

## Self-harming: Reception in 27 Steps of May film on Satu Persen community

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### ABSTRACT

**Background:** The rise of self-harm content in 2021 in the motion picture can give different reactions to everyone who sees it. Not infrequently, the person's reaction harms them, which in this research is the self-harming scene in 27 Steps of May film. The self-harm scene in the film is quite explicit by showing razor blades and flowing blood. **Purpose:** Find out how the dominant, negotiation, and opposition audience's meaning regarding those scenes. **Methods:** This research used a qualitative method with a reception analysis approach using the encoding-decoding model from Stuart Hall. The subjects of this study were eight members of the Satu Persen Community on Telegram. Data collection techniques in this study used in-depth interviews and documentation techniques. **Results:** Intrinsic elements such as location, setting, and storyline in scriptwriting can also influence the audience's meaning. The meaning of audience in research also varies. In the self-harm scene, one informant is dominant, and seven informants are in the negotiation position. There are three dominant informants and five negotiation informants in the self-harm scene location setting. For the flashback plot meaning of the self-harm scene, all informants are in a dominant position. There are no informants on the opposition's position on the meaning of the self-harm scene, location setting, and the flashback plot meaning of the self-harm scene. The informants' reading is influenced by personal experiences/others, sociocultural background, and duration of informants being members of the Satu Persen Community. **Implications:** Provide public awareness that different opinions in receiving messages are natural, and the public as active audiences can use films as learning media. However, be careful about the meaning that contrasts with their values.

**Keywords:** Reception analysis; encoding-decoding; 27 steps of may film; self-harm; Satu Persen community

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## INTRODUCTION

Media is one of the vital needs for the community, even though the media influences the community, both directly and indirectly (Musfialdy & Anggraini, 2020). The film is one of the mediums of mass media to convey messages to its audiences. The film is expected to form beliefs and affects one's attitudes and opinions, including social issues (Kubrak, 2020, p. 86). One issue that has been popular recently is mental illness, for instance, self-harm and suicide in the film. These things contain distressing photographic materials and would influence how the audience reacts toward these materials (Bridgland et al., 2019).

In 2020-2021, 58 popular movies and TV shows were tagged with the keyword self-harm (IMDb, 2021). One of the most popular streaming media providers, Netflix, with 209 million subscribers in 2021 (Iqbal, 2023), received complaints from its users by creating petitions on change.org related to self-harm content (Figure 1). They said Netflix should have made the trigger warnings. With the trigger warning, audiences could prepare themselves if there was triggering content in a film before they watched it. At the end of 2021, a self-harm trigger warning appeared on Netflix. The most

popular films that contain self-harm trigger warnings are *13 Reasons Why* and *Joker*, then for Indonesian film is *27 Steps of May*.

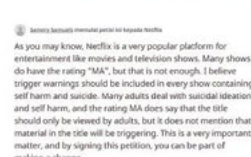
Self-harm is also an issue that is widely discussed in society, especially in social media. In mid-2021, searches for self-harm keywords on Google experienced an increase in May – October 2021, with the highest point in October 2021 and the lowest point in November 2021 (Figure 2). Self-harm is an intentional act of self-poisoning or self-injury, irrespective of motive or suicidal intent (Curtis et al., 2018). Also, self-harm frequently occurs in a dissociative state; hence the person may not be fully aware of what they are doing (Robinson, 2016). A negative message, such as self-harm in film, increases people's feelings of anxiety and negative mood (Bridgland et al., 2019).

Previous research by Buchara Rubyandra entitled "*Analisis Resepsi Khalayak terhadap Isu Mental Illness dalam Serial Drama 13 Reasons Why*" in 2019 wrote that the *13 Reasons Why* series was successful in popularizing culture and received much praise, but behind its success, the series was criticized for showing many explicit scenes, such as cutting hands in the framework of self-harming and suicide (Rubyandra, 2019).

Place trigger warnings on TV shows and films on streaming



Trigger Warnings for Netflix Shows



Trigger warnings to be added to Netflix please



Source: change.org, May 11, 2022

**Figure 1** Petitions on change.org

Another research by Chezaria Safira Putri entitled “*Romantisasi Bunuh Diri Dalam Film: Studi Reception Analysis pada Program Serial Film Netflix 13 Reasons Why Season 1*” in 2020 also wrote that the *13 Reasons Why* series was produced to educate its target audience regarding suicide, depression, bullying, and other mental health conditions. Instead of reaching its purpose, it was considered to promote suicide. This research supported that the *13 Reasons Why Season 1* series romanticized the act of suicide in Indonesia. (Putri, 2020).

From two previous research, this current research examined the rise of self-harm content in the motion picture, which can give different reactions to everyone who sees it. Not infrequently, the reaction of the person harms them. This research determined how the audience obtains the meaning and how other factors affect the meaning produced, principally those in a mental health community. Netflix’s platform limits things related to self-harm content, which is also a sign of why self-harm

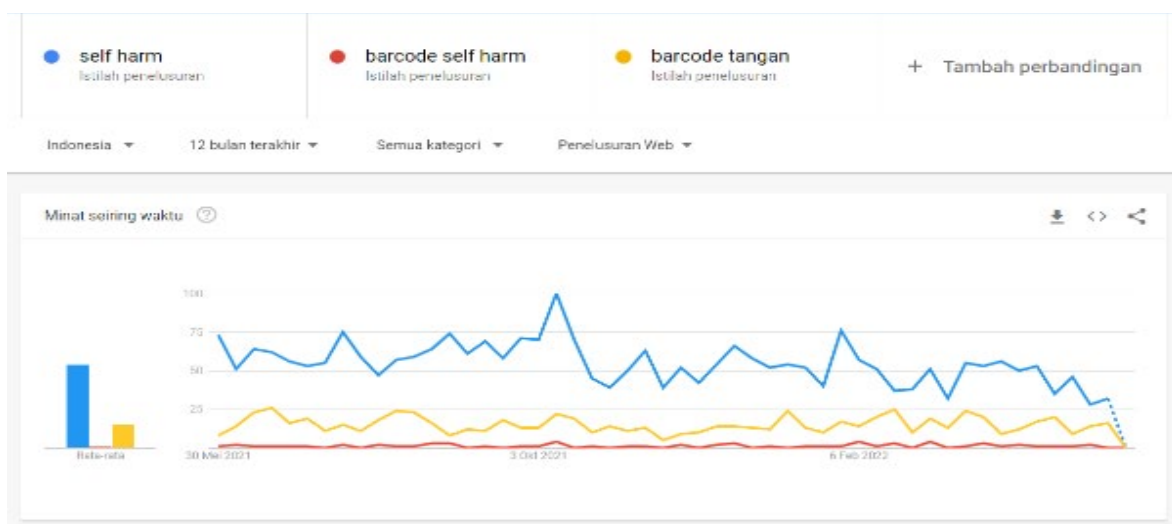
has become a focus of attention in the media in this study is *27 Steps of May* film (Figure 3).

The *27 Steps of May* is an Indonesian film that explicitly shows a self-harming scene in the form of cutting. This film raises the theme of the psychological trauma of victims of sexual violence and rape. The psychic trauma experienced by May as the main character pushed her to self-harm. The self-harm scenes



Source: IMDb, 2018

**Figure 3** Cover Film *27 Steps of May*



Source: Google Trends, Tuesday, May 24, 2022

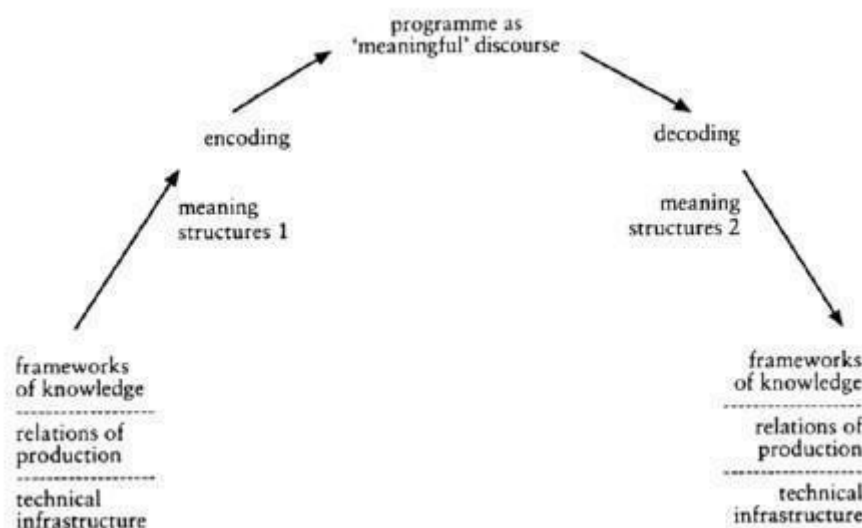
**Figure 2** Google Trends Graph for Self-Harm

in this film are shown explicitly by showing how May slashed her hand with a razor until it bleeds. These self-harm scenes are also shown three times at 14m, 45s; 46m, 25s; and 1h, 30m, 18s.

The film, produced by Wilza Lubis, directed by Ravi Bharwani, and written by Rayya Makarim, lasts 1 hour and 52 minutes. The character of May, played by Raihaanun, and the character of May's father, played by Lukman Sardi. The *27 Steps of May* is a combination of the film with minimal dialogue and not much sound. The visualization also put a lot of emotional pressure on the audience by presenting only a limited room and a flashback plot of how May was raped (*27 Steps of May* 2019). During those eight years after the tragedy, May never left her room or communicated with her father. During that time, May's father also blamed himself for being unable to care for May until a sexual assault occurred, which deeply traumatized May. Whenever something triggered May's trauma, she ran to her bathroom to self-harm by slashing her hand with a razor that she kept behind a glass case. In the middle of the film, a magician, played by Ario Bayu, appears and lives behind the walls of May's room. This magician figure slowly made May recover from her trauma, although not infrequently; this magician figure made May spark her trauma again and hurt herself using a razor blade (The Jakarta Post, 2019). Counting in the film, which lasts 1 hour and 52 minutes, there are three scenes of May performing self-

harm with a razor which is explicitly depicted in the film, namely when May's father forcibly pulled May out of the room during a fire, then when the magician held May's hand, and when the magician kissed May's cheek. The location setting for the three scenes was always the bathroom. Every time May did self-harm, there were inserts of flashback scenes of how May was raped by strangers eight years ago.

Regarding the self-harm scenes that appeared three times with the same background, namely in the bathroom and the flashback plot that was shown every time May did self-harm, the researcher wanted to examine further the meaning of the self-harm scene that appeared in the *27 Steps of May* film through intrinsic elements in the film such as the setting and the flashback plot. The physical background is the element of the story (Brooks et al., 1975), which means the setting here is the place and space or environment surrounding it. The researcher chose the setting of the place as the object of research because, based on pra research, people who did self-harm were not arbitrary in choosing places to do self-harm. The *27 Steps of May* film only used the bathroom setting, which was used as a place for May, the main character, to self-harm. Thus, the researcher wanted to find out why the film producers chose the bathroom set in three self-harm scenes in the film and how the message captured by the audience is related to the bathroom as a place to do self-harm. Likewise, with the selection of self-harm scene flashback plots, the storyline can be an



Source: Storey, 1996

**Figure 4 Stuart Hall Meaning Circulation Diagram**

important point for the success or failure of a film in conveying a message (27 Steps of May 2019). The narrative structure of a play, tale, or novel has traditionally been called the plot (Wellek & Warren, 1949). It means that the plot can be said as the arrangement of events in the story. Film producers always insert flashback plots about how May was raped when she was about to or was doing self-harm. The researcher wanted to discover why film producers insert flashback plots and what role these flashback plots play in the film's meaning to the audience.

This study aimed to acknowledge: (1) Knowing the dominant reading in the self-harming scene in *27 Steps of May*; (2) Knowing the negotiation reading in the self-harming scene in *27 Steps of May*; (3) Knowing the opposition reading in the self-harming scene in the Film *27 Steps of May*.

In strengthening this research, the researcher added the encoding-decoding theory from Stuart Hall in 1973 (Figure 4).

The encoding-decoding theory, which Stuart Hall popularized in 1973, is fairly complex. Audiences not only receive messages from text producers, but audiences can also produce meaning from messages sent by text producers. Storey conceptualized Stuart Hall into three sections by combining the third and fourth stages (Storey, 1996, p. 10). It makes the Stuart Hall concept look simpler.

The first stage is discourse. In this first stage, text producers will express values, ideas, and social phenomena that are currently happening to be broadcast. In this stage, there are limited values with internal and external factors. Internal factors cover producers' thoughts in describing social phenomena as a form of application of the ideology used in the vision and mission. External factors cover the audience with messages from the formation of codes and social phenomena or also called meaning structures 1 (Fathurizki & Malau, 2018).

The second stage is realizing the ideas and discourse written in the first stage. At this stage, the audience can give the message's meaning from the media but not yet from the manufacturer. Then the last stage is the decoding stage, where the audience begins to interpret the messages received. This interpretation stage depends on sociocultural background, values and norms, experience, knowledge, and matters related to each audience. Accordingly, the interpretation produced by each audience is different, which is called the meaning structure 2 (Fathurizki & Malau, 2018).

The difference in the meaning of messages from producers and audiences is often said to be a misunderstanding, but Hall views it from a different angle. Not all audiences are in a dominant position with the meaning given by the producer. Hence, Stuart Hall classifies audiences into three groups: dominant, negotiating, and oppositional.

Each individual has different knowledge, experience, and sociocultural background. By joining a community, each individual can have more advanced knowledge than ordinary people (Soraya, 2018). Nevertheless, people who are in the same group or community can have different meanings of a thing. Therefore, the researcher wants to compare audiences who have or have never had self-harm experiences, either personally or by others, and how long audiences have been in a community towards their meaning in the self-harm scene in the 27 *Steps of May film*.

The researcher chose the Satu Persen Community to be the informant because Satu Persen is a startup and an educational platform in Indonesia with a simple dream, namely, to provide a way for people to be able to #HidupSeutuhnya. As the name implies, Satu Persen also wants to create a society to make every moment in their lives more meaningful. Ifandi Khainur Rahim founded Satu Persen at the end of 2018 through YouTube Satu Persen, and it was developed into a startup in mid-2019 with co-founder Rizky Andriawan. Satu Persen has consulting, mentoring, webinars, and online class services. Apart from that, Satu Persen also creates educational and interactive content on YouTube, Tiktok, Instagram, blog, and Spotify podcast platforms about mental health and self-development. The various services and platforms provided by Satu Persen have attracted large audiences to Satu Persen. (Satu Persen - Indonesian Life School, 2020). The Satu Persen Community was created in the Telegram group, numbering more than 4000 people discussing mental health and daily problems. Researchers assume that people in the community are better off describing self-harm as an issue/ a part of a mental health breakdown. Satu Persen's content often discusses self-harm behavior and how to avoid or reduce this habit.

This research can contribute to developing knowledge in the field of communication, particularly about the study of receptions and films as a communication medium for conveying messages. In addition to theoretical

uses, this research is also expected to be helpful in practical terms that can be applied in life or activities, such as for film producers. Film producers can display details of the location setting, time, and atmosphere background to give a deep impression on the audience. Film producers can also review the selection of the right plot to convey the message more clearly. This research is also expected to be useful for audiences in everyday life related to film and media, including the audience's understanding that social background, personal experience, and knowledge can influence the meaning of films for everyone and be more aware of the issues raised in the film regarding social life.

## RESEARCH METHOD

The researcher conducted the qualitative methods because the researcher has an inductive research flow, from special or specific things to general things. This research also did not start from theory but from phenomena in the field. Data sources from this study were also not representative, only describing the reality that occurs. (Sugiyono, 2019, p. 205).

This research used a constructivist paradigm; the researcher does not dismantle the meaning of the message but only asks about the meaning of other people. The constructivist paradigm is almost the opposite of the notion that objectivity and observation are ways of discovering a science or reality. The constructivist paradigm says that social construction and the truth of social reality are

relative (Umanailo, 2019).

This research used Stuart Hall's reception analysis approach. Reception analysis focuses on making meaning or a deep understanding of media texts and how individuals interpret media content. The socio-cultural background affects the audience's interpretations of the message (Agusta, 2021). Therefore, the message received produces different meanings according to the individuals themselves.

Stuart Hall put forward the theory of encoding-decoding, which forms the basis of reception analysis and is divided into three types of meaning-making or audience understanding which can also be called preferred reading (Anugrah, 2018), including (a) Dominant-hegemonic position, the audience accepts the message as it is from what is conveyed or offered by the media. This type assumes that the audience accepts the message the producer wants. (b) position, the audience does not immediately accept the messages conveyed or offered by the media. However, they can filter messages and reject or accept some according to their sociocultural background. (c) Oppositional position, the audience contradicts or rejects the messages conveyed or offered by the media because they are considered not following their sociocultural background or the values they profess. Through reception analysis, researchers also get explanations such as: (1) The meaning can differ for each audience. (2) The audience can watch the same movie scene differently. (3) The contextual factors can differentiate the



**Table 1 Informants Data**

Name	Gender	Age	Educational Background	Duration in Community
Informant 1	M	20	Elementary Teacher Education	5 months
Informant 2	F	21	Indonesian literature	2 weeks
Informant 3	F	21	Psychology	1 year
Informant 4	F	21	Public health	1 year
Informant 5	M	21	Education technology	1 month
Informant 6	F	16	Office Vocational High School	1 week
Informant 7	M	21	Communication Studies	>1 month
Informant 8	F	21	Chemistry Education	6 months

Source: Processed by Author, 2022

audiences' meaning. (4) The culture according to their daily activities can affect the meaning (Anugrah, 2018). From the identification of the audience's position of meaning, it can be revealed further about the scenes of self-harm in the film and how important the intrinsic elements are in deepening the story.

Subjects in the form of informants in this study were the Satu Persen Community members (Table 1). Informants are sources of data for research. Informants were selected by purposive sampling, a non-probability sampling technique that does not provide equal opportunities for members of the population to be used as informants with certain considerations (Sugiyono, 2019). The criteria for informants in this study were: (1) Teenagers and young adults that have watched the *27 Steps of May* film at least once. (2) A member of the Satu Persen Community on Telegram.

The reasons researchers determined the criteria for informants are teenagers and young adults based on a research journal written by Damara Agustin, Rizky Qastrunada Fatria, and Puti Febrayosi in 2019 entitled "*Analysis of Self-Harm Inventory*." The study pointed out

that adolescents and young adults are the most vulnerable age to action self-harm (Agustin et al., 2019). This research also involved the producer of *27 Steps of May* film, Wilza Lubis, and the screenwriter of *27 Steps of May* film, Rayya Makarim, as encoder informants. The film producer and screenwriter will describe the meaning of the self-harming scene in the film from the producers' point of view. Wilza Lubis and Rayya Makarim's elaboration later determined the audience's position, whether they are dominant, negotiating, or oppositional.

The researcher also took eight audiences from over four thousand Satu Persen Community on Telegram members. The informants filled out the Google Form the researcher distributed regarding the audience data collection. From this form, the author found that three informants had personal self-harm experiences, one person had self-harm experiences from those closest to them, one person did not have self-harm experiences but planned to do so, and three people had no self-harm experiences at all. Even though they are in the same community, namely the Satu Persen Community, each informant has different meanings. The researcher took



experience factors, sociocultural background, and duration of joining the Satu Persen Community.

Three self-harming scenes in *27 Steps of May* can be used as units of analysis. These three scenes show scenes of May doing self-harming explicitly, which the audience can interpret differently. Here are the details of the scenes: (1) May's cutting scene after being forced out by May's Father due to a fire at his house at 14:45 (2) May's cutting scene after her hand is touched by a magician at 46:25 (3) May's cutting scene after the magician kisses May on the cheek at 1:30:18. The three scenes have the same background, namely in the bathroom and each of these scenes there is a back-and-forth plot (flashback) when May was raped by unknown people eight years ago.

The data collection technique in this study was an in-depth interview with informants. The type of interview used is a Standardized Open-Ended Interview. This type of interview is a structured interview. The information provided by the informants was also more detailed and in-depth. Data from the results of these interviews answered research questions. In addition to in-depth interviews, the researcher also conducted documentation for secondary data employing literature studies related to topics discussed in research via the internet, books, and other forms of publication regarding this research.

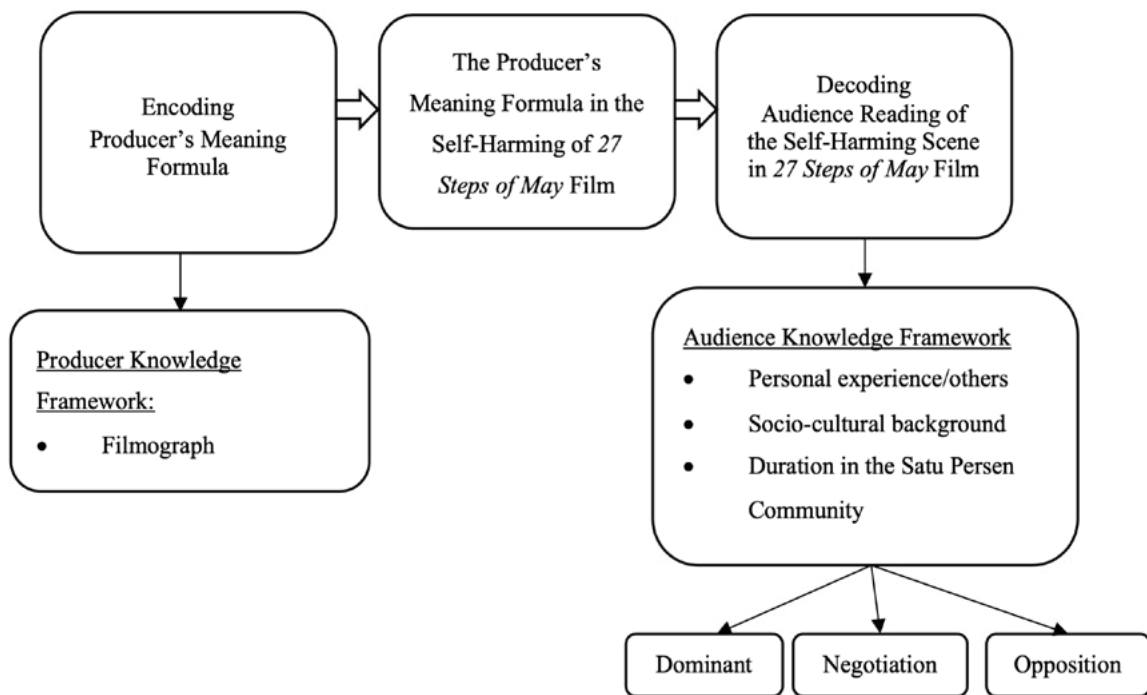
The analysis technique in this study used the data analysis model of Miles and Huberman. The data obtained from in-depth interviews and

interactive until the data is saturated (Miles & Huberman, 1994) regarding the self-harming scene in the *27 Steps of May* film, and the documentation sorted again to take essential things. These data show the self-harming scene meaning in the *27 Steps of May* film. Reduced data is presented in three positions that Stuart Hall has classified: dominant, negotiating, and oppositional. Furthermore, this research concluded the data presented and analyzed based on experience, sociocultural background, and the duration of being a member of the Satu Persen Community.

It is because the data collection technique used was in-depth interviews involving informants. In qualitative research, data can be valid if there are no differences between what the researcher captures and describes and what happens to the research object (Sugiyono, 2019). This study used a member-checking validation technique, which is to return the results of the research to the informants who were interviewed. The analysis technique used was positioning the informant's data into three positions: dominant, negotiation, and opposition. This research was conducted in Jakarta from mid-October 2021 until the end of April 2022.

## RESULTS AND DISCUSSION

In interpreting the three units of analysis, namely the self-harm scene, the location setting, and the flashback plot of the self-harm scene, the researcher analyzed the reading position



Source: Processed by Author, 2022

**Figure 5 Research Framework**

of the informants from having/not having experienced self-harm, either personally or by others, background sociocultural background, and also the duration of the informant's stay in the Satu Persen Community (Figure 5).

Dominant reading classifies that the interpretation made by the audience is the same as the meaning of the film producer. In this study, the producer of meaning is a film producer. The researcher interviewed two film producers in the *27 Steps of May* film, namely Wilza Lubis as a film producer and Rayya Makarim as a film script writer. The researcher asked questions related to self-harm scenes in the film with a concentration on script writing, such as intrinsic elements, namely the setting and flashback plot. Wilza Lubis and Rayya Makarim explained that May's story of her traumatic past was taken from research and testimonies they read from rape survivors in 1998, which were then poured

into May's character. From this research, the idea emerged to add scenes of self-harm in the film to fit into May's life as a victim of rape and sexual violence (Lubis & Makarim, 2021).

The meaning offered by the producers of the meaning related to the self-harm scene is that May did the self-harm scene to vent her trauma and fear and to transfer psychological pain to physical pain, which is easier to control (27 Steps of May 2019). The meaning offered by the producers regarding the setting where the self-harm scene is the bathroom as a safe and comfortable zone to vent their trauma, protecting May's father's feelings, a very private room can do anything and has a place to put sharp objects like razor blades. Furthermore, the meaning of the producer's self-harm flashback scene plot is that May remembers her past so that the audience can relate to May's situation. The plot presented can be more logical, and the sequence

**Table 2 Audience Reading Final Position**

Informant	Understanding Self-Harm Scenes			Self-Harm Scene Setting			Self-Harm Scene Flashback		
	D	N	O	D	N	O	D	N	O
Informant 1		X			X		X		
Informant 2		X		X			X		
Informant 3		X		X			X		
Informant 4		X			X		X		
Informant 5	X				X		X		
Informant 6		X			X		X		
Informant 7		X		X			X		
Informant 8		X			X		X		

Source: Processed by Author, 2022

of scenes is clear (Lubis & Makarim, 2021).

The researcher found three categories for self-harm experiences: never having experienced self-harm, having experienced self-harm personally, and having experienced self-harm from other people. For sociocultural background related to self-harm, the researcher found five different categories for each informant: educational background, family, society, social media, and religion. Then, for the duration of joining the Satu Persen Community, the researcher divided them into four categories: informants who joined the community for less than a month, a month to three months, three months to six months, and more than six months. Each category in the analysis unit contributes to the informant's reading of the self-harming scene in the *27 Steps of May* film.

Table 2 elaborates on the Satu Persen Community Members' reading of the self-harming scene in the *27 Steps of May* film. In the dominant position, there was one informant in the meaning of the self-harm scene, namely Informant 5. Informant 5 has personal experience related to self-harm, so he fully

accepted the meaning offered by the producers.

Informant 5 has a social media background related to the meaning of self-harm. His mutual friend on Twitter had done self-harm and shared it as a photo when he was in high school. This fact is proven with research by Afifah Nuha Nandela entitled "*Hubungan Dukungan Sosial Secara Online (Online Social Support) Dengan Perilaku Menyakiti Diri (Self-Harm) Pada Pengguna Media Sosial Twitter*" in 2019. Twitter has features for users to share anything anonymously, resulting in many tweets about negativity, such as self-harming posts, photos, or videos. There were 50 tweets per hour with the keyword "self-harm" and 100 tweets with "cutting" and "self-injury" keywords. Unexpectedly, most tweets are from Indonesian users (Nandela, 2019).

Three informants were in the dominant position in interpreting the self-harm location setting. One had a self-harm experience, Informant 2, and two had never had a self-harm experience, Informant 3 and Informant 7. Informant 2 did self-harm in the bathroom, the same as where May did it. She knew about

self-harm from her mutual friend on Twitter, the same as Informant 2. Informant 7 has a religious background and believes the bathroom is a private room to do anything, including self-harm. Whereas, Informant 3 has an educational background in self-harm as a psychological student. Hence, based on what she studied in college, she assumed the bathroom was the best place to self-harm. Research by The Joint Commission Journal on Quality and Patient Safety conducted that private spaces, including bathrooms, closets, bedrooms, and showers, has up to 90% of inpatient suicides and self-harm occurred in US hospital (Williams et al., 2018).

All informants were dominant in the meaning of the self-harm scene flashback flow. All informants accepted the offers of meaning offered by producers as a whole. All informants also agreed that the flashback plot has a vital role in the storyline so that the storyline becomes clear and logical. Most trauma film paradigm studies reported at least one analog flashback after watching a traumatic scene. (Clark et al., 2014). The three informants who had done self-harm (Informant 2, Informant 4, and Informant 5) also validated if they had memories that reappeared when they wanted to or were doing self-harm.

On the other hand, in the negotiation position, there were seven informants in understanding the self-harm scene. The seven informants have different experiences, sociocultural backgrounds, and duration in the Satu Persen Community. They were in a negotiating position

because they had personal considerations of the meaning offered by producers, including two informants who have experienced self-harm, Informant 2 and Informant 4. Informant 4 has an educational background, the same as Informant 1 and Informant 3. Informant 4 is a public health student, and Informant 1 is an elementary teacher education student. They studied that injuring themselves is an unpleasant behavior. In the meantime, Informant 6 had a media background related to the meaning of self-harm, namely from the Wattpad platform. This platform contains writings of novels or short stories, both fiction and non-fiction. Increasing literacy interests and knowledge is one of the top reasons people like to read on Wattpad (Fitriyah et al., 2022). Informant 6 learned about self-harm from the stories on Wattpad, in which each story has different plots and actions of self-harm and resulted in a different meaning. Informant 7 assumed that self-injury is unholy in his religion and must get rid of it. Religion and spirituality can help individuals minimize the desire to harm themselves (Kress et al., 2015). Lastly, Informant 8 had a family member who did self-harm. Self-harm has significant impacts not only on the person itself but also on other family members (Ferrey et al., 2016). Informant 8 felt upset when her siblings self-harmed, but she tried to support her younger sister.

In addition to the experience of self-harm and the sociocultural background, the duration of the informants' stay in the Satu Persen Community also contributed to the

interpretation. Diverse backgrounds can also affect various meanings—the informant's stay in the Satu Persen Community. Informants in the Satu Persen Community for more than three months have a different meaning by adding advice or things that May, the main character, should do. They said May should have gone to a professional to ask for help or do positive activities to reduce self-harm. Informant 2 and Informant 6 joined the community in less than a month. Informant 5 and Informant 7 joined the community for 1-3 months. Informant 1 and Informant 8 joined the community for 3-6 months. Informant 3 and Informant 4 joined the community more than six months. Informants who have joined the community over three months have influential meanings from the Satu Persen Community, such as providing input that May should seek professional help. Besides that, May can also vent about things that are more positive than self-harm.

In interpreting the self-harm location setting, five informants were in the negotiation position. Two out of three informants who had experienced self-harm said they self-harmed in the bathroom, namely Informant 2 and Informant 4. However, Informant 4 entered the negotiation position because she got meanings that producers do not offer. Informant 5 did self-harm in his bedroom because his bathroom is a public restroom in his house. Aside from Informant 5, Informant 1 also said that the bedroom is more private than the bathroom because his house is full of his family and

outside his bedroom.

Last, there was no informant in the oppositional position, both in the self-harming scene, meaning the self-harm location setting, and the flashback plot of the self-harm scene. They have their interpretation but are not opposed to producers' meanings.

## CONCLUSION

The results obtained from this study regarding the analysis of the reception of the self-harming scene of the *27 Steps of May* film on Satu Persen Community Members are: in the self-harm scene, meaning there is one informant in the dominant position and seven informants in the negotiation position. There are three dominant informants and five negotiation informants in the self-harm scene location setting meaning. All informants are in the dominant position for the flashback plot meaning of the self-harm scene. Consequently, there is no informant in the opposition position on the self-harm scene meaning, the location setting, and the flashback plot meaning of the self-harm scene.

The dominant reading in the self-harming scene meaning is influenced by personal experience related to self-harm—only one informant accepted all the offers of the producers' meaning. The meaning of the location setting is less than half the number of informants, namely as many as three. One of them had the experience of self-harm, while two of them had never had the self-harm experience. However,

they had backgrounds related to self-harm, so they accepted all offers of meaning from meaning producers. For the interpretation of the self-harm scene flashback flow, all informants are in a dominant position. All informants received offers of meaning from producers of meaning related to the flashback plot of the self-harm scene. They said the flashback flow of self-harm scenes could help them understand the film's storyline.

The negotiation reading in the meaning of the self-harm scene is almost all informants, namely seven informants. Two of them had personal self-harm experiences, one of them had had self-harm experiences from other people, and the rest have never had self-harm experiences. The background and duration of the informants joining the Satu Persen Community also varied. Four said that the Satu Persen Community contributed to their meaning of May's self-harming scene, while one said that their background contributed to their meaning of May's self-harming scene. For the location setting meaning, more than half of the informants, or five informants, are in the negotiating position. Informants get meaning outside the meaning offered by the producers, so their reading becomes the negotiation. There is no informant in the negotiation position for the meaning of the self-harm scene flashback flow. They have no contrasting interpretation with the meaning offered by the producers.

There is no informant in the oppositional reading in the self-harm scene meaning, the

location setting, and the flashback plot of the self-harm scene. Although, each informant also has differentiating factors that can produce different interpretations. The results can conclude that the filmography in the form of research and testimonies obtained by producers of meaning aligns with the factual event happening in society.

The recommendation that can be given related to this study is that this research is limited to the long duration factor of a member in the community. So, adding another factor, such as informants' activities in the community, can improve the following similar research. In addition, it would be better to use phenomenology to gain more profound experience and how it affects the informant's daily life. This research can be a suggestion for film producers to not only conduct research when producing a film but also to make films based on experience so that the audiences are more related to the messages conveyed. Furthermore, this research can also provide public awareness that the meaning of everyone who watches the same film or scene can vary depending on various factors, such as knowledge, experience, and sociocultural background. Opinion differences in receiving messages for everyone are natural based on their dissimilar backgrounds. A film can be used as a medium of learning and knowledge, but it can also instill messages that contrast our values. As active audiences, the public can sort out the messages received from film producers.



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