A Cultural Discourse Analysis of Intergenerational Legacy in Lee Unkrich's Animation Movie 'Coco'

Asst. Prof. Dr. Farah Abdul-Jabbar Al-Manaseer

dr.farah_fa78@uomustansiriyah.edu.irq
Mustansiriyah University / College of Pharmacy

ABSTRACT

Watching movies, especially animations, is not intended for entertainment only, but rather they represent relations, send messages, morals, traditions, legacies and ideologies to the young generations through the language used. This paper examines intergenerational legacy as represented in the animation movie Coco. Drawing on a cultural discourse analysis, the paper analyzes certain scripts selected from the movie to pinpoint how intergenerational gaps are featured in moving-pictures as a visual and mediated discourse. The scripts were analyzed using an eclectic model including Barker and Galasiński's discourse approach (2001), Carbaugh's cultural analysis (2007) and Halliday's (2014) Transitivity system. Intergenerational legacy has always been a highly problematic issue in social and cultural domains having been related to different personal and interpersonal divergences in most modern communities. While modern families in different social settings hardly accommodate young generations to traditional norms, these young generations encounter challenges in processing these old-to-new gaps. The paper concluded that intergenerational legacy in the movie is conceptualized through the material, relational, mental, existential and verbal processes. Moreover, the use of contradictory points of views, hedges, repetitions, conjunctions frames family relations and bridge the gap between the past and the present.

Keywords: *Animation movies, Cultural discourse, Discourse analysis, Family dynamics, Intergenerational legacies.*

تحليل الخطاب الثقافي للتراث بين الأجيال في فيلم الرسوم المتحركة "كوكو" للمخرج لي أونكريش

ا.م.د. فرح عبد الجبار المناصير

الجامعة المستنصرية/كلية الصيدلة

الملخص

إن مشاهدة الأفلام، وخاصة الرسوم المتحركة، ليس المقصود منها الترفيه فقط، بل إنها تمثل العلاقات، وترسل رسائل وأخلاق وتقاليد وتراث وأيديولوجيات إلى الأجيال الشابة من خلال اللغة المستخدمة. تتناول هذه الورقة التراث بين الأجيال كما هو ممثل في فيلم الرسوم المتحركة كوكو. بالاعتماد على تحليل الخطاب الثقافي. تحلل الورقة بعض النصوص المختارة من الفيلم لتحديد كيفية ظهور الفجوات بين الأجيال في الصور المتحركة كخطاب مرئي ووسيط. تم تحليل النصوص باستخدام نموذج انتقائي يشمل منهج الخطاب لباركر وجالاسيسكي (٢٠٠١)، والتحليل الثقافي لكاربو (٢٠٠٧)، ونظام التعدية لهاليداي (٢٠١٤). لقد كان الإرث بين الأجيال دائمًا قضية إشكالية للغاية في المجالات الاجتماعية والثقافية حيث ارتبط بمختلف الاختلافات الشخصية والشخصية في معظم المجتمعات الحديثة في حين أن الأسر الحديثة في البيئات الاجتماعية المختلفة لا تكاد تستوعب الأجيال الشابة مع المعايير التقليدية، فإن هذه الأجيال الشابة تواجه تحديات في معالجة هذه الفجوات بين القديم والجديد. وخلص البحث إلى أن الإرث المتوارث بين الأجيال في الفيلم يتم تصوره من خلال العمليات المادية والعلائقية والعقلية والوجودية واللفظية. علاوة على ذلك، فإن استخدام وجهات النظر المتناقضة، والتحوطات، والتكرار، والاقترانات يؤطر العلاقات الأسرية ويسد الفجوة بين الماضي والحاضر.

1.Introduction

Being a highly socialized concern, intergenerational transition has been a top−discussed theme in sociological studies. In fact, the results of communication and interaction of generations controls the behavior transmitted by ancestors to their descendants. The traditions of each culture have complex set of ideas, values, and semantic ideas that rely heavily on the vitality of such traditions. The transmission of traditions and legacies among generations sill problematic and such a gab is in need to be fulfilled to create and reproduce the experiences of ancestors. Working on knowledge transfer of legacies and traditions help in maintaining cultural values in the life of young generations (Isakova

et. al., 2019). Preserving legacies is crucial in people' life since they honor the traditions of the past and preserve them to everlasting.

One of the most important genres that serves language functions representing and reflecting social relations within the society in general and family in particular is animation movies. With a focus on younger generations and their relationships with their family members as well as their heritage from their ancestors, more attention has been given to animation movies due to the messages included and the motifs presented. Though social networks have occupied a big part of our life; still people have the interest to watch animation movies.

The paper is intended to reveal the role of language in social interaction at the family level with a focus on the relations between the young generations and their ancestors. Moreover, it adds a new perception to the appreciation of animation movies for families since they bring to the audience the importance of family unity, support, ties in the self-perception and awareness of one's values and pursuits of dreams. Moreover, it focuses on respecting one's roots and cultural inheritance. Finally, it encourages people to pursue their dreams combing them with their traditional values. This paper aims to investigate intergenerational legacies in the animation movie 'Coco' and how the relations between the ancestors and their descendant are conceptualized. Moreover, it investigates cultural discourse devices that are used in the movie. To formulate the topic of this paper into a problem, this study poses these research questions;

1.How is intergenerational legacy conceptualized in the movie Coco?

2.What are the culture-specific discourse devices used in the movie Coco?

2.Background

Cultural discourse analysis is mainly concerned with the representation of culture-specific norms, practices, and values across

communities, languages, and other social groups. Culture is considered as one of the most difficult words to define in language. Different interpretations still cannot observe the actual meaning of what culture is and what frame suits its definition. To say that two people belong to the same culture is to say that they interpret the world in roughly the same ways and can express themselves, their thoughts and feelings about the world, in ways which will be understood by each other. Thus, culture depends on its participants interpreting meaningfully what is happening around them, and `making sense' of the world, in broadly similar ways (Hall, 1997: 2).

Cultural discourse analysis is defined as "the particular way of investigating communication ethnographically" (Carbuagh, 2007, 168). Originally, this approach is related back to the inquiries set by Carbaugh focusing on communication as a practice and culture as emergent in practices. These inquiries based on Hymesian program of work, the theories of cultural communication and communication codes (Hymes, 1972; Pholipsen & Carbaugh, 1986). Lie (2017: 1) defines cultural discourse analysis as "an approach to the study of communication which explores culturally distinctive communication practices in our world". The theory deals with how people talk to shape their identities, relations, actions and feelings (Li, 2017). Carbaugh, Gibson and Milburn (1997) define cultural discourse as "a historically transmitted expressive system of communication practices of acts, events, and styles, which are composed of specific symbols, symbolic forms, norms, and their meanings"

Family relationships were of great interest for different genres and more specifically animations movies due to the great motifs and messages presented for the family members through these movies (Kuusela, 2023; Morello, 2018). These relations Different previous studies have touched on the conceptualization of intergenerational

traditions, norms, and legacies in visual media including TV productions, movies, and other mediated contents. These studies questioned the significance of such sensitive topics in the millennial cultures and modern media practices.

Gott (2013) investigated family-centered themes in modern French film-making movement drawing on two movies. Given the various themes raised in these movies including citizenship, nationality, otherness, multiculturalism, and self-identity, Gott posited that these movies reflected a neo-European identity that attempts to re-shape modern issues in the light of historical and pre-modern conflicts.

A study by Kang (2017) on intra-family conflicts in modern Korea analyzed inter-member relations and inconsistencies as depicted on a daily TV show. Kang used a discourse technique to approach these issues and conflicts so as to emphasize how modern media exposes personal and private issues. The analysis showed how patriarchal, filial, matriarchal, and gendered practices, ideologies, values, legacies, and habits account for the conflicts in the family's daily routines.

Du (2018) tackled the different motifs such as dream, kinship, death, mythical animal and trauma to perform educational functions. These motifs generated the themes. The study concluded that such motifs which are shared by different cultures and the focus on them embodies that there is global communication between cultures as far as the educational aspects of the generations are concerned. The movie provides spiritual and educational lessons through entertainment holding positive and universal values

Juma'a (2019) examined parent-child relations in the American movie 'Wonder' following a discourse analysis approach. The study demonstrated how verbal and non-verbal communication controls the relations between a father, mother on one hand and their two kids a on the other hand. The study concluded that family-inspired traditions can

bridge intergenerational gaps whether in emotional or verbal communication.

Reformadita, Senowarsito and Setyaji (2021) investigated the types, function and reasons for code-switching in the movie. The analysis based on the script on the movie with a focus on the code-switching. The study based on an elected model including Poplack's (1980) theory, Kosiol's (2000) theory to explore code-switching functions and Hoffman's (1991) theory to investigate the reasons for code-switching. The researchers concluded that there are 104 code-switching in the movie basically the tag switching to express group identity.

Yee et al. (2022) showed how pre-generational dynamics are negotiated in modern Malaysian families in the movie 'The Journey.' As a Chinese-born Malaysian family raises their kids following present-day realities, the parents' ethnic roots are challenges for these intergenerational transitions. Abate (2023) uncovered the representations caused by intergenerational misunderstandings in the movie 'Encanto'. As a modern rural Colombian family strives to preserve certain family values, their children move out of these community-governed restrictions to the external world. Pramudyawan and Cahyaningrum (2022) tackled the figurative language through the triangulation technique to investigate the figurative language. They identified six figurative devices including metaphor, personification, metonymy, symbols, hyperbole and simile. As far as the accuracy of translation in the movie, the results showed that 81% of the data is accurate while acceptability forms 71% of the data. Sabrina and Puteri "an analysis of onomatopoeia in "Coco" Movie". The aim of the study is to investigate and describe the onomatopoeic words in the movies using the descriptive qualitative method. The data involved primary and secondary onomatopoeia collected from the original script of the movie.

The study concluded that the author used 20 onomatopoeias expressions through three classifications of words , expressions and contextual meanings. In addition, there were 9 primary onomatopoeic words and 11 secondary ones based on 8 human voice, 1 animal and 11 other voices.

More specifically, many studies tackled the movie ' Coco' itself such as Traini, Nur and Weda (2023) who investigated the main character's figurative language and the factors which influenced his style. The study was carried out through the sociolinguistic approach relying on and eclectic model based on Martin Joos theory (1976) to investigates figurative language and Holmes and Wilson (2017) to explore the social factors influencing the choice of the language. The study concluded that Miguel used four types of style including: formal, casual, consultative and intimate associated with four social factors namely participants, setting, topic and function. Hesi (٢٠٢٣) explored the metaphorical expressions used in the movie and their meaning. The authors used the descriptive qualitative approach based with the analysis upon Ulman (1972) theory of metaphorical expressions. The paper concluded that the movie including different types of metaphors such anthropomorphic, synthetic and concrete to abstract and there meaning are associated with their existing context. Pangestika (2023) tackled the directive speech acts of request to identify the relationships holding between the characters. The data involved the dialogues between the characters. The analysis was carried out through the descriptive qualitative method relying on Blum-Kulka (1984) theory to identify request types and Kreidler (2013) to identify the forms of request. The study concluded that the character used different types of request such as action, goods, information and permission through the declarative, imperative and interrogative sentences. Despite the rich literature and studies carried out on the movie 'Coco' still it there is the

intergenerational relations constitute a gab as far as the linguistic devices used to reflect family connections and transmission of legacies.

٣.Methodology

This is a descriptive-qualitative study that draws on cultural discourse analysis as a methodological tool of analysis. To do so, an eclectic model was adopted including Barker and Galasiński's discourse approach (2001), Carbaugh's cultural analysis (2007) and Halliday's (2014) transitivity system. The data set to analysis were selected scripts of the movie Coco. Barker and Galasiński's (2001) model involves:

1.Transitivity (what happens in discourse and to whom, through passivation or nominalization)

2. Vocabulary (what phrases, words, and lexical elements are used or created)

3. Mood (whether sentences are declarative, interrogative, or imperative);

4. Metalanguage (the retelling of a narrative within a text, and showing the writer's attitude towards what is being said)

5. Modality (a speaker or writer's attitude to what they say as revealed in

the utterance, as in the use of *may, could, or should*)

6. Forms of address (*Mr., Ms., Mrs., Dr.*, etc.)

7. Cohesion (how various elements of a text are linked to each other and

form larger sections).

Carbaugh's (2007) model includes identity, action, relations, feeling, and dwelling in nature. It is, additionally, encompasses sub-modes of analysis: descriptive, interpretive, comparative, and critical study. The analysis is carried out through Halliday's transitivity system (2014) in order to analyze the clauses in the dialogues. The system is

built upon three components including the process itself, participants in the process and the circumstances. The processes are of six types: material , mental, relational, behavioral, existential and verbal.

A. Sample

The data under investigation in this paper include the transcript of the animation movie "coco" in which the dialogues between the main character and his ancestors will be analyzed. The movie produced by Pixar animation Studios and released by Walt Disney Pictures in 2017, was directed by Lee Unkrich. The story of the movie is circled around a kid, Miguel, in Mexico who dreams to be a musician and fighting against his family rule which rejects music. In his attempt to discard his family rule, he finds himself in the land of dead contacting his dead ancestors trying to return back to the side of life to end up discovering the truth about his family legacy and the importance of family in his life. The original script was taken from the website……In addition, different resources including books, journals, articles, dissertations and theses were included in the literature of the paper. The reasons for deciding of this Movies is that as sample of the study. First of all, the movie brings to the audience a link between older and younger generations through comedy and adventure mixed with cultural music. Moreover, it focuses of cultural and traditional aspects through the customs, decorations, traditional anniversaries and family ties. To carry out the analysis of the turns selected for the study, the following procedures were followed:

1. Four dialogues will be selected for the study including dialogues between the main character Miguel and one of his family ancestors arranged in forms of extracts.

2. The extracts will be selected according the characters'' appearance in the script.

3. The film will be watched and notes will be taken.

4. The original script will be downloaded and read.

5. The main devices will be marked and set in tables in order to be analyzed.

6. A model will be adopted for the analysis of the data.

7. A content analysis will be carried out.

8. The findings of the data analyzed will be discussed in details.

٤.**Analysis and Discussion**

To carry out the analysis of the turns selected for the study, four dialogues will be selected for the study including dialogues between the main character Miguel and one of his family ancestors (Hector and Imelda) arranged in forms of extracts. The extracts will be selected according the characters'' appearance in the script.

Analysis of Dialogue (1):

[After Miguel and Héctor get thrown in a cenote pit]
Miguel:
    Héctor?
Héctor:
    Kid?
Miguel:
    Oh, Héctor! [They embrace each other.] You were right. I should have gone back to my family.
Héctor:
    Hey -- hey, hey...
Miguel:
    They told me not to be like De la Cruz... [cries, drying his eye] ...But I didn't listen.
Héctor:
    Hey, it's okay...
Miguel:
    I told them I didn't care if they remembered me. I didn't care if I was on their stupid ofrenda. [sobs]
Héctor:
    [hugs Miguel] Hey, chamaco, it's okay. It's okay.
Miguel:
    I told them I didn't care. [sobs, Hector suddenly spasms, surging with gold light and falls to the ground, weak.] Héctor, Héctor!?
Héctor:
    She's... forgetting me.
Miguel:
    Who?
Héctor:
    My daughter.
Miguel:
    She's the reason... you wanted to cross the bridge.
Héctor:
    I just wanted to see her again. I never should have left Santa Cecilia. I wish I could apologize, I wish I could tell her that her papá was trying to come home... that he loved her so much. [long pause] My Coco...
Miguel:
    [completely surprised] Coco? [shows him the photo of Imelda and young Coco]
Héctor:
    Whe-where did you get this?
Miguel:
    [points to Coco] That's my Mamá Coco... [points to Imelda] That's my Mamá Imelda... [points to the mystery father] Is that... you?
Héctor:
    [with realization] We're...
Miguel and Héctor:
    ...Family? [smile at each other]

In this dialogue, Ernesto de La Cruz (who was self-proclaimed and the great musician of his time and Miguel's idol) in his attempt to maintain his own legacy as great musician, steals Hector's photo from Miguel and throw both of them in the cenote pit. In this dialogue, a moment of truth discovery and a full realization of a different story for Miguel who discovers that Hector is his real great-great grandfather and not Ernesto

as he believed before and that Coco (his great-great grandfather and whose Imelda and Hector are her parents) is the only person who remembers him.

This dialogue begins which Miguel using the discourse marker "Oh" accompanied with the proper noun "Hector" to show surprise for seeing him after falling in the cenote pit. They hug each other showing true feelings. Then, Miguel uses the declarative clause "you were right." In this relational clause with expresses Miguel realization of what advice he got from Hector but he did not listen concerning his family. The clause "I should have gone back to my family" is another declarative clause which shows the types of advice Hector gave earlier to Miguel. Hector attempts to get his attention through the interjection "Hey… hey, hey" repeated three times but still Miguel trying to show more regret for not listening to his advice. He uses the declarative clause "They told me not to be like De la Cruz…" to represent the advice which was given to him concerning De la Cruz and passion to music. The regret is represented through crying and drying his eyes. He felt with deep sad feelings and regret for not listening to his family. In the negative clause "…But I didn't listen" to show that he didn't care about his family advice. Hector is still trying to console him using again the discourse marker "Hey" to attack his attention in "It's Okay" to comfort him implying that such things might happen but he is interrupted by Miguel who continues mourning for not listening to his family. He uses the direct speech act in the declarative clause "I told them I didn't care if they remembered me. I didn't care if I was on their stupid ofrenda [sobs]". He uses repetition through the negative form "I didn't care" twice but in each time, he presents a different complement of what he didn't care for.

Two actions are presented through the conditional clauses in " I didn't care If they remembered" and " I didn't care if I was on their

stupid ofrenda" showing that Miguel did not care about his family reactions and traditions. Miguel expresses his feeling with sobs which stands for the great grief he feels for not listening to his family. Hector gives Miguel a hug to express condolence feelings towards the kid and uses the discourse marker "Hey" to attract his attention and comfort him in "it's okay" twice. Still Miguel interrupts Hector and not pay any attention to him and keeps talking more and more about the discussion with his family through the declarative clause "I told them I didn't care". The repetition of the negative form for three times implies the great sorrow and regret Miguel feels and again his clause is expressed with sobs. Hector feels that Miguel aroused his feelings towards his family and here he created a relationship between the older generation and the new one. When Miguel saw that Hector falls to the ground feeling with deep sadness, he called on him and in the form of surprise in the form asking a question. Miguel keeps repeating his name with surprise "Hector, Hector? wondering what he has just remembered that made him feel so sad. Miguel gives the clause " She's.. forgetting me." Talking about someone showing the regret that she is no more can remember him and give the answer to Miguel "My daughter" and immediately Miguel could figure out Hector insistence to cross the bridge through the declarative clauses in the relational process "She's the reason… you wanted to cross the bridge." He felt with nostalgia for his family and specially his daughter. Hector takes the floor and shares with Miguel his feelings towards his daughter. The declarative clause "I just wanted to see her again" which conveys a mental process implying his wish to see her. He, then gives many declarative clauses including the phrase "I wish I could" to express a desire which is currently impossible to be fulfilled his regret as well as longing to see his daughter. He uses the word "apologize" to confirm that he regrets what happened. Then, he uses the clause "I wish I could tell her that her papa was trying to

come home". The use of the words "papa and home" stand for family connections. The relative clause "that he loved her so much" stand for the mental process in which the verb 'loved' expressing the mental state of the speaker and feelings towards his daughter followed with direct reference to the name of his daughter associated with the possessive personal pronouns 'my' in "My Coco". In the reference to proper noun "Coco forms the turning point in bringing the truth. Miguel uses both the verbal and non–verbal aspects while looking at the picture in his hand pointing first to Coco and then to Imelda. Miguel uses the declarative informative clauses with the demonstrative pronoun in "That's my Mama Coco" and then pointing to the picture "That's my Imelda" and finally to inspect about the person whose photo is missing in the picture "Is that …you?". A moment of realization expressed through the personal pronouns "we're family" associated with feelings of happiness expressed through smiling at each other. The word 'family' clarifies all the ambiguity surrounded the whole mystery concerning family legacy against music.

Dailogue (2):

Héctor:
[looks at the photo sadly, memory recovered] I always hoped I'd see her again, that she'd miss me, maybe put up my photo… but it never happened. You know the worst part? Even if I never got to see Coco in the living world, I thought at least one day I'd see her here… give her the biggest hug… but she's the last person who remembers me. The moment she's gone from the living world…

Miguel:
…You disappear from this one. You'll never get to see her.

Héctor:
Ever again. [long pause] You know, I wrote her a song once. We used to sing it every night at the same time, no matter how far apart we were. What I wouldn't give to sing it to her… one… last… time. [Begins singing "Remember Me"]

Miguel:
[Realizing] He stole your guitar, he stole your songs. You should be the one the world remembers, not De La Cruz!

Héctor:
I didn't write 'Remember me' for the world, I wrote it for Coco. [looks at Miguel sadly] I'm a pretty sorry excuse for your great-great grandpa.

Miguel:
Are you kidding!? A minute ago I thought I was related to a murderer. Ha! You're a total upgrade. [excitedly] My whole life, there is something that made me different. I never knew where it came from. But now I know… it… it comes from you. I'm proud we're family! [runs up happily] I'M PROUD TO BE HIS FAMILY! [loud grito]

Héctor:
[happily jumps up with a loud grito] I'M PROUD TO BE HIS FAMILY! [loud grito]

Hector looks at the photo recalling back his old sad memories. He uses the declarative clause in the mental process "I always hoped I'd see her again". Then, he continues using the relative clause "…that she'd miss me, may be put my photo… but it never happened". In this clause, he presupposes something to happen as putting his photo. Hector states sadly that what he always expected to happen never happened using the conjunction 'but'. Then, he uses the hedge "you know" in the form of question in "you know the worst part?". In this clause he uses the word 'worst' in the superlative degree to describe the level of sorrow which he feels for not being remembered by his daughter. He gives the reason which resemble his wishes in the conditional clause "Even if I never got to see Coco in the living world, I thought at least I'd see her here…give her the biggest hug… In these few lines Hector uses the conditional clauses and the conjunction 'but' to clarify that his wish to be remembered was not achieved. Moreover, to highlight degree of pain and sorrow, he used the superlative degree in "the worst", "the biggest". In the clause "but she's the last person to remember me" is another mental process which stands for the regret he feels for not being remembered. Miguel interrupts him when he said, "the moment she's gone for the living world…." And tell him to disappear from his current situation otherwise he'll never be able to see her. The use of the adverb "never" is used many times to refer to the impossibility for not having their wishes fulfilled. Hector uses the temporal hedge "ever again" with long pause to express his deep loss for his daughter. Then, he uses the hedge 'you know' to inform Miguel about his action which is writing a song for her. The declarative clause of the material process "I wrote her a song once" stands for the father–daughter relationship representing the type of action he did to make his daughter happy and this is part of his social identity as a father full of passion and love towards his family. In the clause, "we used to sing it

every night at the same time. Then, he uses the personal pronoun "we" in the declarative clause "we used to sing it every night at the same time, no matter how far apart we were" to show the close relationship holding between him and his daughter. The temporal references used in this clause including "every night" and "at the same time" show commitment towards performing the same action over and over again every night the same time. Moreover, he adds the spatial reference in the phrase "no matter how far apart we were" to indicate that he did not give up doing the same action he used to do with his daughter even when he was far apart from here. So, regardless of time or space, he showed commitment to his daughter no matter what.

In the flash of memories he is telling to Miguel, he expresses regret and uses the personal pronoun "I" again to show that he is ready to sing one last time and maybe she would remember him and put his photo. The clause in the negative form "what I wouldn't give to sing it to her one… last… time" implies a confirmation of action and shows commitment that he would never give up singing the song one last time for his daughter. At the moment he started singing the song "remember me" a turning point takes place concerning the whole legacy of the family in which Miguel realizes the truth of his ancestor's legacy. He uses the declarative clause in the material process "He stole your guitar; he stole your songs". The repetition of the verb "stole" in the clause puts more emphasis on the action itself and hence the realization of truth. The collocations used in the clause including "guitar and songs" The he uses the modal verb "should" which function as showing the point that something should have happened. It is a moment of realization and a turning point for Miguel about his assertors. It is a turning point concerning whole family legacy. Hector's answer concerning the title of the song "remember me" shows more family ties using the negative form "I didn't write 'remember me' for the world', I wrote it for Coco". Two

clauses in two moods in which one is negative and one positive to confirm the great love the father feels towards his daughter. This clause is expressed with sad look expressing sorrow.

Hector tells Miguel "I'm a pretty sorry excuse for your great-great grandpa". He uses the clause with hedging "pretty" to express a higher level of regret for what happened. Miguel response to his sorrow and regret is surprising because it is a moment of discovery for the family legacy that justifies why family was against Miguel's passion to music. Then, Miguel uses the rhetorical question "are you kidding?" and this question functions as irony for the situation in which Hector consider it a sad moment while it is a happy one for Miguel. Then, he uses a clause with mental process beginning with a temporal reference to indicate that time is important since just a minute can cause a whole change of past view. He uses the personal pronoun "I" many times to express his own attitude pointing out that he thought DeLa Cruz who is a murder is his relatives. H uses the clause "you are a total upgrade" which is clause with relational process that is used to describe Hector with the intensifying discourse marker "total" to compare his with De LaCruz. More details are given by Miguel to clarify more and more about his perception of his life. He uses many intensifying discourse markers such as "my whole life", to show that his fluty perceptions. The existential process in "there is something that made me different" represent his own identity construction and how there was something which not clear. It justifies his family resistance to music stated to make him know why his is different from his family. The clause "I never know from where it came from" followed by the conjunction 'but' and the temporal adverbial 'now' to show contradictory point view providing clear vision concerning the whole questions in his mind. The conclusion comes through the clause "it comes from you" which means Hector. The attributive "I'm proud we're family" the use of the personal pronoun 'I' to represent Miguel's

personal identity that his feelings are different from those of Hector. The word" family is repeated again to show how it is important to look for family ties and how happy and proud a person should feel with his family. The dialogue ends with a repetition of the attributive clause "I'M PROUD TO BE HIS FAMILY" expressed by both Miguel and Hector. The use of capital letters is another discourse marker to put more emphasis for finding each other and discovering the legacy of the family.

Dialogue (3):

[After Imelda and Pepita rescues Miguel and Héctor from the cenote pit and reuniting with the rest of the Rivera family]

Imelda:
    [hugs Miguel] Mijo, I was so worried! Thank goodness we found you in time! [turns to Héctor angrily] And you, how many times must I turn you away?!

Héctor:
    Imelda…

Imelda:
    I want nothing to do with you! Not in life, not in death! I spent decades protecting my family from your mistakes. He spends 5 minutes with you and I have to fish him out of a sinkhole.

Miguel:
    [gets in front of Héctor] I… I wasn't in there because of Héctor, he was in there because of me. He was just trying to get me home. I didn't want to listen, but he was right. Nothing is more important than family. I'm ready to accept your blessing and your condition, but first I need to find De la Cruz… to get Héctor's photo.

Imelda:
    What?

Miguel:
    So he can see Coco again. Héctor should be on our offrenda. He's part of our family.

Imelda:
    He left this family!

Miguel:
    He tried to go home to you and Coco, but De la Cruz murdered him.

[Imelda looks at Héctor in shock]

Héctor:
    It's true, Imelda.

This dialogue takes place between Miguel and his ancestors Imelda and Hector. The setting takes place after Imelda's rescue of Hector and Miguel from the cenote pit. The dialogue begins with the clause "I was so worried" by Imelda who expresses her feelings towards Miguel. She uses the attributive involving the personal pronoun "I" with the verb "be" and the adjective "worried" with the intensifying discourse marker "so" and again to put more emphasis on the types of feelings expressed by the speaker. Then, she expresses her that appreciation for finding him using the personal pronoun "we" with the verb "found" and the adverbial "on time". This material process stands for Imelda's feelings to find the

kid. The same dialogue involves two contradictory feelings in which once Imelda expresses her deep love to Miguel and the other feelings are those of anger and frustration for Hector. She uses the conjunction "and" with the personal pronoun "you" to direct the speech to Hector followed by the direct question of frequency " how many time must I turn you away?" to show that Hector did the same thing many times before. Interruption takes place when Imelda stops Hector from trying to justify what he did using many informative clauses to clarify her relationship in comparison with her responsibility towards her family. She uses the negative form many time.

In the clause with the mental process "I want nothing form you not in life ! not in death! The collocations "not in death" and "not in life" clarifies that Imelda's relationship has come to an end. Then, she continues through the declarative clause with the material process "I spent decades protecting my family from your mistakes". The personal pronoun "I" stands for Imelda herself and the transitive verb "spent", the adverbial "decades", the verb "protecting" , the object " my family and the complement "from your mistakes" show that he identity makes her responsible for the family. The complement involves more clarification of Hector's personality as a person who is irresponsible and commits many mistakes that threatens the family. The use of the words "decades, protecting, mistakes" play an important role in drawing the whole previous scene. She proceeds to explain "He spent 5 minutes with you and I have to fish him out of sinkhole" again the use of the declarative clause to scull Hector for putting him at risk and how she is one the one who rescue him. Miguels behaves non-verbally by getting in form of Hector. He uses the negative clause "I wasn't there because of Hector, he was in there because of me" The contradictory clause points who was responsible for the messy situation. Miguel tries to clarify that Hector was trying to rescue him. The clause "He was just trying to get

me home." in the material process shows that Miguel is defending Hector pointing out that his personality is not what Imelda and other thinks of him. "I didn't want to listen, but he was right" This negative clause prepares the reader for what was the advice. The negative form with the conjunction "but" to show the contradictory point of view which play important role in representing the identities of both Miguel and Hector. The clause "Nothing is more important than family". The word "nothing" is used to talk in general about everything and the attributive "is more important" with the comparative degree and the noun "family" indicates that Miguel realized the lesson and finally could listen to the advice which was given by Hector about family. Miguel says "I'm willing to accept your blessings and your conditions" expressing his change of view towards his ancestors using the collocations "blessings and condition". He uses the conjunction but to show that he needs to perform another action before the blessings and this is finding De La Cruz. Imelda, at her surprise, uses the question word "what" to ask about the story being told by Miguel. Miguel continues giving more informative clauses basically built upon modality. Miguel uses the modal verbs 'can' and 'should' to represent the point that Hector should be involved in as a family member. The modal verb 'can' in "So, he can see Coco again" is used to express Hector's capability to change what he could not do before.

Dialogue (4):

Imelda:
And so what if it's true?! You leave me alone with a child to raise and I'm just supposed to forgive you!?
[sobs] I'm running out of time. It's Coco.
Imelda:
She's forgetting you.
Miguel:
[helps Héctor up] You don't have to forgive him, but we shouldn't forget him.
[The Rivera family looks on in sadness]
Imelda:
I wanted to forget you. I wanted Coco to forget you too, but—
Héctor:
This is my fault, not yours. I'm sorry, Imelda.
Imelda:
[looks at Héctor, then Miguel] Miguel, if we help get his photo, you will return home? No more music?
Miguel:
Family comes first.
Imelda:
[to Héctor] I... I can't forgive you... but I will help you.

In this dialogue Imelda still argues about the past and how Hector's disappearance affected on the family. She uses the conjunction 'and' with the and conditional "if it's true" to state that the consequences of his disappearance were everlasting. Then, she informs him through the declarative clause 'you leave me alone with a child to raise and I'm just supposed to forgive you". She uses the personal pronoun "you" twice referring to Hector and the verbs 'leave and 'forget' to show the relation between the two actions. Through his begging asking for forgiveness, he uses the name of their daughter 'Coco'. Imelda uses the verb 'forget' many times in the informative clausess "she's forgetting you", 'I want to forget you', 'I wanted Coco to forget you'. This word is associated with the verb "forgive" which is mentioned many times to indicate that both are collocations. Miguel uses the word family in "family comes first" in the informative clause. The dialogue ends with the negative clauses I can't forgive you but I will help you." In this clause Imelda points out that despite her own feelings but still she will help Hector for the sake of the family. Imelda's put a new rule for the family's legacy which is "music" putting the condition in the form of question directing the speech to Miguel but intending Hector. Miguel's answer is that 'family comes first' constitute an informative clause with the material process indicates that Miguel realized the fact about the role of family in life. He realized that even the family legacy is not as important as the family itself.

٥.Conclusions

The findings of the analysis indicates that intergenerational legacy in the movie was identified through different linguistic devices. The language of the dialogues in the movie is mainly presented through many declarative informative statements in which the author builds his perceptions of the intergenerational legacy by providing details of the past events and relate them to the present. The clauses are built on many material,

relational, existential, and mental process. The material process presents the focus on the actions of the ancestors and their descendants. The relational process stands for the personal descriptions of the ancestor portrayed by Hector and the new generation represented by Miguel. The existential process stands for the facts discovered concerning the history of the family legacy while the mental process presents the type of mentality exposed by the old people and the young ones.

Another linguistic device which present family relationships and intergenerational legacy is the repetition in many clauses. Discourse markers such as hedges are used. Moreover, the use of the personal pronouns " I" and "we" to represent the speakers identity and groupness as family members once and as individuals who make their own decisions in isolation from their families such as Hector who is accused by his family as following his ambition of music. The personal pronoun "we" is used when Miguel and Imelda talk about family relations. The circumstances of place and time references are used many times to show that family connections are important regardless of place and time.

The cultural discourse is presented through the contradictory points of views and comparisons between the past and present to show that some family legacies despite their importance but still they threaten family connections. Rhetorical questions, use of conjunctions, use of collocations, use of opposites and the focus on the social identity of the family are used to portray the cultural aspects and preserve the massage which Miguel the protagonist believes in at the end of the movie and that is "family matters and family is more important the legacy itself.

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