

ABSTRAK

Fenomena LGBT di Indonesia, khususnya Transgender masih menjadi hal yang tabu bagi sebagian besar kelompok masyarakat. Melalui film “*Jemari yang Menari di Atas Luka-luka*”, representasi transmen dan kematiannya disajikan dalam bentuk film pendek tanpa dialog. Permasalahan dalam penelitian ini ialah resepsi audiens terhadap transgender dalam film pendek “*Jemari yang Manri di Atas Luka-luka*”. Melalui film pendek ini, peneliti menganalisis resepsi lima informan yang memiliki perbedaan latar belakang, pendidikan keluarga, lingkungan sosial, agama, dan pekerjaan berkenaan dengan pemaknaan informan terhadap transgender dalam film ini. Metode penelitian yang digunakan ialah metode kualitatif dengan pendekatan analisis resepsi model *encoding/decoding* Stuart Hall. Metode pengumpulan data menggunakan wawancara mendalam terhadap lima orang informan. Hasil penelitian menunjukkan terdapat tiga posisi sudut pandang narasumber yaitu dominan, negosiasi, dan oposisi. Latar belakang, pendidikan keluarga, pekerjaan, lingkungan sosial, dan keyakinan yang berbeda-beda mempengaruhi narasumber dalam melakukan penerimaan terhadap isi pesan dalam film. Dua informan berada dalam posisi *dominan hegemonic* yang memaknai pesan dalam film pendek “*Jemari yang Menari di Atas Luka-luka*” sebagai representasi kesulitan yang dialami oleh Transgender di Indonesia. Pada posisi *negotiated* terdapat dua orang informan yang mampu memaklumi kehadiran Transgender dalam film pendek “*Jemari yang Menari di Atas Luka-luka*”. Sementara itu, satu informan berada pada posisi *oppositional* yang memaknai film pendek “*Jemari yang Menari di Atas Luka-luka*” berupaya menyampaikan pesan peringatan bahwa kematian dalam identitas Transgender hanya akan membawa kesulitan bagi banyak pihak. Perbedaan posisi para informan dalam memaknai fenomena transmen yang disajikan dalam film pendek “*Jemari yang Menari di Atas Luka-luka*” secara dominan dipengaruhi oleh penerimaan dan keterlibatan informan terhadap fenomena LGBT. Perbedaan resepsi khalayak dan hasil *preferred reading*, dimana khalayak memandang bahwa film pendek ini sebagai representasi dari eksistensi transmen di Indonesia. Sementara, hasil *preferred reading* menunjukkan bahwa film ini menggunakan tema tentang kematian.

Kata kunci: Analisis Resepsi, Film Pendek, Transgender.

ABSTRACT

The phenomenon of LGBT in Indonesia, especially Transgender, is still a taboo subject for most community groups. Through the film "Golden Frames in the Closet", the representation of his transformation and death is presented in the form of a short film without dialogue. The problem in this research is the audience's reception of transgender in the short "Golden Frames in the Closet". Through this short film, the researcher analyzes the reception of five informants who have different backgrounds, family education, social environment, religion, and occupation regarding the informants' meaning of transgender in this film. The research method used is a qualitative method with a reception analysis approach to the Stuart Hall encoding/decoding model. The data collection method used in-depth interviews with five informants. The results of the study indicate that there are three positions of the informant's point of view, namely dominant, negotiation, and opposition. Different backgrounds, family education, work, social environment, and beliefs affect the informants in accepting the message content in the film. Two informants are in a dominant hegemonic position who interpret the message in the short film "Golden Frames in the Closet" as a representation of the difficulties experienced by Transgenders in Indonesia. In the negotiated position, there are two informants who are able to understand the presence of transgender people in the short film "Golden Frames in the Closet". Meanwhile, one informant is in the oppositional position which means that the short film "Golden Frames in the Closet" seeks to convey a warning message that death in transgender identity will only bring difficulties to many parties. The difference in the positions of the informants in interpreting the transmen phenomenon presented in the short film "Golden Frames in the Closet" is dominantly influenced by the acceptance and involvement of informants towards the LGBT phenomenon. The difference between audience reception and preferred reading results, where the audience views this short film as a representation of the existence of transmen in Indonesia. Meanwhile, the preferred reading results show that this film uses the theme of death.

Keywords: Reception Analysis, Short Film, Transgender