

## Exploring Culinary Films as a Form of Health Literacy: A Case Study of Aruna dan Lidahnya in Indonesia

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### ABSTRACT

The lack of Indonesian culinary-themed films that discuss public health literacy is reflected in the limited number of titles available. The film, Aruna dan Lidahnya, is a topic of discussion as it raises issues related to culinary tourism, religion, public policy, and public health literacy, specifically the avian influenza virus outbreak, which has objective and subjective dimensions. This study aims to discover how culinary films are constructed in health literacy and why the film is constructed as a form of health literacy. This qualitative study uses a case study approach to investigate how and why culinary films are constructed as a form of health literacy, specifically focusing on the film Aruna dan Lidahnya. The researchers used primary and secondary data from the film from literature studies and observations and applied data analysis techniques to interpret the data. The film Aruna dan Lidahnya promotes the potential of local cuisine as a unique attraction to grow the economy of tourist destinations. It also emphasizes the importance of health communication in raising public awareness about the avian influenza virus and following health protocols. The film highlights the need for cultural and local wisdom-based tourism development for a more ethical and aesthetic tourist attraction. Aruna dan Lidahnya is a film that highlights the potential of local cuisine in developing tourist destinations in four cities affected by the avian influenza virus. Developing tourist destinations based on local cuisine can improve social welfare and the area's economy and be a unique attraction for cultural tourism. The film also emphasizes the importance of health communication, following health protocols, and spreading awareness about the avian influenza virus in the context of local culinary opportunities.

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### INTRODUCTION

The data of researchers' observations about films with the theme of Indonesian cuisine for the past twelve years, namely from 2010 to 2022, has yet to be produced by many film production houses in Indonesia. It can be seen from the number of film titles with culinary themes, namely Madre (2013), Tabula Rasa (2014), Filosofi Kopi (2015, 2017), AADC 2 (2016), Koki-Koki Cilik (2018), Aruna dan Lidahnya (2018). Of all these titles, not all specifically discuss culinary as the primary tool for storytelling in conveying messages in films. It aligns with the author's data from Brilio Food (2021) which discusses ten culinary film themes, especially messages related to health literacy and promoting culinary tourism in Indonesia. Culinary can be an entertainment imbued with values such as meticulous work, commitment to quality, and dedicated customer service (Negra & Tasker, 2019). This study discusses a film entitled Aruna dan Lidahnya as a topic of discussion because there has yet to be much research that examines Indonesian culinary-themed films that have something to do with public health literacy.

According to UNESCO data, Indonesia ranks second from the bottom in literacy, only 0.001%. It means that out of 1,000 Indonesians, only one person is diligent in reading *Kominfo* (2017). This fact has only been seen in the context of literacy, yet to be in the context of public health literacy (Marta et al., 2022). The context of the discussion of *Aruna dan Lidahnya* is at the epidemic level as a reflection of the need for public awareness regarding the importance of infectious disease cases in society. An *epidemic* is an infectious disease that spreads rapidly over a large area and causes many casualties. An increase in the number of above-normal diseases usually occurs suddenly in a population of a particular geographical area, such as Avian Influenza (H5N1) in Indonesia (de Jong et al., 2018; Kemdikbud, n.d.) as is known in Indonesia after sample tests on hundreds of native chickens that died suddenly in Kalidoni District, Palembang, in early January 2020 (Kompas, 2020).

Departing from the study of the film, *Aruna dan Lidahnya* can convey a universal message from a broader range of issues, such as local history as a destination for culinary tourism, religion, the public, and political policy, as well as public health literacy. The film *Aruna dan Lidahnya* is adapted from the novel by Laksmi Pamuntjak. It will occur as a process of change (ecranisation) in film production, namely the change of the world of words into a world of moving images or the change of linguistic images into visual images. Ecranisation is seen in how adaptation theory is used to transform the form of text in a novel or short story into a visual form in a film (Nugrahani et al., 2019). The film *Aruna dan Lidahnya* not only tells the story of love and how the culinary is imaged through the setting of five cities, namely Jakarta, Surabaya, Pamekasan, Pontianak, and Singkawang, but one of them raises the issue of critical social realities about avian influenza virus cases. Sometimes the problem of the virus also impacts people who want to communicate because it cannot be expressed directly (Rahadi & Yuniar, 2021). This virus differs from COVID-19, which infects mild to severe respiratory system symptoms (Ayunarini & Delliana, 2021). The virus is more caused by infection with type influenza transmitted by poultry to humans.

Several similar studies related to culinary films, first, *Representasi Kuliner Indonesia Dalam Film Aruna & Lidahnya* (Wulandari, 2021), the second, research entitled *Perancangan Film Pendek Dokumenter Semanggi Suroboyo Khas Surabaya* (Andreanto et al., 2020). Both films discuss culinary films, but both still focus on the technical context of the film. The first film focuses on symbols through a semiotic approach. The second film deals with the technical side of production. It distinguishes the research of the film *Aruna dan Lidahnya* which will be discussed in this study. The film *Aruna dan Lidahnya* in this study focuses more on how the film *Aruna dan Lidahnya* is constructed through the social reality that was happening when this film was produced. Likewise, the issues discussed in this study are much more complex by linking film, culture, cuisine, and health. The importance of research with a constructivist approach is how to see a social reality not only limited to seeing films as entertainment products.

The social realization of avian influenza virus cases linked to corruption and disinformation around public health politics in Indonesia has objective and subjective dimensions, which in this case, are continuously constructed through the image of the culinary film *Aruna dan Lidahnya*. Disinformation in the medical field is one of the factors that has resulted in some people ignoring protocols to prevent the transmission of infection due to confusion and distrust of the virus (Pratomo et al., 2021). This reality is the result of the rationalization of experience that originated from the writing of Laksmi Pamuntjak's novel, which was later reconstructed through the medium of film by creating various models of the social world through visual language communication that was then interpreted together. In interpreting the reality of avian influenza virus cases, the scene is wrapped in a culinary image constructed through several culinary scenes from one city to another. These inter-city culinary scenes can be interpreted as promoting culinary tourism destinations from the point of view of tourism communication. The investigation scene of avian influenza virus cases can be interpreted as a health communication point of view.

## METHOD

This article is qualitative research using a case study approach. Case studies are research strategies related to how or why by focusing research located on contemporary (present) phenomena in a real-life context (Yin, 2018). The case study approach in this study aims to find out how culinary films are constructed in health literacy and why the films *Aruna dan Lidahnya* are constructed as a form of health literacy. Researchers focus on a single instrumental type of case study. The researcher only focuses on one case used to explore and reveal the construction of health literacy in the film *Aruna dan Lidahnya*. As stated by Stake (1995), single instrumental case study research focuses the researcher on the issue and selects one of the limited cases to illustrate the problem nicely (Creswell, 2014).

Researchers use data collection techniques as a tool in helping to collect data by complementing and refining the objectives of this study. The data collected are primary and secondary. The primary data is the *Aruna dan Lidahnya* film. At the same time, the secondary data used is a literature study by collecting articles on the website and research related to the *Aruna dan Lidahnya* films. In addition, researchers also made observations by observing the film *Aruna dan Lidahnya* from the beginning to the end. Another data researchers collected was looking for documentation related to the film *Aruna dan Lidahnya* to support primary data.

The process of choosing scenes is based on the context of the discussion, which is related to how the construction of the film *Aruna dan Lidahnya* is intertwined with health and culinary cases. The chosen scene starts by bringing up a picture of transportation access that identifies Indonesia's identity consisting of various islands and cultures. Then the selection of the second scene focuses on problems related to avian influenza virus cases depicted through the use of outbreak protective clothing and masks. This depiction emphasizes health literacy, which indicates a less clean and healthy environment and poor sanitation in poultry farms. This scene was chosen to build awareness and understanding of the risks of avian influenza and appropriate precautions among breeders and the public or spectators. The third scene was chosen to emphasize the importance of investigation in conveying facts and realities on the ground. The fourth scene related to the destruction of poultry becomes a point of emphasis as a form of public awareness that birds that are the source of the virus must be destroyed for the common good.

Researchers use the process of data analysis techniques to describe the overall data analysis activities in interpreting data in the form of text or images through the following steps (Creswell, 2014): Processing and preparing data for analysis, namely sorting and compiling data related to the film *Aruna dan Lidahnya* into different types depending on the source of information. Information sources are used as opinions that can cause affection and emotion (McQuail, 2010). The following process is to read the actual data; the researcher builds a general sense of the information obtained and reflects on the overall meaning of the film *Aruna dan Lidahnya*. One of the information as an interpretation process is obtained from the film's director, who mentions that food and humans are the same because food also requires attention (Kompas, 2018). The last analysis process is interpreting or interpreting data; researchers interpret in the form of meanings derived from comparisons between research results and information derived from literature or theory.

## RESULTS AND DISCUSSION

The question of how *Aruna dan Lidahnya* is constructed in health literacy results from an adaptation of the novel of the same name, which adaptation process is called the explanatory or sailing or the transfer or lifting of a novel into film (Enešte, 1991). The process of explanation transforms the world of words into a world of moving images and turns linguistic images into visual images. Ecranisation is also interpreted as the study of the transfer or transformation from a work of art to film (Rorintulus, 2018). It is reflected in the film *Aruna dan Lidahnya* with changes in some elements of the story, plot, characterization, setting, atmosphere, and style. The story in the film *Aruna dan Lidahnya*, written initially using novel language, was changed to a film screenplay that, in terms of language, was already different, namely using visual language. Likewise, there is a reduction or modification in characterization and background. Films have time constraints, or the term is film time. Therefore, some settings in the novel are not used in the film *Aruna dan Lidahnya*. The adaptation process gives birth to several differences because of two things, namely differences in media and differences born from the process of interpretation (Fakhrurozi & Adrian, 2021). In principle, the film adaptation is presented to describe the information conveyed from the adapted novel (Riyani & Wasisto, 2021).

The story of *Aruna dan Lidahnya* begins with Laksmi Pamuntjak, who is interested in the richness of Indonesian culture to promote Indonesia's culinary heritage to the world. The story explores the relationship between food, culture, and national identity; interestingly, when the story of this film is associated with health care. As the study entitled Genetic and antigenic characterization of influenza A/H5N1 viruses isolated from patients in Indonesia, 2008–2015 states that since its initial detection in 2003, Indonesia has reported 200 human cases of highly pathogenic H5N1 avian influenza (HPAI H5N1), associated with a very high case fatality rate (84%) compared to other geographical regions. These findings highlight the importance of evaluating viral genetics for the HPAI H5N1 virus to estimate risks to human health and the need for increased efforts to monitor the evolution of the H5N1 virus across Indonesia (Pawestri et al., 2020). The highly pathogenic avian influenza virus (HPAI) A(H5N1) has been circulating since 2003 in Indonesia, with significant impacts on poultry health, severe economic losses, and 168 fatal laboratory-confirmed human cases (Karo-Karo et al., 2019). It was emphasized again with an October 2011–September 2014 study, which screened respiratory specimens for seasonal influenza A (H5N1) virus infection and poultry among outpatients with influenza-like illness and hospitalized patients with severe acute respiratory infections (SARI) in East Jakarta, a district in Indonesia with a high incidence of H5N1 virus infection among poultry (Lafond et al., 2019). The film *Aruna dan Lidahnya* is a spectacle not only limited to functioning as entertainment but also raises important issues related to culture, cuisine, and health.

The second question is why the film *Aruna dan Lidahnya* is constructed as a form of health literacy, which departs from the social reality of the avian influenza virus case in the story of the film *Aruna dan Lidahnya* is constructed through scenes of culinary destinations. In the scenes of *Aruna dan Lidahnya*, the avian influenza virus case is used as a problem to build the film's story. The causality relationship in the film is built by linking the culinary and investigation of avian influenza virus cases to five cities, namely Jakarta, Surabaya, Pamekasan, Pontianak, and Singkawang. The reality of avian influenza virus cases is socially shaped and constructed through visual language or film as a means of communication that emphasizes reflecting that social reality. The construction of social reality is the debate of how people, filmmakers, and audiences build a shared understanding of meaning. Through the two questions above, there are four stages to understand the process of constructing health literacy over social reality in the film *Aruna dan Lidahnya*, and the first is the Stages

of Preparation of Construction Material; second, the Stages of Construction Spread; third, the Stages of Construction Formation; fourth, the Confirmation Stage.

### **A. Stages of Preparation of Construction Material**

The stages of preparation of construction materials require at least the basics of the tool of legitimacy accompanied by ritual or material symbols (Berger & Luckmann, 1966). How about the partiality of Aruna dan Lidahnya films to the capitalists? In this case, the film industry carries out the concept of profit and loss or a tool to find money and capital through the production chain, from production houses and sponsorships to the distribution stage to cinema chains, leading to ticket sales. Aruna dan Lidahnya is a film that is pursued by achieving specific production values to achieve the strategy used by this film by presenting quite a lot of characters, many locations, and magnificent layouts, then wrapped in the complexity of the story that is forced to cover all these aspects (Banjaransari, 2022). The pseudo-partiality related to health literacy towards the community in the film image of Aruna dan Lidahnya is when Aruna as an epidemiologist at a Non-Government Organization (NGO), conducts investigative scenes and visits patients affected by the avian influenza virus in various cities by showing sympathy and empathy for the community by being packaged through culinary tours. Still, the end is selling films as commodities. The lack of health literacy is often associated with a person's poor health status, especially in the elderly group; besides that, it also has an impact on the low use of preventive health services, an increase in health facility visits, poor health status, and a high mortality rate (Kavit et al., 2022).

Another policy related to health literacy is the policy toward much more general interests (Salim et al., 2023). As one of the main pillars supporting health promotion, health literacy is essential in improving health degrees (Putri et al., 2022). The health literacy policy is part of the production house that produces Aruna dan Lidahnya films. Palari Films strives to produce unique and quality films that are accessible and make fiction as good as documentaries, which can attract Indonesian and international markets. The issue of avian influenza virus cases that broke out became an essential point in the construction material of the film Aruna dan Lidahnya. It is also emphasized in research that examines knowledge, attitudes, and behaviors about influenza and influenza vaccination so that patients can know the basis of all influenza diseases that are broader in Indonesia (Mumtazah, 2021).

### **B. Stages of Construction Spread**

The stages of the construction of the film Aruna dan Lidahnya were carried out through promotions and cinemas. Promotion is carried out through coverage by the mass media and advertisements, be it print mass media, television, or online news. Promotions are used to build consumer relationship activities (Astari, 2021). Mass media attracts audiences to watch the film Aruna dan Lidahnya in theaters to gain curiosity. In addition, the author of the original novel also constructed the construction through the statement that the phrase that makes the author of the novel touch on food as a source of pleasant memory for her husband, who died of pancreatic cancer one week before her husband falls into a comma, the author of the novel always sees culinary programs on television, even though sensorily her husband can no longer feel the joy of eating (Antara, 2018). In making films, it is common for stories to depart from personal experience. The film consistently records the reality that grows and develops within a society and then projects it onto the screen (Asri, 2020). This construction between food and health later became the foundation of the film Aruna dan Lidahnya.

The construction spread is also built from the story of Aruna, who knew that the avian influenza case was just the wits of government officials who wanted to corrupt health funds. Aruna then manages to expose the crimes of government officials and solve his problems with Faris, a former friend of Aruna's office. The idea of health cases and corruption is constructed to add interest to the problem in the film. Corruption in Indonesian law is declared unethical and harms the country's finances or economy, hindering national growth and development (Noya et al., 2022). Meanwhile, health is a state of physical, mental, spiritual, and social health that allows everyone to live a socially and economically productive life (Kemkes, 2021). It means that in the context of the spread of construction, the film Aruna dan Lidahnya managed to make the two an exciting conflict that became the central conflict in the film. Conflict can be in disagreement, tension, or other difficulties between two or more parties (Pertiwi et al., 2020). Therefore, with various kinds of conflicts in characters that occur in the storyline throughout the film, we will get the point of view that may not have been touched by our thoughts (Satata & Shusantie, 2021)

### **C. Stages of Construction Formation**

The stage of formation of the construction is the construction of the reality of justification for the film's story that takes place in society about the avian influenza case. The audience of the film Aruna dan Lidahnya his mind is willing to be constructed by the narrative and imagery shown in the film Aruna dan Lidahnya. The formation of the subsequent construction is the stage of making film consumption a form of wasteful behavior; a person decides to watch the film as a lifestyle. Consumptive behavior is the behavior of consumer goods lacking or not needed, especially concerning the response to the consumption of secondary goods, namely, goods that are not needed (Zahra & Anoraga, 2021). The

decision to watch a film is an entertainment necessity. It also emphasizes the function of film as an entertainment and a literacy medium, especially in this context, health literacy. Health literacy has been identified as an essential factor in modifying health behaviors in addition to socioeconomic factors (Prihanto et al., 2021).

Another stage of construction formation is the formation of image construction. The construction of the image in the film *Aruna dan Lidahnya* is carried out not only by one person in the process of producing the image in the film, but there are also other people on duty, such as producers, screenwriters, directors, camera stylists, artistic stylists, sound stylists, and editors along with the rest of the crew. The formation of image construction is aimed at establishing the stages of construction. The film is a tool of social reality construction and has also become a medium of mass communication to convey a specific message (Zainulmuttaqin & Lobodally, 2022). In the film *Aruna dan Lidahnya*, the image construction focused on the image of a culinary destination or what he called street food. Still, the story of the film *Aruna dan Lidahnya* tells about culinary destinations and cases of the avian influenza virus. The image of culinary tourism destinations is a positive construction and an alternative to introducing culinary tourism destinations in various cities in Indonesia. Culinary tourism is one of the attractions that are sought after by foreign and local tourists (Rusby & Arif, 2020).

Meanwhile, the image of the investigation of avian influenza virus cases tries to construct that in some cities indicated by the avian influenza virus, there is no significant problem, meaning that there are differences in data with reality on the ground the results are different. The case of avian influenza virus in the film *Aruna dan Lidahnya* was constructed into a criticism of the case of corruption of medical devices that slowed down the medical handling of avian influenza. This corruption case involved a health ministry employee proven to have corrupted the bird flu vaccine project (Detik, 2020).

#### **D. Stages of Confirmation**

At the confirmation stage, the film *Aruna dan Lidahnya* and his audience argued against his choice in the construction formation stage. The avian influenza virus in the film *Aruna dan Lidahnya* is a construction of social reality wrapped in culinary destinations. Social reality continues to be constructed with the argument that there is no problem with cases of avian influenza virus attacking poultry in the cities visited. The viewer at this stage is positioned as part of constructing a reality over a society that is indirectly involved in continuously creating a reality that is subjectively experienced together. Subjective reality is formed as a process of reabsorption of objective and symbolic reality into the individual through internalization (Husni & Putranto, 2022). The constructed social reality results from the construct created by the audience to connect so that the audience is also positioned as actors in its social construction (Apriani et al., 2021).

The film *Aruna dan Lidahnya* constructs a social reality of the avian influenza virus by presenting local culinary imagery to the audience through scenes of consuming food in cities investigated by avian influenza virus cases. It is part of how *Aruna dan Lidahnya*'s film constructs a sense of trust and security and provides an alternative to the audience about local cuisine. Local cuisine will influence their perception of the overall experience with the destination visited (Widjaja et al., 2020). The film *Aruna dan Lidahnya* shows Indonesian culinary imagery of several types of local food when investigating the avian influenza virus in four cities, namely Surabaya, Pamekasan, Pontianak, and Singkawang, including Sop Buntut, Nasi Goreng, Soto Lamongan, Rawon Surabaya, Rujak Soto Banyuwangi, Campor Lorjuk Pamekasan, Choi Pan Singkawang, Bakmi Kepiting Pontianak, Nasi Campur Surabaya, Pengkang Pontianak dan Sambal Kepah, Kacang Kowa Surabaya, Kerang Dara Asem Manis, Cakue Peneleh Surabaya, Kue Lumpur, Dadar Gulung, Mochi, Kue Lapis Beras, Bubur Madura. The culinary menu shown through the film image of *Aruna dan Lidahnya* shows that Indonesia is rich in types of food, especially local food from marine animals, cows, and other ingredients, which is a unique attraction for audiences who then want to go to culinary tourism destinations. Culinary Tourism is an integral part of tourism development that grows and develops through history, culture, economy, and society (Wibawati & Prabhawati, 2021).

The wisdom of the local culinary image is constructed to provide a choice of culinary tourism destinations, especially for those tourists who will visit. One of the components of tourism communication is how to help market tourist destinations themselves by having adequate and affordable accessibility (Salim et al., 2022). *Aruna dan Lidahnya* films provide several alternative accessibilities in reaching various routes or heading to one place, starting from Surabaya to Singkawang, as shown below:

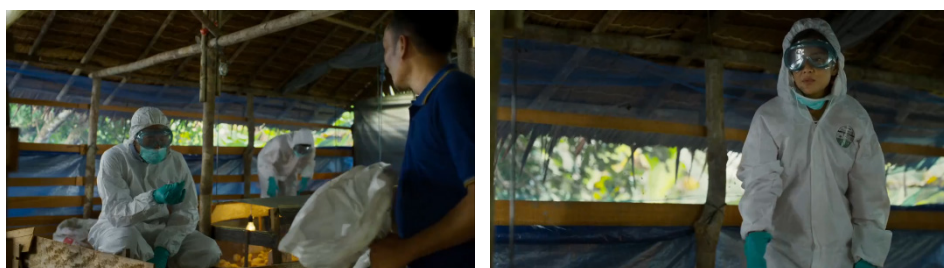
The culinary image in *Aruna dan Lidahnya* opens up another potential, such as economic, social, and cultural. Economic, social, and cultural potential can be used as capital to develop tourist destinations, especially in four cities with the avian influenza virus. Developing tourist destinations based on local cuisine can be a unique attraction to grow the local economy. This adaptability is due to the values of local wisdom that have the endurance and flexibility they have internalized and inherited between generations (Fakhriati & Erman, 2022). In principle, people need to eat; therefore, if tourists come to a tourist destination, the opportunity to forage is the food in the area. This trend should be a local culinary opportunity to improve social welfare, the economy of the area, and the potential of cultural tourism destinations or other local tourist destinations. The future trend in tourism comes from the potential of culture and local wisdom, so the idea of a pattern of tourism development based on culture and local wisdom as a more aesthetic and ethical tourist attraction needs to be supported.



**Figure 1. Land and Sea Transportation in Aruna dan Lidahnya Film.**

Things related to health communication in the film image of Aruna dan Lidahnya can be seen from the scene investigating avian influenza virus cases in several cities in Indonesia. The link is to raise public awareness of the avian influenza virus, the way of thinking, and the way of life of certain people regarding the health of the avian influenza virus with an image construction wrapped in culinary. Health communication has become one of the common threads of development communication along with information, education, and communication (Malikhao, 2020). The construction of the social reality of the avian influenza virus, which is depicted in the film Aruna dan Lidahnya starts from the scene of an investigation project by epidemiologists from One World representing the Directorate of Outbreak Management and Infrastructure Recovery (PWP2) to several cities where there are indicated to be avian influenza virus patients, namely Surabaya, Pamekasan, Singkawang, and Pontianak. Aruna, an epidemiologist in the film, assigned One World to conduct investigations and match existing data with facts on the ground with Faris, who was assigned by himself from PWP2. The first investigation was to go to a hospital where the avian influenza virus indicated patients. A statement from the hospital stated that the patient named Fajar had gone home, and the last condition had not been fully cured because his family wanted the patient to go home, but the hospital could not hold back.

The second investigation was to visit a chicken farm owned by one of the residents. The dialogue presented was to ask about the chickens' condition on the farm and if anything was strange, such as sudden death. The chicken farm owner answered that the chickens are healthy and take antiviral drugs. In addition, it is also strengthened by dialogue when Aruna asks Faris, "Are we overdoing it like this? (*Kita lebay ga sih pakai gini segala?*)" Then Faris answers, "Just follow the rules, Run (*ikutin aja deh Run aturannya*)," and overwritten with the farm owner's dialogue, "Those who like to be afraid are usually people like you (*yang suka takut kan orang-orang seperti kalian*)." The dialogue is further reinforced by the visuals below showing between farm owners who do not wear protective clothing and outbreak masks. Then Aruna opens her mask because the chicken is healthy.



**Figure 2. Location of Citizen Farms.**

The third investigation went to the home of a patient who returned from the hospital in the first investigation. The dialogue of the third investigation, starting from his father Fajar said "Fajar, my child is still sick, sis (*si Fajar anak saya memang masih sakit mbak*)," then Aruna asked "Why was he allowed to come home from the hospital? (*kenapa dia diperbolehkan pulang ya dari rumah sakit?*)" answered by his father "illness is destiny from God, even if you want to recover, only the person who can heal it, sickness is not a disaster, pain is also a blessing from Him (*sakit itu sudah takdir dari Tuhan, walaupun mau sembuh, cuman atas yang boleh menyembuhkannya, sakit itu bukan musibah, sakit itu juga*

*rezeki dari-Nya*).” Then the fourth investigation continued to the Puskesmas and interviewed the Head of the Puskesmas. From the statement of the Head of the Puskesmas that there were no cases of avian influenza in the place, their ducks were all also healthy, including the ducks owned by the Head of the Puskesmas.

The fifth investigation was to the hospital with a patient who was treated for initial fainting and misdiagnosed; who was not actually a case of avian influenza virus but was ill with pneumonia and eventually died. In the initial scene, when asked by Aruna-Faris, who wears hazmat clothes and masks, that Mr. Musa, who plays the role of a patient, does not raise poultry and the distance between neighbors and stalls is also far away, the scene of not wearing hazmat clothes and masks when Mr. Musa dies. Here is a picture during the fifth investigation process in the film image of Aruna dan Lidahnya (Figure 3).



**Figure 3. Investigation of Patients Suspected of Avian Influenza Virus.**

The sixth investigation was conducting a market poultry survey linked to a patient at the hospital named Mrs. Siti, who was suspected of contracting the avian influenza virus. From the information in the dialogue, Mrs. Siti and her neighbors do not keep poultry in her house, and no one else besides Mrs. Siti is sick. In addition, in the dialogue, it was also mentioned that Mrs. Siti went to the market once a week, on weekends, to buy grilled chicken. The seventh investigation continued to go to one of the hospitals. The hospital’s findings were a statement stating that there had been no cases of patients infected with the avian influenza virus in the hospital. Another finding was when Faris and Aruna asked for medical devices sent from the center that were still wrapped in plastic and had not been used. Aruna asked, *“This can’t be diverted for other medical needs, right honey?”* (*ini ga bisa ya dialihkan untuk keperluan medis lain, kan sayang?*)” The next dialogue was answered by hospital staff *“ouch, I don’t know miss about that, after all vaccines are for poultry only sis, humans don’t need them (aduh, saya tidak tau mbak kalau itu, lagipula kan vaksin memang buat unggas saja mbak, manusia tidak butuh).”* The series of investigations closes with a scene of culling poultry, as shown in Figure 4.



**Figure 4. Poultry Culling.**

Of the seven investigations carried out above, no patients have been found who have contracted the avian influenza virus. Aruna dan Lidahnya, in conducting investigations, always constructs the state of avian influenza virus cases by displaying images of wearing hazmat suits and masks when dealing with patients. The first to seventh investigative cases are a series of social realities constructed through film imagery. It provides literacy and health information about public behavior and awareness of the problem of the avian influenza virus. The concept of health information literacy refers to personal factors and relationships that affect a person’s ability to obtain information, understand and use health care information, and overall health (Rachmawati & Agustine, 2021). Aruna dan Lidahnya also constructs the social reality of avian influenza virus cases with health communication strategies to influence the audience and audience in making the right decisions regarding their respective health management.

## CONCLUSION

Although the findings should be interpreted with caution, this study has several strengths, namely the process of constructing health literacy on the social reality of avian influenza virus cases in the film *Aruna dan Lidahnya* is carried out through film extrusion, health literacy, and culinary tourism narratives to several cities in Indonesia. The construction process is divided into four stages, namely, the stages of preparation of construction materials, the stages of construction spread, the stages of construction formation, and the stages of confirmation. The film *Aruna dan Lidahnya* provides an alternative and encourages the business of Indonesian culinary tourism destinations by showcasing local cuisine. In addition, regarding accessibility to culinary tourism destinations, the film *Aruna dan Lidahnya* also provides choices both by land and sea routes. The film *Aruna dan Lidahnya* constructs a social reality of avian influenza virus cases by criticizing corruption and disinformation around public health politics in Indonesia. Avian influenza virus cases are constructed through the imagery of investigative scenes in several cities, hospitals, farms, and homes of patients suspected of contracting the avian influenza virus and animal markets. The health communication process in the film *Aruna dan Lidahnya* is trying to account for the avian influenza virus cases. It is reflected in the ending of the film scene of *Aruna dan Lidahnya*, which shows that the results of the investigations did not show any patients who had contracted the avian influenza virus. A shared understanding constructs this process of constructing social reality through the film *Aruna dan Lidahnya* regarding the meaning that occurs.

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