five core values proposed by the Ministry of National Education, namely religiosity, nationalism, independence, integrity, and mutual cooperation, in the characterization of Miguel Rivera from Disney's *Coco* (2017). The present study employed textual analysis to identify the representation of character education values. Data analysis was conducted simultaneously with the data collection, data reduction, data display and conclusion drawing. The analysis revealed that Miguel Rivera's characterizations reflect the traits of five core values. Because the movie is centered around the conflict of Miguel Rivera's passion to sing and play Mexican guitar and set around the Mexican celebration of Day of the Dead, Miguel Rivera's adherence to the ritual of the Dead, his pride in the Mexican music and food strongly reflects his religious and nationalist values. His struggle about lying to his family, Ernesto de la Cruz, and Enrique Rivera shows his integrity. Furthermore, his kindness in helping others and his handwork to achieve his goal presented his independent and cooperative values. These findings imply that children's movies could give examples of character values by presenting visual images of how the characters' actions.

Keywords: character education, animated movie, *Coco*, Disney

INTRODUCTION

Education does not only concern the material delivery in cognitive aspect, but also the character development in affective aspect. Character education is a necessity in education because the sign of moral degradation has become more apparent around us (Dwipayani, 2018; Hartini, 2017; Lickona, 1993). Conforming to the mandate of the Ministry of National Education, insertion of character development in education is made as a form of awareness towards this social crisis. The Ministry of National Education (Kementerian Pendidikan Nasional, 2010) states that character education has a purpose to develop the students' potential to be religious, nationalist, independent, integrous, and cooperative. As reported by Maulipaksi (2017), those five values are the core values to strengthen character education aimed at holistic improvement on national education. According to Hasbi et al. (2020),

religiosity is a reflection of an attitude of faith in God by carrying out the teachings according to each religion. The value of nationalism shows a way of thinking and behaving that is loyal, caring, and respectful of language, nation, and country (Hasbi et al., 2020). Meanwhile, independence shows the ability to complete tasks with full responsibility without being dependent on others (Hasbi et al., 2020). Integrity refers to being trustworthy in both words and actions (Hasbi et al., 2020). Last, mutual cooperation is demonstrated by the ability to establish good communication, build friendships, work together and help each other (Hasbi et al., 2020). These five characters can be represented through various actions and speech that are important to introduce and develop in children.

Ministry of National Education (Kementerian Pendidikan Nasional, 2010) mentions that character education can be developed through informal education focused on character development through environment, social, and family which is better introduced to students in their early stage to enable them to grow with values (Miranti & Frijuniarsi, 2014). Various media are useful for learning character education values from poetry, novels, and film (Listiwati, 2018; Muzaki, 2016; Nugrahani, 2017; Saraswati et al., 2021; Suwastini, Utami, et al., 2020; Tama, 2018; Utami et al., 2020). According to Bordwell & Thompson (2010), film delivers information and ideas and bring us to an experience through visual qualities or sound texture while very engaging for our minds and emotion (Berk, 2009; Bordwell & Thompson, 2010). With the current ease of access to digital media and various child-friendly stories, films can be directed as a means of developing good characters (Hariyanti & Sudjito, 2018; Laemlle, 2018; Puspawati et al., 2021).

Among the various available films, Disney's animated films can be the option for the children since those films are suitable for children based on the category of film for children according to Indonesian Broadcasting Commission. *Coco* (2017) talks about Miguel Rivera's career pursuit in music despite his family generations-old ban on music (IMDb, 2017). The award-winning animated feature film has drawn the researchers' attention where they found *Coco* as a movie that embraced cultural values, family relation, and narrative motives (Ariani, 2019; Crosthwait, 2020; Diah et al., 2021; Du, 2018; Sadewa, 2021; Toloh et al., 2020). It is rich with Mexican culture and family values (Diah et al., 2021; Sadewa, 2021; Toloh et al., 2020). However, the further analysis on character education values represented in Miguel Rivera's characterization as the main character in *Coco* (2017) has not been reported. Therefore, the goal of the present study is to analyse the representation of character education values proposed by Ministry of National Education (Kementerian Pendidikan Nasional, 2010) in the characterization of Miguel Rivera as the main character of *Coco* (2017). The result is expected to provide exemplification of values of character education in compliance with the efforts to instill good character through informal sector.

METHOD

The present study followed the model of interactive qualitative data analysis from Miles et al. (2014), in which the data classification, data condensation data display, and conclusion drawing were simultaneously conducted to ensure the research is trustworthy. The research subject was Disney's animated feature film entitled *Coco* (2017). The researchers presented as the main instruments of the data collection and analysis in the framework of textual analysis by McKee (2003). Units of analysis was extracted from film narrative through segmentation process, where the film's narrative is segmented into sequences (Bordwell & Thompson, 2008). In this study, a sequence would be further segmented into subsequences to assist more thorough data collection (Dewi et al., 2021; Suwastini, Lasmawan, et al., 2020; Suwastini, Setyadewi, et al., 2022; Suwastini, Wiranti, et al., 2022). A sequence would

include an event in the plot development, while a subsequence would cover an incident in a sequence (Dewi et al., 2021; Saraswati et al., 2021; Yasamahadewi et al., 2021). The data were collected from subsequences that contain the characterizations of Miguel Rivera that reflect core values of character education proposed by the Indonesian Ministry of Education and Culture (2017). The data collected were then categorized and elaborated during the process of data condensation and data display. Each characterization was supported by proofs in the form of a description extracted from the film. The excerpts were then elaborated with the support of narratives and dialogues from the character to conclude the exemplification of character education values shown by Miguel Rivera.

The selection of this film is based on a number of reasons. First, from its suitability as a children's media so that it is closer to being used as an example of the application of character values. Children's films are usually made as entertainment while introducing important issues with an interesting and easy-to-understand approach. The analysis will focus on the main character, namely Miguel Rivera, because in theory the main character has more characterization details and is the focus of the story (Kennedy & Gioia, 1995). Therefore, Miguel's characterization is expected to be rich in details, shown through his thoughts, words, actions that will change following the plot dynamics. In addition, the initial reading shows the suitability of this film with the five main values that have been discussed previously, especially the importance of family, traditional values, and hard work to achieve dreams.

RESULTS AND DISCUSSIONS

The present study identified the five core values of character education in the characterization of Miguel Rivera as the main character of *Coco* (2017). As a religious character, Miguel showed the value through his religious, tolerant, and nature loving characterization. Through his nationalistic and patriotic traits, Miguel showed the value of nationalism. As an independent boy, Miguel was depicted as hardworking, creative, inquisitive, discipline, brave, and bibliophile. In addition to that, the value of integrity was shown through his responsible and honest characterization. Last, his friendly, appreciative, social caring, and democratic characterizations conclude the cooperative value.

Religious Value in Miguel's Characterization

Miguel's religious characterization was shown in subsequence 1g through his involvement in the celebration of *Dia de Los Muertos* or The Day of The Dead, the construction of a secret ofrenda in subsequence 8d, and in subsequence 36d where he was determined in preserving the celebration to his little sister.

Firstly, the religious value is shown through Miguel's involvement in *Dia de los Muertos*, an annual celebration made for the dead where the living tells the story of the deceased family member. They also set an ofrenda, a home altar where they placed the photograph of the deceased, marigold flower, candles, foods, drinks and Papel Picado. Sequence 36d depicts Miguel and his one-year-old sister standing in front of the family ofrenda. Miguel was explaining the ofrenda tradition to his sister as well as the importance of family. He also introduced all the family members whose photo was placed on the ofrenda. During his explanation, Abuelita came while holding a photo frame. Apparently, it was Mama Coco's photo that was about to be placed on the ofrenda indicating Mama Coco has passed away. The whole scene indicates that Miguel was celebrating Dia de los Muertos. This is in line with the explanation of Daryanto as cited in Hendriana & Jacobus (2016), religious character can be seen from the action of celebrating religious ceremony. According to Hasan et al. (2018), this believe belongs to animism, a belief that some object possesses some

supernatural power, and dynamism, a belief of the existence of ancestor and spirit alike. Moreover, Miguel explained to his little sister: *"...And there's Tia Rosita... and your Tia Victoria... and those two are Oscar and Felipe. These aren't just old pictures -- they're our family -- and they're counting on us to remember them."*

The excerpt above indicates that Miguel intended to preserve the tradition by passing it to the younger generation. The medium camera shot displayed Miguel's sincere expression when he honored the dead. It showed Miguel's sincerity in doing the religious tradition. The slow music enhanced the solemn atmosphere. According to Hasan et al. (2018) and Pospíšil & Macháčková (2021), preserving spiritual tradition is a form of religious practice.

Secondly, Miguel's tolerance characterization strongly shown in subsequence 2a, 21m, and 30d. Subsequence 2a displayed Coco's understanding towards Mama Coco, his great grandmother. Subsequence 21m depicts Miguel's Journey with Hector to the plaza de la Cruz where Miguel was about to join the music competition. Subsequence 30d depicts the reunion of Miguel, Hector, and Mama Imelda. Sequence 2a depicts Miguel's relation to Mama Coco. He was seen entering upon a room to greet mama Coco, who was depicted with grey hair and wrinkles. Mama Coco greeted him back but due to her old age, she mentioned Miguel as "Julio". Rather than being insulted, Miguel was worried seeing his great grandmother's condition. He proceeded to give Mama Coco slices of orange and talk to her as he stated, *"Mama Coco has trouble remembering things, but it's good to talk to her anyway, so I told her pretty much everything"*. This sentence showed Miguel's tolerant character because despite Miguel knew about Mama Coco's condition, he kept telling stories to Mama Coco meaning he believed that Mama Coco is no different to any other people except she is his Great-grandmother who he likes to tell his story to. The role of lighting in this scene is to support tolerance atmosphere. The yellow fill light from the ofrenda candles and it illuminates the marigold petals creating a warm atmosphere. In this scene, Miguel as a tolerant character is represented through his action and facial expression. When Miguel talked to Mama Coco, she addressed Miguel by a wrong name. Instead of getting angry or disappointed to Mama Coco, he made a smiling worried facial expression by raising the head of his eyebrows signaling a tolerant character. He understood that Mama Coco's forgetful act was due to her old age. He accepted it because of knowing Mama Coco's condition and felt worried at the same time represented by the expression. According to Idris & Zubair (2019) and Utami et al. (2020), understanding other's condition is a form of being tolerant. In this case, Miguel who was still a young boy understood that Mama Coco was far older than him as the root of Mama Coco's inability to remember things correctly. It is also supported by Wulandari (2024) who assert that accepting the fact that there are differences in human's ability is the form of tolerant.

Nationalist Value in Miguel's Characterization

Miguel's nationalist character was identified in subsequence 2b, 22h, and 30f, while his patriotic character was identified in subsequence 30e, 31e, and 32e. Nationalism can be defined as taking pride in one's nation, culture, and background (Fitriyah, 2018; Ismawati, 2018; Susanti et al., 2024). Meanwhile patriotism refers to willingness to protect nation's identity and devotion to one's country (Ismawati, 2018; Muhtarom, 2020; Susanti et al., 2024), this may include promoting culture to foreigners (Annisa & Sumaludin, 2022).

Firstly, nationalist value is shown through Miguel's appreciation toward his culture as shown in subsequence 2b with the flashbacks about the closeness and relationship between Mama Coco and Miguel among which was when Miguel acted as a wrestler in Mama Coco's room. They both wear the same wrestler's outfit and accessories like cloak, sparkly

underwear and masks. Miguel was smiling and moving actively creating the idea that he was happy. Furthermore, Miguel dressed up as a wrestler by wearing mask and cape. He was trying to imitate a Mexican wrestler named el Santo. He was famous for honoring the Mexican tradition in wrestling industry. The fact that Miguel was happy when he was portraying a Mexican wrestler showed his pride of the country. Besides, when Miguel played with Mama Coco, he stated: “*and the winner is Luchadora Coco*”. *Luchadora* is the Mexican word for wrestler, the fact that Miguel used some Mexican in his speech also showed his pride of the language and the country. The language was also used in his songs including *Un Poco Loco* and *Proud Corazon*. The stylistic aspect that supports and enhances Miguel’s nationalist character in this scene was the background music and the lighting. The music was an upbeat Music which usually played by Mexican musician or mariachi. The upbeat music also enhances Miguel’s happiness during the scene. The lighting played some important role as well in this scene. It was a yellow key lighting from the sun which illuminated the whole thing in the room to be yellowish. Yellow is the color of joy and fun. It was also the color of warmth as it was Miguel’s warm feeling toward the country. The love for the people and the culture is a form of nationalist character (Hutapea & Suwastini, 2019; Ismawati, 2018; Listiawati, 2018; Masita, 2021; Susanti et al., 2024).

Meanwhile, Miguel’s patriotic character is shown through his willingness to sacrifice for other. It was strongly represented in sequence 32e when he was falling from a very tall building after being thrown away by Ernesto de la Cruz. Dante in his spirit guide form helped Miguel by pulling up his cloth. During this time, Miguel lost his grip on Hector’s photo. The wind blew Hector’s photograph away while Miguel struggled to reach it. Although Dante could not save Miguel, luckily Pepita saved Miguel. When Miguel knew he was safe, he looked down to see Hector’s photo. Miguel’s action where he was trying so hard to keep Hector’s photograph in his hand while falling from a high building emphasized the importance of the photograph. However, it was a photograph of Hector, which should be placed on the ofrenda once Miguel got back to the land of the living. Otherwise, Hector will be forgotten and vanish from the land of the dead. It showed that Miguel tried to save Hector while risking himself. Miguel who prioritized his great great-grandfather over his own safety shows Miguel’s patriotic character. This selfless act is in line with the exemplification of patriotic values from (Hutapea & Suwastini, 2019; Ismawati, 2018; Masita, 2021; Utami et al., 2020) namely showing loyalty towards others. It aligns with (Swandari & Markhamah, 2023), who found that The Little Prince showing his loyalty by promising to look after the roses.

Independent Value in Miguel’s Characterization

As an independent boy, Miguel was depicted as hardworking, creative, curious, discipline, brave, and bibliophile. Firstly, there are three subsequences that strongly represent Miguel’s hardworking character namely subsequence 2e, 8e, and 12b. Subsequence 8e depicts Miguel who was practicing his guitar skill. He began by playing a cassette of Ernesto’s movie on an old television. Miguel’s eyes sparkled and he began to follow the music of the movie and accompany the film with the guitar he was holding showed that he watched his idol with a deep admiration. He seemed enjoying this process very much which can be seen by his reaction, closing his eyes. He tried a new trick like a rift with his guitar when Ernesto demonstrated it first. Miguel’s action of playing his guitar as he was watching Ernesto’s old movie and his attempt to try the rift that Ernesto did showed Miguel was practicing his guitar skill. This implies that Miguel is a hardworking character through his effort to practice so he could become just like Ernesto de la Cruz. Miguel’s admiration towards Ernesto and his persistent exercise depicts Miguel as a hardworking character. It is also depicted by character

Snow White in *Snow White* film who showed her hardworking trait by not giving up doing her works in castle (Esianita & Widyawati, 2020; Novianti, 2017; Riris et al., 2023). The stylistic aspects which needed to be highlighted in this scene were the lighting, the music and the camera movement. The soft lighting from the Ofrenda candles and the TV reflected directly to Miguel's face. It created some spark in Miguel's eyes. Along with the slow and relaxing music, it creates a solemn vibe which similar to Miguel's feeling toward Ernesto and music. Moreover, it was a close-up scene where Miguel's face and Miguel's fingers were the main object as he played the guitar. Those stylistic aspects enhanced Miguel's hardworking character as well as emphasize Miguel's hardworking character easier. Miguel's guitar skill sounded very beautiful, smooth, and great. Miguel could accompany each De la Cruz scene with his guitar perfectly. Those implied the effort that he did to play music well. While music was banned in his shoemaker family, Miguel managed to master the guitar skill with all that obstacle made him a hardworking character.

Secondly, three subsequences strongly represent Miguel's creative character namely subsequence 1d, 8c, 12b, and 20h. Subsequence 8c depicts Miguel who was repairing his old acoustic guitar which was unique. First, his guitar was a modest replica to resemble the guitar of his idol, Ernesto De la Cruz. He used markers to draw details of Ernesto's guitar. Second, his guitar was nearly broken and fixed by simple materials. For example, the hole in the body was patched using duct tape, the tuners were nails and the fret section was separated by nails. The last, to tune the chord of the string, he had to use a pincher because the tuner was made of nails. Although it seemed very broken, when Miguel tried the C chord on his guitar, it worked. The guitar materials implied that Miguel created it using items found around him. Miguel's action where he repaired his homemade guitar leads shows that Miguel is a creative character because he managed to make a replica of his idol's guitar by using scraps. His admiration led him to be creative in pursuing his dream despite of the ban for playing music in his family. Surprisingly, his guitar was able to create a good proper guitar sound. Miguel's creativity was clearly depicted in this scene as explained by Husna & Kamar (2019), Miranti & Frijuniarsi (2014), Suwastini & Pratama (2024), and Utami et al. (2020) in which creativity is shown through the invention of daily props. He was not only managed to copy his idol's guitar using scraps, but also made it worked like a decent guitar.

Third, Miguel also shows the value of hardworking and discipline. Sequence 8e is about Miguel who was practicing his guitar skill. First, he played a cassette of Ernesto's movie on an old television. He watched his idol Ernesto De la Cruz with admiration, his eyes sparkled, and he began to follow and accompany the film with the guitar he was holding. He occasionally tried a few new tricks with his guitar while still accompanying the film. At the end of the sequence, he was seen talking to Dante about the idea to join the talent show. When he talked to Dante, there was a pile of books in the background near Dante. Miguel's brilliant guitar performance implies that Miguel practiced consistently with his discipline character. Consistent practice and effort to achieve something is mentioned to be the sign of discipline value as supported by (Saraswati et al., 2021; Utami et al., 2020; Yasamahadewi et al., 2021).

Fourth, Miguel shows the curiosity through his strong willingness to find out more clues on something. Subsequence 9f depicts Miguel who found a hidden fold on his great great-grandfather photo. It began when Miguel was about to repair the photo frame that was damaged by Dante. Miguel worried that his family would be angry at him. When he took the photo, he realized that there was a fold on the top right corner of the photo which seemed intentionally hidden. It turned out to be an image of a guitar held by Miguel's great great-grandfather. Miguel was familiar with the appearance of the guitar, he then remembered that

it was the same guitar that belonged to Ernesto De la Cruz. He rushed to his secret room to match the guitar held by his great-grandfather and Ernesto's. The guitar matched and Miguel seemed happy about it. The sequence ended when Miguel rushed into his family and yelled out loud about his finding.

The stylistic aspect that supports and emphasizes Miguel's curious character is the music and the close-up camera shot. The music was started to be a beat up and tense music when Dante messed up the ofrenda. But right after that, when Miguel saw the folding, there was no music at all. It was just the sound of Miguel who gasped and worried that Abuelita will get mad at him. This music transition creates a mysterious vibe as well as a tense ambience on what was the folding about and what will happen next. This music enhanced curiosity ambience during that scene. The close-up camera showed the photo in detail as well as Miguel's point of view. It provided Miguel's POV which enhance the suspense to what will happen next. Miguel's action where he investigated the photo shows that Miguel is a curious character. It supported by the scene where Miguel stopped to investigate the folding in the photo despite, he was the middle of a chaos and panic. Dante made a chaos in the ofrenda and broke the frame of Mama Imelda's photo. When he took it, he realized that there was a folding he never knew exist. He continued to unfold it to see what was at the other side. His effort to find out something which he never knew is in line with the exemplification of curiosity as explained by (Saraswati et al., 2021; Trisnawati et al., 2017; Utami et al., 2020).

Fifth, Miguel's shows his bravery by dealing with his fear. Subsequence 10b depicts Miguel who was finally honest to his family. It began when Miguel rushed into his family and said out loud: "*My great great-grandpa is Ernesto de la Cruz, I'm gonna be a musician!*". The next scene was Miguel standing in front of his entire family with all his music stuff scattered on the ground. The shoot used in this scene is medium level longshot showing the significance comparison between Miguel and his own family, one versus many. One by one, Miguel's family members judged Miguel guilty for loving music and blamed him for going to the mariachi plaza too often. Despite he was against all members of his family, Miguel still defended music and his decision to love it. He reasoned that his great great-grandpa was a musician and would have wanted him to be a musician too. The sequence ended by Miguel who was trying to convince his family by playing his guitar. The composition and cinematography supported Miguel's bravery. Miguel was seen standing in front of the whole family. Being in the opposite side of them enhanced the conflict between two parties. The family was also seen much bigger compared to Miguel making them very intimidating. It clearly displays Miguel's bravery for standing up against them all at the same time. These stylistic aspects not only show Miguel's brave character but also enhance some crucial part to display the bravery more easily. Miguel's action where he debated his whole family also showed Miguel as a brave character. From the beginning of the film Miguel was depicted to be very careful to not letting his family knows about his love to music. He was afraid that he would be scolded by any of his family if they know that he violated one rule that his family obeyed for generations. Despite all these facts, in this scene Miguel was seen standing up against his family for the first time. He did not just suddenly be brave with Abuelita who were depicted to be very stern, but also the whole family. The act of overcoming fear to defend what he thought is right shows his brave character. According to Nurdin et al. (2020), Susanti et al. (2024), Swari (2020), and Utami et al. (2020), bravery can be depicted through one's ability to express themselves freely and stand for themselves.

Lastly, Miguel shows his fondness toward reading as a bibliophile value. Sequence 11c depicts Miguel who got the idea to steal Ernesto's guitar by reading an inscription on the statue of Ernesto De la Cruz. It began when Miguel repeatedly asked for help from people

around to lend him a guitar, but no one helped him. Miguel seemed sad and desperate. He went to the statue of Ernesto De la Cruz to admit that he was going to give up. When he was talking to the statue, there was a firework illuminating the inscription on the statue. It says, "*Seize your moment!*". Miguel looked at the writing and put on an expression as if he got an idea to overcome his problem. The sequence ended when Miguel took a journey through a cemetery to Ernesto's Mausoleum. Miguel's reaction with eyes wide opened and smirked after he read the inscription on Ernesto's statue showed that Miguel was gaining an idea because of the inscription. In the other word, he was inspired by what he read. The camera angle in the first shot when Miguel asked Ernesto's statue about what he had to do was a high angle. It made Miguel looked small, helpless, and confused about what he had to do after. The camera angle was drastically changed after Miguel read the "seize your moment" as he gained some inspiration. It was a low angle showing Miguel. The low angle made Miguel seemed bigger and more confident. He enlightened and knew what he would do next. It was just because he read the inscription in Ernesto's statue and gaining idea from it. This implies that Miguel is a bibliophile character because Miguel was aspired and seemed to enjoy getting idea from reading it, which is also identified in Arianti (2020) and Putri & Retnaningdyah (2018) who state that reading practices highlight a bibliophile character.

Integrity Value in Miguel's Characterization

Integrity is about rely on ethical standards, being truthful, and doing the right thing (Lickona, 2004; Muguro, 2018; Schlenker et al., 2008). Firstly, subsequence 12c depicts integrity, where Miguel who was about to take Ernesto's guitar after successfully entering the Mausoleum. Miguel seemed scared and slowly approached the guitar. He climbed to the top of Ernesto's coffin to pick up the guitar. Before picking up the guitar, he looked like he was feeling guilty. He looked at Ernesto's photo and told who he was and why he had to take the guitar.

Miguel's expression and gesture where he lowered his eyebrows while he was kneeling implies that Miguel was feeling guilty. Along with Miguel's dialogue where he apologized and explained why he had to take the guitar, showed him being truthful and responsible. It is because Miguel did not just take De la Cruz's guitar. But instead, he introduced himself, apologized, and explained his excuse to take the guitar even though De la Cruz was not there. Goufman (1971) in Fatigante et al. (2016) stated that an apology is the speaker's acknowledgement of personal *responsibility* for having caused trouble or offense (i.e., the guilt). In this case, Miguel knew or acknowledged that he was about to do an offense to Ernesto. He apologized even though Ernesto was not there to show his responsibility before taking the guitar. When Miguel was about to take the guitar, the close-up camera shot highlighted Miguel's frightened face. As soon as he explained his excuse in doing what he was doing, the camera shot a close-up at Miguel's face again to see the changes in Miguel's face, from scared to guilt. The white lighting from the moonlight along with a mysterious flat flute as a music background highlighted Miguel's sincerity and purity in asking for an apology to Ernesto de la Cruz. Acknowledging mistake is an act of being responsible which in turns shows the integrity values, as explained by (Lickona, 2004; Saraswati et al., 2021).

Furthermore, Miguel has the value of independence by conducting his first performance. Sequence 22d depicts the anxiety of Miguel before his performance on the music competition at the land of the dead. Hector asked Miguel if he always got this nervous before performance. Miguel admitted that he had never performed in front of a crowd before, this was his first performance. Because it was the only opportunity for Hector and Miguel to meet Ernesto De la Cruz, Hector suggested that he will be the one who would perform.

Miguel refused it and stated that he needed it to get acknowledged by himself that he is worthy to get Ernesto's blessing. He also wanted to get an acknowledgement by the people that he was a musician. Hector then agreed and encouraged Miguel. Miguel's dialogue where he admitted to Hector that he was never performed in front of a lot of people shows that Miguel is an honest character. It is because Miguel's dialogue was the truth. Earlier on the film, Miguel stated that he was a musician without specifying that he never play in public before. The competition prize was his only way to get to Ernesto. In the other word, he had to win. This made Miguel nervous because his life and Hector's depend on it. That was why Miguel admitted to Hector that he was not a musician yet. Miguel was also stated that he was not just looking for De la Cruz's blessing, but he also wanted acknowledgment from people that he deserved to be a musician. All these things were spoken by Miguel while seemingly being shy and feeling guilty for not letting Hector know from the beginning. Miguel spoke truth after being a liar showed Miguel's honest character. This is in line with (Lickona, 2004; Muguro, 2018; Schlenker et al., 2008) that integrity means achieving something based on one's true ability and honesty which shown in Miguel's effort to earn De La Cruz' attention by facing his anxiety and perform for the first time.

Cooperative Value in Miguel's Characterization

Cooperative value means willingness to work together in achieving common goal (Kozar, 2010; Mandala & Pujiati, 2020; Sayer et al., 2018). Cooperation also requires communicative skill and appreciation toward others. Firstly, communicative value is shown through Miguel's interaction with others around him. Subsequence 5a depicts Miguel drifting back to the current timeline after his narration about his family's history. Apparently, Miguel was narrating his story to a Mariachi who was having his shoes shined by Miguel. He told all of his family history who really hates music to him. He confessed that he was forced to hide his feelings about music due to his family choice to ban it. The mariachi's dialogue where he said "*Muchacho, I asked for a shoe shine, not your life story!*" tells that Miguel talked too much about his life leading to Miguel's communicative character. From the mariachi's reaction, he might had enough of Miguel who talked to much. It can be seen from the mariachi's expression and gesture. The fact that Miguel talked so much about a topic to a stranger shows Miguel's communicative character.

Secondly, Miguel shows his appreciative value by respecting his Abuelita. Subsequence 2c depicts Miguel who was offered Tamales, a Mexican food by his grandmother because Miguel looked thin in her eyes. At first Miguel refused the offer because he was full but because her grandmother looked at him firmly and asked him again, he decided to accept the offer. His grandmother put so much food that Miguel seemed confused not knowing how to eat them all. the sequence ended when Abuelita (grandmother) left him to finish his food. Miguel's action where he accepted Abuelita's offer to give him more food implies that Miguel is an appreciative character. It started when Abuelita said that Miguel looked skinny and offer Miguel some more food. Miguel rejected it but Abuelita did not hear it. Abuelita then offer him food again with a sterner manner. Instead of rejecting it like he initially wanted, he accepted the food offer even when he was full. It was perhaps because Miguel knew that Abuelita did not mean anything bad to Miguel. She was just worried that Miguel looked skinnier. The act of Miguel appreciating Abuelita's concern by accepting her food offer even when he was full showed Miguel's appreciative character.

After that, Miguel also shows his affection to others. Subsequence 21l shows how Miguel learned about the final death from Hector. After he saw Cheech faded away before his eyes, Miguel asked Hector about what happened to him. Hector then told Miguel about final death,

where people on the road of the Dead can be erased from the world because there is no one who remembers them in the real world. Miguel insisted that he knew Cheech and could remember him after Miguel returned to the real world. However, Hector explained that remembering the dead did not work like that but rather the knowledge of people who have died must be passed down through generations by people who know us when we live. Miguel's action where he asked Hector about what happen to Cheech and then offered some help tell that Miguel is a social caring character. Cheech was a person which was introduced to Miguel for a very short time. In the other words, Miguel barely knows him. Despite of this fact, when Cheech were vanishing, Miguel's was lowering the tip of his eyebrows as he looked worried. He even asked about what was going on. He also proposed an idea to help Cheech. The way Miguel feels toward someone he just meets and how he cared toward Cheech shows Miguel's social caring character. It is in line with (Suwastini & Pratama, 2024), who found that Erik in *The Phantom of Opera* novel still cared about Christine's education by teaching her for three months even though he was as antagonist character.

Sequence 30d depicts the reunion of Miguel, Hector and Mama Imelda. Mama Imelda who found Miguel stuck in a sinkhole with Hector blamed Hector for that. Miguel who was in the middle between Hector and Mama Imelda defended Hector by saying "I wasn't there because of Hector; He was there because of me". He then proceeded to talk about what was happening during his run so that mama Imelda did not get mad at hector. Miguel's action where he debated Mama Imelda to ask for her permission to help Hector show that Miguel is a democratic character. From the beginning of the film, Miguel was always passive in terms of expressing his idea and opinion about something. He usually followed what his parents and grandparent told him to do. In this scene, Miguel was seen eager to speak up. He shared his opinion about why he should help hector to get his photo back from Ernesto. The act of sharing his opinion to a group even he was still considered a kid in that group shows that Miguel is a democratic character. The stylistic aspect that enhances Miguel's democratic character are the cut of each shot and the medium-close camera. Both techniques display Miguel and Mama Imelda almost simultaneously as they talk to each other. It also shows that Miguel and Mama Imelda standing face to face. Emphasizing that they have different opinion and need to be settled by doing the debate. The fact that they debate over things shows Miguel's democratic character, which is used to maintain his good relationship with his family.

CONCLUSION

The character education values shown by Miguel Rivera are religious, nationalist, independent, integrity, and cooperative. The five core values are elaborated into the value of religious, tolerant, nature loving, nationalistic, patriotic, hardworking, creative, inquisitive, discipline, brave, bibliophile, responsible, honest, appreciative, and friendly/communicative. The representations were identified in Miguel's interaction with himself, his family, and the society he lived in. While other animated movies have identified similar character education values, the present studied identified clear exemplification of religious values which was an intricate part of Miguel's culture and tradition. The religious values were strongly shown in Miguel's belief toward the afterlife, the ceremony of the dead, and the relation existing between the living and the dead.

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