Ageism in Pop Culture: Comparison of Elderly People in Animated Superhero Made in America and Japan

Rahadiyan Garuda Langit Dewangga[1]
Hendriyani[2]

[1]Communication Department, Universitas Indonesia; rahadiyan.garuda@gmail.com
[2]Communication Department, Universitas Indonesia; hendriyani.sos@ui.ac.id

Abstract

This study was conducted to compare the depictions of stereotypes of elderly people in the animation made in America and Japan; whether different culture give a different depiction. Background of this study is that high frequent movie consumption will affect the perception and habit of the audience. The study was conducted qualitatively with discourse analysis of 3 American animations (Superman, Batman, and Spiderman) with 3 Japan animations (Hunter X Hunter, Dragon Ball and My Hero Academia). Based on Hofstede's Theory of Culture, then researchers explore the characteristic depictions, roles, and relationships between elderly characters with other characters. The study found the depiction of elderly people very different in the animation made in America and Japan. American production describing elderly people in a negative way as physically weak and often need a superhero help, or as an extras that doesn't give many impact to the storyline. While Japanese production describing elderly people in a positive way as a person that has power that can be a teacher to the superhero as well as the respect and closeness between young characters with elderly characters.

Keywords: Ageism, Culture Comparison, Stereotype, Pop Culture, Anime

Introduction

Nowadays, Pop Culture is more than an entertainment and daily consumption, but as a cultural learning and the formation of the modern society identity. Comics that were originally only favored by certain small social groups (cult) grew into a part of pop culture. Similar developments also happen in the anime that originated from Japan but is now worldwide (Chambers, 2012).

More than entertainment, the consumption of anime and superhero cartoons also have an impact to the change of perspective and audience attitudes as described in Appel (2017) that the stereotype of a character in the mass media will have an impact on self-stereotyping by individuals of social class, race and ethnicity. Kaufman (2012) explains the existence of the phenomenon of "experience taking" which explains that the consumption of stories in the media will affect the habit and character of the audience can be short term or permanent, whether relevance or attraction for the audience will affect the habit so that the audience has the potential to follow the attitudes and habits of the characters that exist in the story in the media.

This has a close relationship with the formation of stereotypes in the media related to certain characters, which indirectly can be said that the stereotypical depiction of a character in the mass media can make the audience follow the behavior of figures as described. Even in Levy (2009) explained how the stereotypes of elder as figures who have health problems positively affect the health and habits of the elderly audience, in which the audience according to the stereotyped depiction category has a high level of stress, insomnia and also has increased consumption of cigarettes. So it can be said as the media depict elder in the stories will make the audience follow the stereotype when the age is close or already included in the category of depiction of the character.

Superhero in popular culture first known to the public through the medium of comics and animation, with stories and interesting characters of this animated comics and later became a movie and a TV series. The story of a group of people with superpowers who keep the world from evil forces has become a colossal premise in the animation industry. With addition movie and animation studios like Marvel and DC that create colossal movies that always have superhero theme, make this superhero concept into a story enjoyed by the global community, as can be seen from the success of Marvel Cinematic Universe movies that can enter the realm of the top 10 box office in the world.

Global consumption of superhero movies and animations as entertainment also becomes a cultural learning through the stereotypes present in the film and animation. Cultural learning in high frequency and broad exposure will affect the communication behavior and social interaction of the audience. This study aims to compare the depiction of stereotypes of elderly people in animated themed superheroes made in America and Japan; this research presents the preliminary results of the study. Comparisons were made on American animation productions: Superman Animated Series (1996); Batman The Animated Series (1992); Ultimate Spiderman Animated Series (2012), with animated Japanese production: Dragon Ball (1986), Hunter X Hunter (2011) and My Hero Academia (2017).

Literature Review

Animation and Anime

Animation is defined as a collection of images that produce the illusion of movement of the images, referring to the origin of the writing itself in the form of *hieroglyph* in the ancient Egyptian civilization. Animation has been used to be a way of retelling events as well as being a work to convey the essence of a story to the audience (Kemnitz, 1973).

The illusion of movement results from the inability of the human visuals to see rapid image changes over 24 frames per second so that the images viewed as if they are changing position or movement. In Indonesia this illusion has been known since the ancient Javanese kingdom era where the tradition of *wayang* that utilizes this illusion as an attempt to convey mythological, religious and historical stories of the kingdom itself.

The beginning of the animation development significantly occurred in 1756 where Fady Saeed of Egypt invented a simple animation-generating machine that later became the foundation for the history of filmmaking in the world. The creation of the first animated film was performed by Charles-Emile Reynaud in the form of a motion system generated from a round of 12 images that produced the illusion of movement which was later developed by Musee grevin in Paris which produced the first animation consisting of 500 images.

The development of animation in America described by Imamura (2014) significantly evolved with Walt Disney's role of bringing animation into a mass entertainment business, and constantly innovating that also alters the standard of production and consumption of animation itself such as the use of colors and sounds first in animation. Compared to the development of animation in Japan that began in 1913, Japanese animation or anime is more formed as a commercial series to be aired on television such as "Astro Boy" series in 1963. The formation of anime content is also more varied in terms of genre and audience target, it can be seen as a difference with the animation in America that made into a box office movie and the majority addressed to the audience of children. While in Japan the anime content is targeted to a more varied group and of course with the sensor system and airtime differece on television.

Anime is a popular cultural phenomenon from Japan that became a product of global cultural consumption. Where in 2002 the first animated product from Japan with the title "Spirited Away" by Hayao Miyazaki from Studio Ghibli won the Academy awards award. Since then the development and world demand for Anime has increased drastically.

Explained in Tomos (2013) that anime is a modern form of animation that reflects the aesthetics of Japanese culture, iconography, social norms and builds art from previous Japanese culture, also uses world art from the field of movie and photography

so that it can also give a fairly explicit description and aesthetically related to other cultures and the world as a whole.

In Napier (2001) described the popularity of anime has a very strong appeal for children even to adulthood to even elderly people compared to other high art products, realizing the popularity and high demand for anime, Japanese government also contributes to subsidize the anime series to reduce the costs so that the animation studio can use this opportunity to produce other anime titles to be consumed by the global community.

More than just entertainment, anime can also give moral messages as well as trigger social movements as described in Yokohari (2011) that the anime "My Neighbor Totoro" sparked the conservation and rehabilitation movement of Satoyama region in Japan that became the background of the story in this anime and improved public awareness in maintaining environmental sustainability and diversity of wildlife in the Satoyama.

Story of Superheroes

The making of stories in the form of literary works concerning human figures who have a higher physical ability than ordinary humans in society in general a story that begins from the beginning of human civilization itself from the story of Gilgamesh by the Akadians from 2650 BC, Hercules of Greece and Superman in the era of modern human civilization.

As explained in Coogan (2009) that the superhero is a hero character who has a social mission in which this character has physical abilities far above the limit of human physical ability in general, technological sophistication, supernatural powers, extraordinary mental and intellectual ability and gives priority to achievement the social mission is rather than the personal desire of this character. Superhero characters often use other identity as 'stage names' and use costumes for better covering themselves in performing a specified social mission.

There is no significant difference from the definition of superhero according to Coogan and its depictions in animations and anime in which superhero characters have become a common premise of scenario creation of the animation itself. From the story as well as superhero depiction is always described as a figure who plays against violence as a function of its role, but the things that distinguish superheroes in anime and animation can be seen from the cultural dimensions of Hofstede as the majority of superheroes in Japanese anime have groups as a depiction of collectivist culture of the Japanese state itself, while superheroes in American animations such as Superman and Batman depict the culture of individualist American society to produce superhero who plays "one man show", as Batman said in the animated The Dark Knight Rises of 2012 "I work alone".

Ageism

Stereotype of a group or individual in the form of a certain age range is called ageism, as children, adolescents and the elderly are given a connotation of groups in which they are in accordance with their social roles and how society's expression of moral characteristics and attitudes of the individual within the class (Nakayama, 2013)

Ehnahla (2015) describes the concept of aging is the presence of physical deterioration that becomes a marker of high or low age of the individual, where age itself is divided into several spectrum namely:

1. Chronological Age: The numerical number of the individual's life years

2. Biological Age: strength, health and elasticity of the individual body, not necessarily the same as chronological age

3. Social Age: the social attitude of the individual as the perspective used to calculate socialization capability and social adaptation

4. Individual Age: an individual's subjective response to his or her own age.

Ehnahla (2015) it is said that the word "ageism" first appeared in the late 1960s in the United States with the originator Robert Butler, the use of which is then used to describe the spread of discrimination against the elderly because it is considered unproductive and liabilities to the people workers. Where ageism comes from human fear to face death and rejection of aging characteristics as a normal part of a community's culture. Ayalon (2017) states that to understand ageism can be approached through three types of levels namely:

Micro level theory: the theoretical approach at this level comes from two types of psychological research i.e.:

a.   *Terror Management Theory:* Where the elderly become a constant reminder to society of the inevitability and fragility of human life and to manage the anxiety that individuals will follow a flow of culture or other symbolic flow that has the meaning of life after death or the value of the immortality of human life.

b.   *Social Identity Theory:* states that the individual does not perform an action due to personal characteristics or interpersonal relationships but based on the individual membership to a reference group. To gain a positive identity, individuals tend to demonstrate habits that will create positive differences between their group and group (in group and out group) and increase their group status (in group) above the other group (out group).

c.   *The Stereotype Content Model:* community groups tend to classify roles and significance through levels of warmth (openness and affection) and competence, in elderly people classification that there is a high warmth but accompanied by low competence so as to produce feelings of compassion and sympathy with low jealousy of members of the community others.

d.   *Stereotype Embodiment Theory:* In Wurm (2007) it is explained that persistent exposure over a lifetime to negative stereotypes makes the elderly people group internalize from the ageism. Due to the negative internalization of negative attitudes toward elderly people groups explicitly and implicitly affecting the health, endurance and cognitive abilities of aging people who are declining

Meso-level Theory: The role of groups, organizations and cultural groups has influenced the development of the meaning of ageism in society, as corporate corporations determine the retirement age and see the individuals at this level can not afford to provide maximum performance or profit for the organization, there are some theories in this level that give explanation of the origin and construction of the meaning of ageism in society:

a. *Evolutionary theories on group membership:* this theory states that individuals are programmed to be part of a group and interpret their existence as interdependent with other members of the group. Where age, reputational wealth and health of a person have a role in determining whether the group will provide assistance, assistance or support to members of the group. That Burnstein (1994) stated that in dangerous or critical conditions humans tend to provide help to young, wealthy and healthy members compared to the elderly, sick and poor.

b. *Age Segregation:* described in Ayalon (2017) that the theory developed in western modern society segregates clearly between the old and young groups based on the educational level, the family generated, the employment and how the status of retirement.

c. *Intergroup threat theory:* this theory explains that individuals will be defensive when looking to outer group as a threat. Threats in this theory are divided into two types: realistic threats that refer to strengths, resources and group welfare and symbolic threats that refer to perspectives, values systems and individual beliefs.

d. *Intergenerational Conflict Theory:* states that there are three basic conflicts between generations that are the inheritance of resources from the previous generation to the current generation, the previous generation's consumption of existing resources and the limits of categories and meanings that make these two generations into different categories because there will be conflict if the boundaries this is not clear so the difficulty of identifying a generation with certain characteristics

Macro level theory: at this stage ageism is also constructed by regulation, the wider community and other social institutions, where the theory associated with ageism is:

a. *Modernization theory*: explains that elderly people lose social status in society due to modern time developments, so that the reputation for the elderly is vulnerable, weak and disabled even though the elderly have more experience but the accumulation of knowledge possessed is considered useless by society because technological sophistication. So that the formation of regulations that determine the retirement age

for people who are considered old because it is considered minimal innovation and not much effect on development in modern times.

Chiu (2001) explains the view of the workers to see that the elder and children are morality and financial responsibility burden for the working group, making the concept of ageism has a negative connotation in western culture so that ageism is often interpreted as a form of discrimination in certain age groups, and the elderly are made as groups dependent on society rather than being seen as productive members of the society itself.

In Chiu (2001) states that there is a difference of opinion between western and eastern culture workers in the form of their views and respect for the elderly at work, as older people are negatively connoted through physical performance and declining performance, the workers of the eastern cultures still have respect and are expressed through communication and interaction behaviors that state the seniority of these elderly people. Whereas in the western work culture, elderly people are seen as a disability in the working group and should be regenerated sooner with younger workers so often offered early retirement to these elderly people.

Ageism in pop culture

Hughes (2003) explained that popular culture brings influence to certain age groups related to content consumed, through which the consumption of popular culture of certain age groups can experience cognitive enhancement, increased personal power and spiritual growth.

Levy (2009) explained that the formation of stereotypes on mass media products such as in pop culture results in the existence of elderly self stereotypes who read the formation of elderly character in the literature and the products of popular culture, which affects the health condition of these elderly people. The more negative the depiction of the elderly in popular culture products consumed resulting in a decline in the quality of heart health, respiration and brain capacity of the elderly.

Trentalange (2015) states that in the last 200 years the connotation in popular culture in the United States has become increasingly negative which is also goes in the same direction with the increase of elderly abuse in domestic life in America. A very negative stereotype has resulted in society making elderly people a "physically and mentally handicapped" so that they no longer have enough role or performance to contribute in society.

Stereotype: East versus West

A significant cultural comparison also refers to the stereotyped forms in which these stereotypes will construct individual behaviors and impact on the interactions and communications produced with individuals and other social groups.

Hofstede in Nakayama (2013) states that the differences in cultural dimensions of a group or individual can be categorized into five types of dimensions: power distance, masculine-feminine, uncertainty avoidance, individualism-collectivism, long term-short term orientation. And there are still many aspects that can be used as a parameter of behavioral and cultural differences in a social group as well as individuals.

Kieser (1994) explains that in social groups having different cultures and traditions it can refer to philosophical differences in which eastern culture refers more to Confucian, Hindu and Buddhist values whereas western culture refers to Judaism, Islam and Christian.

Which is affects the behavior and attitude of the individual in it in the effort to achieve the purpose of life, which in Kieser (1994) described the construction of a cultural attitude in a social group affects the construction of social roles that ultimately create a prejudice or stereotype in an individual social role in the group.

Boduroglu (2006) states that the stereotype given by social groups from western and eastern cultures to older people (adult groups over 55 years) has a difference. Western working group perceives the physical condition of the elderly as a negative stereotype of aging. The eastern working group has greater appreciation and respect for the elderly resulting in a more positive treatment towards elderly people compared with western cultural groups.

Methodology

The methodology of this study was conducted in a qualitative way by the discourse analysis method through the elderly character description in America's animation such as: Superman the Animated Series (1996-2000, 54 Episodes), Batman the Animated Series (1992-1995, 65 Episodes), Ultimate Spiderman Animated Series (2012-2017 Episodes), Dragon Ball (1986-1989, 153 Episodes), My Hero Academia (2017, 50 Episodes and still going) and Hunter X Hunter (2011-2014, 148 Episodes). And see the depiction of the characters and stereotypes of the elderly characters in this animation and anime. This study will be a preliminary study which will then be further developed into a larger study of cultures and stereotypes in animation and anime.

Stereotypes focused by the researchers are age stereotypes (ageism) of elderly characters (65 years and over) and comparing stereotypes of elderly people in Japanese-made and American made animations

Result

Stereotypes in Cartoon and Anime

(Source: http://superman.wikia.com/wiki/File:Superman_Animated_Series.jpg)

(Source: http://vsbattles.wikia.com/wiki/My_Hero_Academia)

The development of characters and roles of superhero characters in anime and cartoons uses stereotypes to categorize and facilitate character recognition in the content to the public.

The formation of stereotypes in anime characters and superhero cartoons is also based on the perspective of local culture in which the content originated so that the production of film and anime is also a cultural identity-related learning for people who consume them.

The formation of stereotypes in anime characters and superhero cartoons is also based on the perspective of local culture in which the content is derived so that the production of film and anime is also a cultural identity-related learning for the people who consume it.

In Gudykunts (1983) it is stated that the stereotype we build and the attitude within the group we have it learned as part of the socialization into our culture and other groups in which we are members, then the attitudes within the group and the

stereotypes we develop create an expectation of how strangers will prevail in which we are familiar in prejudice and ethnocentrism.

Striking differences in American portrayals as a minority group in the anime My Hero Academia is portrayed as the mentor of the main anime character and possesses an emotional, mindless nature, always has a prominent appearance, the formation of a character made big and very muscular and also always reliable.

Nakayama (2013) it is said that the description of stereotypes in mass media is not spared from the creativity of the subjects where framing and priming are used en masse to create and perpetuate hegemony in the global world so that the individual's introduction to culture and the formation of the individual's identity will follow the creator's itself.

As the column below identifies Hofstede's cultural dimension in the anime culture product "My Hero Academia" and its comparison with the American cartoon "Superman Animated Series" as a fellow cultural product in superhero themed animation.

The result of cultural dimension analysis based on Hofstede's theory in animation of Superman the Animated Series (1996) and My Hero Academia (2017) can be seen in Table 1.

Table 1. Cultural comparison in American and Japanese Made Animation

Cultural Dimension	Superman Animated Series	My Hero Academia
Power Distance	Low Power Distance	High Power Distance
Uncertainty Avoidance	Low Uncertainty Avoidance	High Uncertainty Avoidance
Individualism-Collectivism	Individualism	Collectivism
Masculinity-Femininimity	Masculinity	Feminity
Long Term- Short Term Orientation	Long Term Orientation	Short Term Orientation

In Kieser (1994) described the cultural dimensions by Hofstede which serve as a reference for intercultural communication in which this dimension can be used to identify patterns of communication and tradition within the community. As anime culture products and cartoons also contain the cultural values of the community and

environment creation that we can see in the category of power distance which is explains the power distance that can influence the power value orientation in pattern of communication behavior.

First, In Anime "My Hero Academia" has high power distance culture wherein division of roles and power distance between figures very visible, politically and socially. The main character is a student in a superhero special school who gets guidance from every other supporting character such as teachers, senior students and superheroes veterans to be able to be hero who can keep the peace in society.

Whereas in the Superman Animated Series has a low power distance which indicates low power distance whereas Superman as the main character easily cooperate with police chief, government agents and president of America directly and role of extras such as journalist colleagues also do not have the pitch or the distance of politics to talk to Superman which is very different from My Hero Academia that focuses on the role and position of the characters.

Second is the dimension of uncertainty avoidance which is a dimension that shows how the behavior in a culture of changes in elements of cultural society this can be seen in Superman Animated Series cartoon has low uncertainty avoidance where the characters will easily enter a new situation (such as new terror and new superficial enemies) and optimistically welcome the change as an adventure to defeat his enemies. While in the anime My Hero Academia, if the story line has new elements regarded as an inconvenience by the characters. In this anime seen the characters action who will practice much more vigorous or even depressed and frustrated if there is a new character introduced in the story good or criminal figure or fellow hero who eradicate crime.

The third is the dimension of individualism and collectivism described in Nakayama (2013) that in this dimension a cultural pattern has a level of dependence between roles and behaviors in a group or not to achieve a goal. In this case we can see in the animated Superman Animated Series seen in the culture of individualism that is shown from Superman who performs rescue operations and in action against criminals only alone without any dependence on others to achieve its goals, while in the anime My Hero Academia, the superheroes move in groups as well as the criminals even the existence of an organization that educates the superhero candidates who are guided directly by the veteran superhero, this indicates the existence of dependencies between characters in the anime My Hero Academia both to the environment in the same generation as well as in the generations of the predecessor so that there are also inspirational figures who motivate the characters in My Hero Academia to become a superhero or become a villain.

The fourth dimension is masculinity and femininity defined in Nakayama (2013) as a dimension that divides roles based on gender based on family preferences as well as material values as masculine values while tolerance to weakness and orientation to

closeness of relationships and tolerance to weaknesses as feminine dimensions, in My Hero Academia the existing groups from both the superhero and the criminal side have gender equality, where the membership and respect of the characters is given because of the close relationship between the characters and also tolerate the weakness of the characters by adjusting the formation of groups with members who have the power that can support each other and the creation of superhero organizations and criminals who provide education and guidance to the younger generation to achieve goals together.

While in the Superman Animated Series, the lack of developing relationships between characters that show the Superman character as the main character becomes *"one man show"* who play a role and oriented to the values that he considered to be true and worth fighting for. It is also supported by the Superman Animated Series storyline that focuses more on the efforts and achievements that material and success achieved by superman while in My Hero Academia the storyline focuses more on developing relationships between characters and where through the development of those relationships can achieve the social goals of the characters.

The fifth dimension discussed by Hofstede in Nakayama (2013) is a short and long term orientation dimension defined as the orientation of life which influence the decision making within a cultural group linked to past relevance and tradition as a category of short term orientation and relevance of the present and the importance of adaptation to produce quality life as a long term orientation category.

In the anime My Hero Academia, the storyline is formed by emphasizing the existence of dependencies on the tradition and the importance of maintaining the values of the tradition as a capital for achieving success and living a quality whereas the Superman Animated Series does not show any traditions followed or who have dependency relationships on the characters but rather prioritize the adaptation to be able to face new problems and generate victory as well as good reputation for the future.

Stereotypes of the age of the male elderly
In the Japanese superhero-themed cartoons and anime

In Trentalange (2015) it is stated that in the last 200 years the United States has given bad stereotypes to the characterization of the elderly in the mass media, it can also be seen in the production of popular culture in the absence of superheroes of elderly people, although there are some pop culture works such as Superman: Kingdom Come which tells the life of Superman in old age but not massively adapted or no other superhero figures of old age in American pop culture culture.

This can be a comparison with the depiction of elderly figures in anime superhero stories such as Hunter X Hunter where the elderly person named Netero is a very wise and powerful figure although compared to the main characters who in productive age.
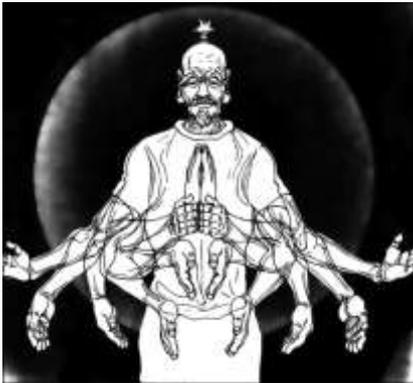
The stereotypical portrayal of elderly men in the superhero themed anime: from left to right: Netero (Hunter x Hunter), Muten Roshi (Dragon Ball), Gran Torino (My Hero Academia).
(Source: https://www.pinterest.co.uk/gleydson_yuret/wallpaper/)

Can be seen from the depiction of figures of the elderly people of Japanese *anime* has a stereotype that the elderly are characters with the character of the authoritative, wise, intelligent, experienced, playful making it convenient to build relationships and training with young people and have the power that cannot be underestimated by the main characters as well as the younger generations.

Where also described the role of these elderly people is to be a mentor of the main characters so as to have the dependence of the younger generation to these figures, a crucial role for the main character of the anime series is also evident from the large number of time performing from these characters even though the majority of show times used are to show training sessions to the younger generation nor against the enemies that make it difficult for the main character to continue his adventure.

The existence of teacher and student relationship between the main character with the figures of the elderly people in the anime shows that it needs a respect and development of good relationships from the younger generation to the older generation to be able to perform the task as well self-quality development. This is an interesting thing because in the background of this elderly person is usually a martial art expert who is still carrying out his mission such as maintaining world peace and for social movements that bring a positive impact for society.

UNIVERSITAS
INDONESIA

Veritas, Probitas, Justitia

— EST. 1849 —

2ND
IGCC

Cartoon and anime superhero themed American production

The depiction of the character of the elderly in American superhero cartoons has a significant difference, as described below:

The stereotypical depictions of old age men in superhero-themed cartoons: from left to right: Alfred (Batman The Animated Series), Highfather (Superman The Animated Series), Uncle Ben (Ultimate Spiderman Animated Series).

(Source:https://comicvine.gamespot.com/profile/elderfingolfin/lists/best-marvel-dc-characters/17676/)

In American superhero cartoons, the elderly are usually the less-frequent extras in the series such as Highfather in the Superman Animated Series with a backdrop of space politicians and appear in only one episode, as well as the character Uncle Ben in Spiderman who acts as a nanny of the main character even though his age is not long due to being involved in an accident. Only in the animation Batman The Animated Series figure of the elderly in Alfred figure has a more routine running time although acting as a servant of the main character and does not have a student teacher relationship due to Batman as the main character studied in exile to other figures. Stereotypes of elderly men in American cartoons can be said to have a role as a substitute for the role of parents to guide the main character and have a short role that not participate in the training of American superheroes.

Where there is also a cultural difference from the activities of American and Japanese superheroes where superhero depictions in Japanese anime are often aired by the training process, self-development as well as the main character's mentality where the strength is an asset that must always be developed in a disciplined and full of responsibility. Where the training that took place between the elders as a mentor and the main character in the anime also changed the attitude and mentality of the main characters to be wiser in using the strength of the training results. The most noticeable difference in American superhero cartoons, whose majority of the main characters have a life-altering event like the Spiderman character who has superpowers after being bitten by a spider, Captain America who became strong after receiving a

secret serum injection from the American military while other figures who do have assets and pure super power since they were born for example Batman that rich and Superman who have superpowers since he was born.

This portrayal of character shows minimal training effort due to strength and wealth is a boon while in the anime perspective Japan's strength and wealth is the result of hard work and the result of a diligent and disciplined education of the previous generation. The elderly person in the American superhero cartoon who are mostly unemployed or does not have the same background as the main superhero in the series.

As Alfred character who served only serve and help Batman in treating the body after the fight or to prepare food and drink. This makes a familial relationship between the main character superhero with the character of the elderly in the series but instead gives stereotypes to the elderly people as characters that play a role as a substitute for parents, has a different background with the main character and has no massive influence on character development and the superhero's strength as the main character.

While the figure of Muten Roshi as an elderly person in Dragon Ball anime series train Goku as the main character superhero and give strength and martial arts he learned and become the mainstay of the main character, namely Kamehameha stance. It is also seen from Netero's Hunter X Hunter figure who wants the main character to surpass his power and speed even though Netero's character in Hunter X Hunter sacrificed his life against the enemy leader who attacked character's main group.

From the Japanese anime the elderly personages to transfer knowledge, experience and strength and certain techniques to the main character of the anime series and continue to train the main character in the hope can exceed the strength and the wisdom of the elderly person and the elderly person always has a character recognition story that shows the power difference that is very far from the main superhero characters with elderly character. As the appearance of Netero in the Hunter X Hunter series which starts with this character jumps from a flying helicopter and a Gran Torino character from the anime My Hero Academia is introduced by challenging the main character to fight and instantly defeating him in minutes.

Conclusion

Stereotypes occur in animation and anime as popular culture, so animation and anime not only serve as entertainment but also as a medium of spread of western and eastern culture to the audience. This study found the depiction of stereotypes of elderly people who differ greatly in animation products in western (American) and eastern cultures (Japan). In American animation the figure of the elderly has a negative connotative stereotype in addition to acting as an extras that does not have much

impact on the story line and the development of the main character in the superhero animation.

Elderly figures are portrayed as physically and mentally weak so often seen as an extras to be helped by superheroes and sometimes even elderly people who produce problems to be solved by superheroes.

While in Japanese animation or anime products the characters of old people has significant role in the storyline of the superhero, often the elderly people play a role as mentors and teachers for the main characters in the superhero series. Physical depictions of elderly people are also described as being in prime condition even Muten Roshi the teacher of the main character Son Goku in the Dragon Ball anime is described with having a very muscular body with enormous energy and can help even save the life of the main character in the face of a criminal figure in the series.

Stereotypes of elderly people in superhero-themed anime have positive connotations despite being described as having physical deterioration such as wrinkles and gray hair but still have a significant role in the development of the main characters and the storyline of the anime itself and shows the relationship of dependence of the young generation in the anime to the elderly people so described in the communication and interaction between these anime characters the respect and personal emotional closeness of the main character to the figures of elderly people in the anime.

The differences in ageism connotations in animation and anime can reflect the differences in western and eastern cultures themselves where this distinction can be seen as a cultural identity in popular cultural animation content.

Academic recommendations

In this study the coding is still done by one person so cannot be tested reliability. In the development of this study, coding will be done at least by two people so that the reliability of the research can be tested with Cohen's alpha or Krippendorf's alpha. The selected case will also be taken from a similar time period so that the comparison does not occur over time which may have different socio-political contexts.

References

Appel, M., & Weber, S. (2017). Do mass mediated stereotypes harm members of negatively stereotyped groups? A meta-analytical review on media-generated stereotype threat and stereotype lift. *Communication Research*, 0093650217715543.

Ayalon, L., & Tesch-Römer, C. (2018). *Contemporary Perspectives on Ageism* (Vol. 19). Springer: Tel Aviv- Israel..

Boduroglu, A., Yoon, C., Luo, T., & Park, D. C. (2006). Age-related stereotypes: A comparison of American and Chinese cultures. *Gerontology*, *52*(5), 324-333.

Bruno, Giuliana. (2002). Atlas of Emotion. Journeys in Art, Architecture, and Film. New York: Verso.

CK Chiu, W., Chan, A. W., Snape, E., & Redman, T. (2001). Age stereotypes and discriminatory attitudes towards older workers: An East-West comparison. *Human relations*, *54*(5), 629-661.

Coogan, P. (2009). The Definition of the Superhero. *A comics studies reader*, 77-93.

Elnahla, N. R. (2015). Aging With Disney and the Gendering of Evil. *Journal of Literature and Art Studies*, *5*(2), 114-127.

Hunter, S. (2005). 'Steamboy': Anime Powered by Hot Air. *Washington Post*, *25*, C01

Hughes, L. G. (2003). *The role of pop culture in the self-development of midlife women* (Doctoral dissertation, uga).

Imamura Taihei, & Translated by Thomas Lamarre. (2014). Japanese Cartoon Films. *Mechademia, 9*, 107-124. doi:10.5749/mech.9.2014.0107

Kaufman, G. F., & Libby, L. K. (2012). Changing beliefs and behavior through experience-taking. *Journal of personality and social psychology*, *103*(1), 1.

Kemnitz, T. (1973). The Cartoon as a Historical Source. *The Journal of Interdisciplinary History, 4*(1), 81-93. doi:10.2307/202359

Kieser, A. (1994). Book Reviews: Geert Hofstede: Cultures and Organizations. Software of the Mind: 1991, Maidenhead, UK: McGraw-Hill. 279 pages. *Organization Studies*, *15*(3), 457-460.

Levy, B. R., Zonderman, A. B., Slade, M. D., & Ferrucci, L. (2009). Age stereotypes held earlier in life predict cardiovascular events in later life. *Psychological Science*, *20*(3), 296-298.

Martin, J. N., & Nakayama, T. K. (2013). *Intercultural communication in contexts*. New York: NY: McGraw-Hill.

Manion, A. (2005). Discovering Japan: Anime and Learning Japanese Culture (Doctoral dissertation, University of Southern California).

Napier, Susan J. (2001). Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation. New York: Palgrave Macmillan.

Seibt, B., & Förster, J. (2004). Stereotype threat and performance: How self-stereotypes influence processing by inducing regulatory foci. *Journal of personality and social psychology*, *87*(1), 38.

Takashi Yamashita, Sarah J. Hahn, Jennifer M. Kinney & Leonard W. Poon (2017). *Impact of life stories on college students' positive and negative attitudes toward older adults*, Gerontology & Geriatrics Education, DOI: 10.1080/02701960.2017.1311884

Tomos, Ywain. (2013). *The significance of anime as a novel animation form, referencing selected works by Hayao Miyazaki, Satoshi Kon and Mamoru Oshii.* Ph.D. dissertation, Aberystwyth University, Aberystwyth, UK.

Trentalange, M., Monin, J. K., & Levy, B. R. (2015). *Increasing negativity of age stereotypes across 200 years: Evidence from a database of 400 million words*. *PLoS One*, *10*(2), e0117086.

Wright, Lucy. (2005). *Forest Spirits, Giant Insects and World Trees: The Nature Vision of Hayao Miyazaki. Journal of Religion and Popular Culture 10: 3.* Available online: http://www.usask.ca/relst/jrpc/art10-miyazaki-print.html (accessed on 30 May 2018).

Yamanaka, Hiroshi. (2008). *The Utopian "Power to Live" the Significance of the Miyazaki Phenomenon. In Japanese Visual Culture: Explorations in the World of Manga and Anime. Edited by Mark W. MacWilliams.* New York: M.E. Sharpe, pp. 237–55.

Yang, James, and Nancy Buffington. (2007). Miyazaki's Monsters (Pdf). Available online: http://www.stanford.edu/~njbuff/conference_winter07/papers/james_yang.pdf (accessed on 15 June 2018).

Yokohari, Makoto, and Jay Bolthouse. (2011). Keep it alive, don't freeze it: A conceptual perspective on the conservation of continuously evolving satoyama landscapes. Landscape and Ecological Engineering 7: 207–16.