

Counterstereotyping Women and The Elderly in *Pagebluk* Short Movies as Media for Public Education on How to Handle The Covid-19 Pandemic

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Abstract. The government, in collaboration with the Komite Penanganan Covid-19 dan Pemulihan Ekonomi Nasional (KPCPEN), Produksi Film Negara (PFN), and Kominfo, created six short films in the *PAGEBLUK* short movies to educate people about the Covid-19 virus. The film demonstrates that female figures and elderly people play an important role in educating the public about Covid-19 handling. This study aims to analyze resistance to negative stereotypes pinned on women and the elderly in the context of education in handling Covid-19 in five films produced by KPCPEN. The findings indicate that the film constructs two images of women, namely women who are rational and active in the public sphere. The conclusion is, this short film series features characters who are marginalized in real life being given a role in overcoming societal problems, implying that anyone, regardless of social category, can participate in dealing with the Covid-19 pandemic.

Keywords: *short movie, women, elderly, stereotype, counterstereotype, Covid-19*

1 Introduction

Since the first Covid-19 case was announced in Indonesia on March 2, 2020, all levels of society have sought adequate information to combat the virus's rapid spread. The Indonesian government is attempting to organize the social life system so that the current state of emergency in the health sector does not interfere with the operation of other aspects of life. Every effort is made to educate the public about the importance of health protocols. Starting with education about the importance of 3M (Wearing masks, washing hands with soap, and keeping a safe distance), which will evolve into 5M with the addition of avoiding crowds and reducing mobility, education about the characteristics of the virus, and efforts to overcome cases with 3T (Test, Tracing, Treatment) were carried out using various media.

One of the most effective forms of media for teaching Covid-19 is social media. Kongthon in Findayani, states that for the past several years, users of social media have played an important role in disseminating accurate and timely information [7]. More specifically,

Findayani states that media, as a source of information in either print or electronic form, has a critical role to play in shaping public perception and response to Covid-19 [7].

Youtube is a social media platform that is easily accessible to all levels of society and has a high level of popularity in Indonesia. According to data, nearly 94% of internet users between the ages of 16 and 64 access YouTube, the highest percentage among all platforms accessed by internet users [16]. This prompted the Committee for Handling COVID-19 and National Economic Recovery (KPCPEN), in collaboration with the State Film Production (PFN) and Kominfo, to create six short films in a series of PAGEBLUK Stories: Pandemic Has a Story, which include *Positif*, *Ulang Tahun Pernikahan*, *Isolasi Mandiri dan Spaghetti*, *Riuh*, *Serangan Fajar*, and *Menantu Pilihan Bapak*, released on December 29, 2020. All of the short films depict how different levels of society respond to health emergency situations, with varying dynamics of acceptance of the Covid-19 virus's existence and handling.

The presentation of the film's characters who live in lower and middle class living areas such as tenement houses, villages, and middle class housing is what makes this series of short films interesting. Furthermore, the figures chosen to play a central role in Covid-19 education are drawn from community groups that, in everyday life, are often treated differently due to their social categories, such as women and the elderly. In the film, the two social groups play an important role in educating those around them about the proper understanding of preventing the spread of Covid-19. Furthermore, the portrayal of female characters and elderly people in the film is the contrary of the negative stereotypes that are frequently assigned to these two social groups.

This study will use five of KPCPEN's six films as the subject of research, namely *Positif*, *Ulang Tahun Pernikahan*, *Isolasi Mandiri dan Spaghetti*, *Riuh*, and *Menantu Pilihan Bapak*, because the five films feature female characters and elderly people as educators. The film *Serangan Fajar* was not chosen as a research object due to its content, which emphasizes the negation of the meaning of the *Fajar attack*, which is usually used in a political context and is very similar to the meaning of bribery, but in this film it is used as an educational medium about Covid-19. This film does not highlight the importance of characters from different groups in the educational process. This study takes a sociological approach to literary, media, and cultural works that are based on studies of social differentiation, specifically social roles and stereotypes associated with women and the elderly. Matcha in Hariyanti and Hapsari defines them as "exaggerations of reality applied to entire groups of people"[9]. Women and the elderly are frequently labeled negatively, such as physically weak, emotionally weak, less socially contributing, passive, and other terms that are not entirely acceptable. The five films attempt to rebut the negative image associated with the two social groups by presenting a different image or counter-stereotype. In these five films, female and elderly characters are portrayed as motivators and role models for the community to follow. Most previous studies using short films as material objects have focused on the plot, the use of cinematographical elements in delivering the movie's message, and how they attempt to capture what is trending in society. This study, on the other hand, seeks to expose the various images of women and the elderly depicted in films in order to promote a better position for these social groups in society. As a result, this research significantly contributes to demonstrating that social movements can be carried out through artistic and popular culture products such as short films.

2 RESEARCH PROBLEM

Based on the foregoing, the formulation of the problem in this research is how the five films produced by KPCPEN present resistance to negative stereotypes (counterstereotypes) pinned on female and elderly characters, and present both as characters who play an important role in educating the handling of Covid. -19.

3 REVIEW OF RELATED LITERATURE

Sociology in Literary, Media, and Cultural Studies

The sociological approach was chosen to investigate the problems in this study. According to Burns [3], sociology seeks to comprehend social behavior and social institutions. The understanding gained is not only unique, but also new and improved. Criticism is the practical form of sociology. Sociology is present as a critical thinking about prevailing values and re-questioning the meaning of social behavior.

Sociology is an intriguing approach to studying works of art in various forms, such as literature, fine arts, film, music, and so on. Every work does not simply exist from a sociological standpoint. The work is a societal product that tells about societal life and is intended to be enjoyed by the community. Every artist is a citizen who records and rewrites events and issues in social dynamics in his work. The attachment between works of art and social life is accommodated by sociology as an approach. It becomes a means of delving deeper into various aspects of society through the arts. According to Inglis and Hughson [10] in *The Sociology of Art: Ways of Seeing*:

...., the sociology of art is for anyone who is curious about the society and culture in which they live. It gives us novel, and often provocative, insights into many aspects of the way we live. The implications of these insights stretch far beyond the specific world in which the arts are located, for they reveal many important things about other aspects of society, such as politics and education.

This quote, like what Burns said earlier, implies that a sociological approach to a work of art will result in an understanding of various social aspects. What's interesting is that this understanding extends beyond the area surrounding the work of art, as sociological studies will be able to uncover other social aspects. "Above all, the sociology of art comprises a series of challenges to commonsense notions, common both in the university, in the world of art, and in everyday life," write Inglis and Hughson [10]. Sociology in the study of works of art contains a series of questions about accepted and believed commonsense in social life. Through this lens, a study of 5 (five) short films produced by KPCPEN 2020 was conducted, with a focus on the social roles of women and the elderly in the fight against the Covid 19 pandemic.

Sociological Perspective on Social Differentiation

Differences in various aspects, both vertically and horizontally, color social life. Vertical distinctions result in social stratification, whereas horizontal distinctions result in social differentiation. Social differentiation is the distinction between people based on gender, age, race, ethnicity, religion, and profession (Putri, 2021). This distinction occurs because each group's physical, social, or cultural characteristics differ from those of others.

Gender differentiation divides society into male and female groups. Each group is distinguished by physical differences that develop biologically and naturally. Women and men, however, hold equal positions and degrees. Problems arise when this parallel is frequently obscured by "reality," which appears to place men in a superior position to women. In this regard, consider the following points made by Peter L. Berger and Thomas Luckmann in their book *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* [3]:

The world of everyday life is not only taken for granted as reality by the ordinary members of society in the subjectively meaningful conduct of their lives. It is a world that originates in their thoughts and actions, and is maintained as real by these.

The quote above illustrates the idea that what we call reality in everyday life is born and nurtured communally rather than individually. According to the book, "reality is socially defined." So, in order to achieve social stability, everything that is considered "real" is based on communal agreement and is then maintained through various means such as legitimacy, internalization, institutionalization, myths, and others.

This framework can be used to examine the blurring of equal positions between men and women. Certain ideas against women place them in a subordinate position, one of which is by presenting stereotypes, which are then accepted as reality. The elderly are in the same boat. This group is not immune to stereotypes, which are even accepted as facts. As a result, this study seeks to analyze the social roles of women and the elderly in 5 (five) short films produced by KPCPEN Pagebluk in order to demonstrate that these social groups, despite inherent stereotypes, play an important role in the welfare of society.

Women and the Elderly in Sociological Discourse

1. Women in Social Context

The early feminism movement in Western countries focused on the demand for equal rights for men and women. This is based on the oppression of many women in the region, as well as the presence of an expression of duality, namely that men are "Subjects," "The Absolute," while women are "Other Figures" [2]. Several other feminist figures advocated for gender equality and a larger role outside the home. This movement gave birth to Third Wave Feminism, also known as Post-feminism. This movement addresses the diversity of conditions for women in various regions, not just Western countries. The leaders of this third wave of feminism recognize that the situation of women in each country differs. Local socio-cultural context influences mindset, position, attitude, and even how women are treated. Heywood and Drake stated in Gamble [8]:

We know that what oppresses me may not oppress you, that what oppresses me may be something I participate in, and that what oppresses you may be something you participate in. even as different strands of feminism and activism sometimes directly contradict each other, they are all part of our third wave lives, our thinking, ...

This statement implies that not all women in different parts of the world face the same societal pressure. Risa Permanadeli discovered in her study of Javanese women that in Javanese cosmology, the world of the household (domestic) and the world outside the home are not rigidly separate spaces as understood in Western sociology. The home becomes a safe haven away from the outside world where women can build their social networks. The household is

not simply a private space that separates individuals and moves in accordance with societal laws (the public). The social space can be thought of as an extension of the household. Personal space and social space collide in the household, and from that point forward, women have control over the flow of social power that animates society [18].

Another value discovered in the research is "*wong wedok kudu srawung*" (women must be in society). The implication is that women are in charge of two spaces: the domestic space and the public space. A woman is responsible for social tasks in addition to domestic tasks such as caring for her children and her husband. Women will be able to correctly position themselves in the social chain network in this manner. They must know what to do in times of trouble and be ready when others need them. Thus, they make their household able to help everyone, which means that they are present in the social chain network. This attitude also demonstrates the existence of education about social identity awareness, namely that women have the primary role in their household, and the household is an open space for all members of society [18]. Women's movement only occurs in connection with those who move outside the house. Women are active social beings. Their movement is a shuttle between the domestic and social space. One of the Javanese life lessons states that "a person must know his/her place in the world". A place is always associated with a particular task. Therefore, everyone must carry out their tasks as the acceptance of their place in the social system. Only by respecting the place, they will keep the world in equilibrium.

2. Aging as a Social Process

Growing old is an unavoidable necessity, and it is more than just a biological process in which the performance of the body's cells suffers a significant decline in function. The aging process can be included in various discourses; in terms of demographics, the elderly group is a group of people with an age differentiation aspect that affects how this group occupies certain demographic structures in society. Economically, the group of elderly people, referred to as the elderly in this study, is considered a social group with a low level of economic productivity because they have reached retirement age and rely on income from state-provided social benefits. Aging is highly correlated with social positions and roles with relatively low bargaining power due to negative stereotypes labeled on the elderly such as being no longer economically productive, having low social contributions and activities, being unable to keep up with social and cultural changes quickly, and many other negative labels. Matcha defines aging as "an ongoing biological, psychological, and sociological process involving the individual and the structural characteristics of the social system within which it occurs" in *The Sociology of Aging: A Social Problem Perspective* [17]. Matcha defines sociological aging in a social context as "a process defining appropriate behavior patterns constructed from the expectations and belief systems of the structural characteristics of the society" [17]. According to this definition, the position of the elderly is highly dependent on the community's attitude toward this group, which determines their position in the social structure and the treatment they receive from other community groups.

The problem of aging and the existence of the elderly group is frequently regarded as a social problem. According to Roberts in Matcha, there are several perspectives that ultimately include the aging process as a public problem as well as a chronological process faced by individuals [17]. According to Roberts, the first point of view is that "a social problem exists when institutional arrangements threaten aggregates of human survival" [17]. The elderly's reliance on social and health benefits is viewed as a burden on the state because they are economically inactive as they approach retirement age. The productive age group, which is still economically active and contributes the most to state revenue from taxes, must work hard

to bear this burden. Finally, the elderly's ability to survive economically becomes extremely vulnerable. Second, Roberts defines a social problem as "institutional arrangements that promote mystification and dominance through ignorance" [17]. This is the factor that has the most impact on the elderly's position, which is vulnerable to the dominance of other groups deemed more productive and socially contributing. Roberts' third point about social problems is that "a social problem emerges when institutional arrangements limit the individual's social productivity" [17]. The process of adapting to new social status and social roles is the most difficult for the elderly who have entered retirement. Not all elderly people succeed in this process because the majority are unable to accept new roles, lowering their productivity as individuals and members of society. "A social problem occurs when institutional arrangements 'fragment' or separate the person from essential aspects of his or her humanness," Roberts concludes [17]. The elderly who no longer play a role in decision-making and rely on their existence to other groups that are more socially dominant will struggle to accept themselves, leading to alienation.

In comparison to a more positive view of the elderly, the view of the elderly as a social problem predominates. The elderly's social construction has already seen the aging process as something to be feared because it has numerous social consequences. This, of course, has a significant impact on how other groups place the elderly in the social structure, and it also contributes significantly to the formation of images and stereotypes of the elderly in the public sphere. According to Estes, Swan, and Gerard in Matcha, "the conceptualization of old age, as well as the potential of old age for securing power, are "socially" created in the sense that they are not solely determined by objective factors" [17].

Previous Studies

Educational short films about how to deal with Covid-19 are very interesting to watch. One of the studies that uses one of the short films from the Pagebluk series produced by KPCPEN is an article titled Cinema and Pandemic in Indonesia: A Sociological Perspective on Attitudes Towards Covid-19 and Isolation in *Positive* Short Movie by Jeihan Angga and Hanung Bramantyo written by Yusri Fajar, Nanang Endrayanto, and Dyah Ayu Wulan published in the Proceedings of the National Seminar on Language, Literature, and Arts (Sesanti) in 2021. This study employs a film from the *Pagebluk* short film series, *Positive*, and analyzes data from a sociological standpoint, but focuses on discussing the description of community behavior toward the Covid-19 virus and the isolation of patients in breaking the chain of virus spread. The difference between this study and previous research is that the object of research uses five films about Covid-19 education produced by KPCPEN, and the focus of the analysis is on the fight against negative stereotypes labeled on women and the elderly.

The next study on the *Riuh* film was published as an article in the Proceedings of the 2021 PBSI-IV National Seminar. Dewi Meizar Mustika, Herni Seli Yanti Lase, Lili Sartika, and Rosmaini wrote the article *Riuh Film: Youtube as a Media for Character Learning in the Pandemic Era*. The researchers were from the State University of Medan's S-1 Study Program of Indonesian Language and Literature Education. The purpose of this research is to describe the use of YouTube with short film content as an appropriate character learning media in the pandemic era, using Daryanto and Syarbini's theory of 18 character values. The results show that all of the character values are represented in this short, nuanced comedy film. This previous study used the same material object in the form of a short film *Riuh*, which is used as one of the objects of study in this study. The analysis, however, focuses on character education. This differs from the current study, which focuses on stereotypes about women and the elderly, as well as their roles in society in dealing with the pandemic.

4 RESEARCH METHODS

The research methods applied in this study is descriptive qualitative method by conducting the following steps:

1. Defining the material and formal object of the research

The research subjects are 5 (five) short Pagebluk films produced by KPCPEN in 2020 as a means of educating the public about the control and prevention of the Covid 19 pandemic. *Positif, Ulang Tahun Pernikahan, Isolasi Mandiri dan Spaghetti, Riuh, and Menantu Pilihan Bapak* are the titles of the five films. The entire film depicts various problems that arise as a result of the pandemic. It depicts how members of a community respond to the pandemic, both when it is directly affected and when attempting to prevent it. What's interesting is that the five films depict the active role of women from various walks of life, as well as the elderly, in dealing with the pandemic, despite popular belief that these two groups of people are weak or irrational.

2. Deciding the approach/theory of the research

The next step is to decide on the best method for dissecting this research problem. The sociological approach was chosen because the research focuses on the roles of women and the elderly in society. In order to maintain the community's health and welfare, a sociological perspective will be used to gain an understanding of the two groups' positions and roles. The study is founded on theories concerning social roles.

3. Collecting the data

The data inventory stage was completed by repeatedly watching the five films. The primary data sources for this study are five (five) Pagebluk short films produced by KPCPEN in 2020, with data in the form of scenes and dialogues indicating the social role of women and the elderly in efforts to combat the Covid 19 pandemic. The library research method is used to obtain the source of supporting data. Specifically, according to the needs of research analysis, look for reference sources related to stereotypes, social roles, women, and the elderly.

4. Analyzing the data

Following data collection, the data will be analyzed using a sociological approach and theory related to stereotypes and social roles of women and the elderly. The data is analyzed based on the type of counter-stereotype shown in the film for the two social groups by analyzing story elements such as characterizations, setting, dialogue, shooting techniques, and so on that help the film send a message that women and the elderly can also contribute to society.

5. Drawing Conclusions

As the study's final step, the researchers drew conclusions based on the results of data analysis.

5 FINDINGS AND DISCUSSION

Counterstereotype Against the Image of Women as Educational Media for Handling the Covid-19 Pandemic in *Pagebluk* Film Series

Stereotypes or labeling of a specific group frequently harm or cause injustice. Gender stereotypes are one type of stereotype. Many injustices result from labeling women [6]. Women are frequently associated with stereotypical images that have negative or passive connotations. Similarly, women's freedom of movement is widely perceived to be restricted to the home. However, the data found in the 5 short films examined in this study show that there are counter-stereotypes to several labels commonly associated with women, namely irrational and only moving in the domestic space.

1. The Image of Women as Rational Figures

In contrast to the other genders, namely men, one of the stereotypes associated with women is that they are irrational and weak. This view, like other stereotypes, is constantly constructed and maintained by various social institutions. Irrationality is defined as the absence of reasoning or common sense. This refers to ways of thinking or specific approaches to achieving a goal. Irrational thinking is frequently associated with emotion, in the sense that overflowing emotions can lead to non-common-sense ways of thinking.

The female characters in the short films that are the subject of this study actually show rational thoughts, particularly in relation to the presence of vaccines to combat the Covid-19 pandemic. Different perceptions of Covid-19 are frequently not based on rational reasons or concrete evidence. In this case, the effectiveness of social media has a negative impact in the form of public distrust of vaccines and even the existence of the pandemic itself. In the short film *Riuh*, residents of a tenement complex express their concerns about when the vaccination program will be implemented. When residents were debating the pros and cons, a female figure named Lestari tried to intervene, reminding them that the pandemic was real, as shown in the following dialogue: "So, sis, do you believe Corona is rare? Purchase genuine? But aren't we all in economic trouble? Sister, it's true! Because of what, exactly? Is it because of the pandemic? What is the cause of the pandemic? Because you do not believe in Corona!" [14]. The dialogue excerpt demonstrates that Lestari's character does not argue arbitrarily, but rather with evidence that the people's economy has suffered as a result of the pandemic. She explained the connection between public distrust and the spreading pandemic that caused economic paralysis. If this continues, the people's economy will not recover, and their survival will be jeopardized.

Residents who are still in the midst of the chaos express their distrust of the Covid vaccine but believe in other vaccines. In response, another female character, Mrs. Lukas, made the following rational argument: "Wow, does that mean you believe in vaccines? Examine your two children; are they healthy as a result of the vaccine?" [14]. Ibu Lukas compares the Covid-19 vaccine to other vaccines that all Indonesian children receive at a young age. All children must receive 5 (five) types of vaccines to provide immunity against polio, hepatitis B, measles, DPT (diphtheria, tetanus, etc.), and tuberculosis. This mandatory vaccination or immunization has been shown to protect people from these diseases because their bodies already have immunity. Mrs. Lukas used this fact to persuade residents that the Covid-19 vaccine would also effectively protect the body from Corona virus exposure.

The short film *Ulang Tahun Pernikahan* includes attempts to explain the function of this vaccine. In one scene, a female character named Andri is shown announcing that the government will soon launch a vaccination program: "Oh yes. Sir, I have some good news for

you. He stated that the government intends to distribute a Corona vaccine. Hmm, it shouldn't take long, and the rate of transmission will undoubtedly decrease as our bodies become immune [15]. According to the quote, Andri's character rationally explains the relationship between vaccines and virus control. If you have received the vaccine, your body will become immune to the virus, reducing the rate of spread.

In the short film *Isolasi Mandiri dan Spaghetti*, a female character named Hanny actively distributes vaccines to residents of her housing complex via the Zoom Meeting platform: "If the majority of the population is vaccinated, it is hoped that group immunity will form, protecting those who cannot be vaccinated. This way, the virus's spread can be controlled, and the pandemic can be ended [11]. Hanny demonstrated in this dialogue that herd immunity can be used to control the spread of the virus and the number of people infected with Covid-19. Herd immunity, as defined by the World Health Organization (WHO), is an indirect form of protection against infectious diseases achieved by vaccinating a population.

Still in *Isolasi Mandiri dan Spaghetti*, Hanny figures helped to clear up the public's misconception that vaccines are a treatment for Covid-19 infection. This is evident in the scene where Hanny begins his socialization program: "To convey information about the Covid-19 vaccine, we must be careful and thorough because people still do not understand the difference between vaccines and disease drugs." Many people still believe... [11]. The statement was cut short by a scene in which Hanny's character received a message from Surya's character, but it was then resumed: "So, once again, many people believe that this COVID-19 vaccine is a Covid-19 cure. This is actually incorrect." During the Covid-19 outbreak, there was talk about drugs and even necklaces that claimed to be able to cure infections, but there was no proof of their effectiveness [11]. Unfortunately, the Ministry of Health has not approved all of these drugs, which means that not all of them are correct. Sufferers must self-isolate in order to avoid spreading the disease further. Furthermore, some of the drugs administered work to reduce the severity of symptoms while also preventing the virus from replicating itself. It is also critical to provide the patient with adequate nutrition, whether in the form of food, drink, or additional vitamins, in order to boost the immune system and speed up recovery. As a result, Hanny figures must emphasize that vaccines are not drugs, because their function is to provide immunity to the body in order to avoid the Covid-19 virus. This female figure encourages the surrounding community to be cautious and think rationally about the various vaccine-related issues that are circulating.

In the short film *Positif*, the character Tegar also faces difficulties. He refused to accept or even believe in the existence of a pandemic after testing positive for Covid-19. This character is always emotional while in quarantine and even blames his wife for asking him to be patient. At the height of the two's argument over the phone, Tegar's wife finally asked him not to think negatively. This female character begs her husband to think logically and recognize the reality of Covid-19. More importantly, she wishes for her husband to think positively about his situation in order for the recovery process to be successful: "Mas, please don't keep thinking negative thoughts. Listen to what the wife has to say every now and then. "Make an effort to think positively" [13].

In the short film *Menantu Pilihan Bapak*, there is a mother named Joana who is still in a family relationship. Juna, his son, complains that the pandemic has made it difficult for him to marry his lover. Joana calmed her child's unreasonable anxiety while still playing the Playstation, because the government had prepared a Covid-19 vaccine: "The government is currently developing a vaccine. The vaccine is being manufactured. Look at the news!" [12]. Joana's character's calm, even indifferent attitude conveys the message that the pandemic is no longer a major impediment. He encourages rational thought, claiming that the vaccine will

solve everything. The pandemic has changed many aspects of life and given rise to new habits (new normal). However, this does not preclude the continuation of community activities or traditions. Everything can still be done as long as people are vaccinated and follow health protocols.

2. The Image of Women Who Actively Participate in Public Space

The stereotype associated with women is associated with their space of movement, which is considered to be limited to the domestic area. The assumption that women have a nature as the custodian of family survival has evolved into the assumption that their position is inside the house, while the outside world is the territory of men's movement. Kris Budiman (in Abdullah, ed., 2021, p.151) explains in *Perempuan di Rumah (Ber) Tanga* that opinions have formed that women have a more dominant role in the household. In the name of nature and the term that women are "queens of the household," certain parties assume that women (wife or mother) are the center of the family and the center of the household. The strict separation of domestic and public space is commonly observed in Western sociological perspectives, where women face limited movement due to their role that is focused on the domestic space. Along with the third wave feminism perspective, which accommodates the diversity of women's conditions in different countries, social facts emerge indicating that women are not always confined to roles in the nuclear family. According to Permanadeli, social space is an extension of the household in Javanese cosmology [18]. Personal space and social space collide in what is known as the household, and it is from this point that women seize control of the flow of social power that turns society on.

From this vantage point, it is clear that the female figures in this study played an important role in preventing Covid-19 for the community in the housing complex area. Hanny figures were shown in the *Isolasi Mandiri dan Spaghetti* actively counseling the public about Covid-19 prevention and management via the Zoom Meeting platform. The short film *Riuh* depicts the uproar in one neighborhood when everyone is required to take the test. Rejections were made for a variety of reasons, making it difficult for the officers. Lestari is one of the characters who plays an important role. Because elderly people are particularly vulnerable to the virus, the character persuaded his own mother and an elderly neighbor to take the test. She also broke up other mothers' fights while explaining how the pandemic affected the entire society, particularly the economy. As a result, handling of people identified by Covid-19 must begin immediately so that the pandemic does not linger. This scene demonstrates that Lestari's character moves not only within the confines of her own family (her mother), but also within a broader context, namely the surrounding community. At its peak, the figure of Bu RT as environment minister ensured that this antigen test was free of charge because it was entirely borne by the government. Residents who happen to be from the middle to lower socioeconomic groups are not burdened with any costs.

The public's mistrust of the safety of the Covid-19 vaccine is the next issue highlighted in this short film. When the government first announced the vaccination program, various pro and con responses circulated in the community for a variety of reasons. Apart from needle fear, the main concerns raised were the vaccine's side effects, doubts about halalness, feeling unneeded, busy, distrustful of vaccines, and other factors. As a result, a survey conducted at the end of August 2021 revealed that only 42.5% of respondents were willing to be vaccinated. The remaining 56.9% stated that they were unable or unwilling to participate, and the remainder did not know/did not respond. The data show that raising public awareness about the importance of vaccination is a difficult task. As a result, efforts from various elements of

society, including women, are required to continuously encourage the success of the vaccination program in order to control the virus's spread.

The characters in the short film *Riuh* accurately describe the pros and cons of social situations. The interesting aspect that is also shown is how some of the female characters in it are attempting to educate other residents on the importance of vaccination. Mila, a female character, dispelled this skepticism about the safety of the Covid-19 vaccine. She gave the impression that the vaccine would be available soon and confirmed that it was safe. Another character, Mrs. Lukas, also played a role in this by arguing with a resident who did not believe in the Covid-19 vaccine but did believe in other vaccines. As a result, vaccine safety is no longer an excuse to refuse.

Although not all of the short films studied feature significant public roles for female figures, some of the data presented above are sufficient to refute the stereotype that women only work in the home. Women in public roles do not always work outside the home or participate in major social activities. Outside of their homes (housing complex and *Rukun Tetangga*), these women leaders contribute to the community in the health sector. Furthermore, because the pandemic affects all aspects of life, what is being done has a long-term impact as a form of life continuity.

Counterstereotype Against the Image of the Elderly as an Educational Media for Handling the Covid-19 Pandemic in the *Pagebluk* Film Series

1. The Image of The Elderly as a Person with Good Leadership Capabilities

In the film, *Riuh* Simbah is described as the tenement complex's oldest and most respected figure by other residents. The conflict in this film begins when Bu RT arrives to inform all residents that they must immediately undergo an antigen swab test on the same day because Bu Jiwo, a herbal medicine trader who frequently sells in the complex, is infected with the Covid-19 virus. For a variety of reasons, not all residents were initially willing to take the test. Surprisingly, the people in this film who refuse to take the test are from the younger generation: Mila is described as a young girl who is afraid of feeling sick during the test, Sulis does not believe the Corona virus exists, and Koes is adamant that she does not want to take the test without first taking the test. For various reasons, Hana and Mrs. Lukas' families tried to avoid taking the test after everyone else had, and Bu RT herself ordered all residents to take the test, but she herself was hesitant to take it. Fear and skepticism also have a significant impact on the public's acceptance of the virus's existence and all efforts to prevent its spread. Brook in Setyaningrum and Yanuarita, states: "When a pandemic occurs and is felt by the community, there are several psychological impacts, including post-traumatic stress disorder, confusion, anxiety, frustration, fear of infection, insomnia, and feeling helpless"[19]. The most severe condition is the emergence of xenophobic cases as well as cases of suicide because a person is terrified of being infected by a virus that is regarded as extremely dangerous. This film describes the state of uncertainty and fear very well. How people are caught between believing and not believing, a great fear of the virus's effects, which in the end often causes people to have a denial attitude to reduce their fear, which is interestingly raised in this film by the character Sulis, Simbah's daughter, who refuses to believe that Covid-19 exists: "OK, what happened?" Corona? "There is no Corona" [14]. Koes, a single parent with two young children, feels similarly. She refused to fill out the form and stood next to Sulis to protest the test's administration.

Other residents, such as Bu Lukas, Mila, and Hana's family, were willing to take the test but were hesitant, so they pushed each other's bodies to take the test first and argued. This caused

a commotion among the residents, which Lola Amaria, the director, turned into a humorous depiction of social relations among residents, particularly mothers, who were always described as full of gossip and intrigue. In the midst of this situation's chaos, the character of Simbah, Sulis's mother who is elderly and has a chronic illness, appears as the mediator and character capable of calming the commotion. Lola Amaria cleverly depicts Simbah breaking up the conflict between mothers by repeatedly hitting the pot and their feet with her stick, causing the conflict to break down and telling them to immediately return to health protocols: "Put on a mask! Keep your distance, it's a follow-up! Very far away!... Put on the mask again, not on the eyes. Again, you don't have to follow what's wrong; just put on the mask" [14]. Simbah's orders were obeyed by all. Bu RT even solemnly responded to Simbah's question about her promise to build a hand washing station in the neighborhood. Simbah then approached the two test officers and stated unequivocally to the residents that she would take the test and asked them to do the same. The following statement demonstrates Simbah's assertiveness:

Everyone, pay attention! Everyone must be in good health. To get through this difficult time, you must have good physical and mental health. Return to work, collect your wages, and then watch Sulis marry. Do you comprehend? Do you want your children to have no mother because they don't have a father, Koes, *Cah Ayu*? As a result, you invite your children to take the test. Act quickly! [14].

Simbah's character is depicted differently in this scene than the general perception of the elderly. She is an excellent leader who is willing to set an example by taking the test so that other residents will follow suit. This image differs from the general image of the elderly, which in modern society glorifies individualism, independence, productivity, and material achievement. Aging becomes a feared process (gerontophobia) because a person becomes significantly less productive and loses a significant portion of his social role. This is consistent with Victor's assertion that:

The majority of people's concerns about aging revolve around the concept of independence. Self-sufficiency and personal autonomy are highly valued characteristics, particularly in the realms of finance, housing, and family relationships, as evidenced by the way we frequently regard those who are dependent as inferior or stigmatize those who rely on social security as scroungers or workshy [20].

Furthermore, the elderly are always labeled negatively in the social context, as unable to carry out their social roles and even doubting their ability to make the right decisions for themselves. Victor also stated, "We have a stereotypical view of older people that portrays them as incapable of running their own lives." Older people are incapable of competent social functioning, lack critical faculties or intellect, and are unable to make informed decisions about their own lives. One common manifestation of this patronizing attitude is the tendency to compare older people to children [20].

Simbah is portrayed in *Riuh* as being capable of making the right decisions not only for herself, but also for all residents who must take the test. She could see that they had to get through this difficult time, and the only way to do so was to stay healthy, so they all had to take an antigen swab test so that residents could take care of each other and avoid becoming infected with the Corona virus. Interestingly, Simbah revealed that by remaining healthy, they will be able to live long enough to see her daughter, Sulis, marry.

Simbah is clearly depicted as an outlier elderly figure in the context of being able to carry out his social role and contribute to society; in fact, she is described as being able to lead the residents where she lives by making the most appropriate decisions for all for the sake of mutual safety. The other residents, in this case the younger generation, are described as lacking this ability and simply following Simbah's orders.

2. The Image of The Elderly Playing Active Roles in Society

The declining social role of the elderly in social gerontology is examined through the lens of Havigurst and Albrecht's activity theory (1953). In explaining the aging process as a process that is closely related to social factors, this theory relates variables such as social roles, self-concept, activity, and life satisfaction. This theory proposes the postulate that when a person reaches old age, he should not withdraw by reducing his social role in society. It would be fantastic if he took on a new role or kept his old one to give the impression that his life would continue. This feeling will assist an elderly person in developing a positive self-concept, which will lead to a higher level of life satisfaction [17]. Twenty years later, Lemon, Bengtson, and Peterson proposed four hypotheses to explain the relationship between elderly activity levels and life satisfaction in greater detail. The postulates are as follows: (1) the more a person loses a role, the less activity one does; (2) the more activities the elderly do, the greater their social role in society; (3) the greater the elderly's social role in society, the better their self-concept; and (4) the greater the elderly's positive self-concept, the greater their life satisfaction. Furthermore, Lemon, Bengtson, and Peterson explain that participation by the elderly can take place in informal organizations with more open systems and norms [17]. In agreement with Lemon, Bengtson, and Peterson, Holahan and Chapman (in Quadagno, 2014) explain that aging happily involves two parties, individuals and society, and that individuals must be able to determine life goals, work hard to achieve them, and participate actively in meaningful activity.

Simbah's character in *Riuh* is described as an elderly figure with a good leadership spirit who is also active in educating the public to support government programs in dealing with the spread of the Covid-19 virus in their environment, as discussed in the previous section. When the residents were arguing loudly about whether or not they needed to take the antigen test, there was even a physical fight between Sulis and Hana, the character Simbah appeared with a portrayal of having high charisma to resolve disputes, and the residents were described as having high respect for the character Simbah. Simbah asked the residents to stop fighting and cooperate with Bu RT's order to take an antigen test. At the same time, Sulis and Hana stopped fighting and all the residents bowed their heads. In fact, Simbah did not simply order the residents to take an antigen test; she demonstrated this by asking Sulis for assistance in filling out the form, as shown in the following dialogue: "Sulis! "Please assist me in filling out the form; I want to take the test" [14]. After Simbah filled out the form to take the antigen test, other residents began to consider following Simbah's lead. Simbah, with full awareness, feels the need to play an active role in educating residents about the importance of vaccination in dealing with the Covid-19 virus, using a humorous style of speech: "When the vaccine arrives, you must all be vaccinated in order to see it. It's difficult to get married, that's all" [14]. Simbah asked the officer who performed the antigen test to explain the importance of vaccination in dealing with the Covid-19 pandemic: "Could you please explain what a vaccine is? So, what are we to do? Please explain it like advertisements on television" [14]. According to the description of the situation and the Simbah figure's speech, Simbah is described as a figure who has the highest awareness of the importance of community participation in

assisting the government's efforts in dealing with Covid-19. Simbah is described as an agent who actively promotes government programs concerning the Covid-19 pandemic.

As an elderly person, Simbah's portrayal deviates from stereotypes of the elderly, who tend to be passive, do not actively contribute to the resolution of social problems, or withdraw from social activities. In fact, Simbah's role as an elderly figure is heavily emphasized; she has a great capacity to actively contribute to solving societal problems. Surprisingly, Simbah's character is not portrayed as an elderly woman who is sensitive and easily angered. Simbah's method of educating residents about the importance of supporting government programs in dealing with Covid-19 is always interspersed with jokes. As Simbah stated when she asked all residents to participate in the vaccination program so that everyone would be healthy and able to attend her daughter's, Sulis', wedding. This attitude reflects Simbah's character as an elderly person who can accept all situations well; pandemics often make it easier for people to experience pressure, causing them to become sensitive and easily angry. Simbah has a positive self-concept based on this indicator. According to Monge (1975, in Hooyman and Kiyak, 1993, p. 198), research on the self-concept of the elderly is viewed with four dimensions. "In a study of self-concept across life span, 4,540 persons were measured on four dimensions: achievement-leadership, congeniality-sociability, adjustment, and masculinity-femininity." Simbah's character has met several major requirements for having a positive self-concept based on these characteristics. The criteria for leadership were discussed in the previous sub-chapter, where Simbah, an elderly person, is described as having a good leadership spirit when compared to younger figures, male figures, and even figures with higher legal-structural positions like Bu RT.

From the perspectives of congeniality-sociability and adjustment, Simbah's character is presented as a figure who can blend in well with the residents, even being respected and accepted as a role model, but she is not shown as an arrogant figure and is even able to carry out her health direction with fresh humour. This demonstrates how Simbah's role is highlighted in this film; having very different characteristics from the negative social construction of the elderly, its image is changed to be very positive to highlight its characterizations.

3. The Image of the Elderly who Always Follow the Development of the Situation with the Use of Information Technology

In *Riuh*, related to the confusion of information regarding the vaccination program in handling the pandemic, Simbah's character is presented with a new image. The image displayed by Simbah's character is related to her desire and ability to keep up with the latest developments in the situation and information. In the context of the Covid-19 pandemic, Simbah always pays attention to the latest developments in the situation regarding its handling, one of which is vaccination. When all residents still doubted the benefits of vaccination in preventing the transmission of the Covid-19 virus, Simbah came forward to convince the public of the importance of vaccination with her style that was always punctuated with humor, as seen in his statement, "When the vaccine comes, all of you must be vaccinated, so that you can look at Sulis getting married, I see" [14]. Simbah also always follows the information conveyed through television about government programs to deal with the pandemic. This was evident when Simbah asked the health workers to explain the importance of vaccination to the residents: "Can you explain what vaccine is?" So, what should we do? Please explain in terms of television advertisements" [14]. Simbah not only follows the latest developments in the situation, but she also carefully reads every information shared in the RT Whatsapp group:

"Well, how about I follow the WA RT group, and I'm also still following the news." I know why Corona exists, you know" [14].

Simbah's character in this film is clearly described as the polar opposite of the image of the elderly in general, who are usually thought not to follow the development of information for the current situation and tend to be passive. Simbah is described as being more active than other residents who are much younger, and he presents himself as an information agent.

The elderly are frequently labeled as slow in following technological developments in the realm of technology, which is related to the slow learner stereotype. In the field of social gerontology, the ability of the elderly to receive new information tends to decline over time due to biological brain cell performance decline. In this film, however, Simbah still has the desire and ability to keep up with the latest developments by utilizing existing information technology, such as the WA group created by RT where he lives. Simbah still possesses fluid intelligence, which is defined as "the capacity to process novel information; it is the ability to apply mental power to situations that require little or no prior knowledge" [5]. Stigmatization of the elderly who are unable to keep up with the advancement of sophistication in information technology frequently leads to the marginalization of the elderly in everyday life in society, which reinforces the stereotype of the elderly as a non-productive group in all walks of life. Gerontologists argue that it is better to involve the elderly in ICT development based on their abilities, as this will reduce the elderly group's social marginalization. This is consistent with what Selwyn says: "rather than trying to change older adults, older adults should be involved in changing ICT to be more of an attractive, interesting, or useful option for many older adults" [5]. The participation of all levels of society, particularly the family, is required in this effort so that social acceptance of the elderly group can be improved, keeping them away from discriminatory acts.

6 CONCLUSION

The *Pagebluk* serial film is being made as a public service film to educate the public on government programs dealing with the Covid-19 pandemic. People who watch the films are expected to have a higher level of literacy about what and how the Covid-19 virus spreads and attacks the body's defenses, and to be willing to follow all government recommendations to help the virus spread faster. The data interpretation and analysis process revealed that the films use characters who come from marginalized groups, minorities, and often have negative labels attached to them, namely groups of women and the elderly, to appear as characters. community organizer Women who are always positioned as second citizens in a social context, do not have a central role in decision-making processes, are always underestimated by their logical ability to solve problems, but are actually able to appear as figures who provide logical solutions for families and communities during the difficult times of the Covid-19 pandemic. Similarly, the elderly characters in this film are depicted as being removed from social stigma. She is a character who has the ability to lead good citizens, is active in finding solutions to community problems, and has excellent information literacy. The *Pagebluk* film series finally provides a new perspective by portraying minority groups as active agents capable of acting as a solution in critical times: that all members of society, regardless of their negative stigma, must work together to overcome community problems. This pandemic era is an opportunity for Indonesia to rise and become strong once more.

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