

## Audience Meaning of Teenage Life Delinquency Through Euphoria Series as Mass Media Effect

Alfonso Harrison<sup>1</sup>

Theodora Jessica<sup>2</sup>

Cecilia Francesca<sup>3</sup>

<sup>1</sup> School of Communication, Faculty of Business Administration and Communication Science, Atma Jaya Catholic University of Indonesia, Karet Semanggi, Setiabudi, Jakarta Selatan, DKI Jakarta, 12930, Indonesia. E-mail: [alfonso.harrison@atmajaya.ac.id](mailto:alfonso.harrison@atmajaya.ac.id)

<sup>2</sup> School of Communication, Faculty of Business Administration and Communication Science, Atma Jaya Catholic University of Indonesia, Karet Semanggi, Setiabudi, Jakarta Selatan, DKI Jakarta, 12930, Indonesia. E-mail: [theodor.202002520016@student.atmajaya.ac.id](mailto:theodor.202002520016@student.atmajaya.ac.id)

<sup>3</sup> School of Communication, Faculty of Business Administration and Communication Science, Atma Jaya Catholic University of Indonesia, Karet Semanggi, Setiabudi, Jakarta Selatan, DKI Jakarta, 12930, Indonesia. E-mail: [cecilia.202002020055@student.atmajaya.ac.id](mailto:cecilia.202002020055@student.atmajaya.ac.id)

### Abstract

This research aims to find out the meaning that emerges in the audience about the reality of adolescent life as a result of mass media, in this case, the soap opera Euphoria, which is watched with intense viewing behavior. This study uses a constructivist paradigm and a qualitative approach. This research chooses Generation Z teenagers, aged 18 to 22 years, as subjects. Data collection was carried out by interviewing informants, whose results were compared with semiotic analysis of the Euphoria series as the object of research. data was obtained that informants, as heavy viewers who watch films intensively, find teenage life scary, as depicted in Euphoria. Informants with their own life experiences tend to want to imitate the characters in Euphoria. This illustrates the concept of resonance working in forming the effects of mass media, namely, cognitive and affective. In addition, through the Euphoria series, the media displays the diversity of behavior in the culture of today's teenage life, and informants also show inclusive acceptance of cultural behavior that tends to be considered difficult to accept by the conventional culture of Indonesian society. The conclusion is that the mainstreaming and resonance concepts are discovered in informants, therefore, these two concepts might trigger the mass communication effects that are cognitive, affective, and behavioral in the audience of the show.

#### Corresponding Author:

Alfonso Harrison

#### Email:

[alfonso.harrison@atmajaya.ac.id](mailto:alfonso.harrison@atmajaya.ac.id)

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## INTRODUCTION

The COVID-19 pandemic took the world by storm by its spread across the globe at the end of 2019. Not long after that, the popular pandemic reached Indonesia in March 2020, which stimulated Indonesia's Government to make two different regulations about people's physical activity restrictions in April 2020 and July 2021 until the present day. These regulations limited the people's mobilities and activities outdoors, which then gave them more time to stay at home to work, study, and do other things.

Working and studying at home required them to boost technology and new media usage because they have to do most everything online. With the existence of these requirements, the utilization of new media increased over time. Other than that, they have more free time at home because of the limited mobilization. Therefore, they seek to entertain themselves at home by finding new activities to do at home, and one of them is to watch movies and listen to music through various music and video streaming platforms (Kennedy, Tampubolon, and Fakhriansyah 2020; Nadeak et al. 2020)

Based on data gathered by Media Partners Asia (MPA), Southeast Asians in the first quartal of 2021 strived to find entertainment by accessing streaming videos through various platform services like YouTube and TikTok, as two applications with the biggest usage of 68% and 21% (Media Partners Asia, 2021). What comes after YouTube and TikTok in this list are premium video streaming service platforms such as Netflix, Viu, Vidio, WeTV, and Disney+ Hotstar (Media Partners Asia 2021). Besides Disney+ Hotstar, other Video on Demand (VOD) platforms that have the potential to reach lots of subscribers is HBO, including its derivative platforms such as HBO Go, HBO Max, etc. This promising prospect from HBO can be identified in their user data, reaching 63,9 million users globally mid 2021 (Owczarski 2022)

Video on demand (VOD) is a service containing various movies and television with different genres that can be enjoyed by audiences on gadgets that are connected to the internet (Anggito, Pujiastuti, and Gularso 2021). VOD entered Indonesia's market in 2016 and ever since, its demand had never gone anywhere but up. This fact can be found on a survey held by Daily Social in 2017 on VOD usage: it was found that 58,68% from 1.037 respondents watch films and videos through mobile device such as smartphone, tablets, etc. And only 1,26% out of 1.037 respondents watch films in the movie theater (Pancaningrum and Rizaldy 2022; Putri 2023; Triningtyas 2020)

HBO Go is one of the few VOD platforms by Warner Media that broadcasts lots of movies, including serial movies with interesting yet various topics and genres for audiences, one of them is Euphoria. Produced in 2019, Euphoria took the world by storm with its enticing topic about teenager' lives and their interpersonal relationships as well as their delinquency. Euphoria has been streaming on HBO Go since 16 June 2019, and has taken lots of people's attention with

teenagers' lives as its main topic, including teenagers' heterosexual and same-sex love stories- which are usually considered afield, especially in Indonesian culture.

There are a few assumptions as to why the reality captured by mass media can encourage the audience's social reality, the Cultivation theory assumes that (West et al., 2010):

1. Television is a unique and different media, compared to other mass media
2. Television creates audience's meanings about social reality, also their mindset
3. Television has limited effects

In order to give a more context to the conceptual explanation of this research, the usage of television media will be conceptualized to film as one of the forms of mass media, especially in this case is the Euphoria series that are broadcasted on the VOD platform HBO Go, as the research object. This fact is aligned with what Severin and Tankard claimed, that research with the Cultivation theory starts to take into consideration the effect given by the new media technology growth in the Cultivation process (Severin & Tankard, 2014). Even Dobrow (as cited on Severin & Tankard, 2014), through his research that uses Video Cassette Recorder (VCR) as object, finds that VCR increased the Cultivation theory in heavy viewers. Based on an argumentation on this preceding research, the Cultivation theory can be applied to research in present day with mass media supported by the new technology growth, that is the VOD.

Film media is mass media that has uniqueness, because audience can understand it easily, because of its display combines visual and audio (West et al., 2010). This characteristic also made audience more interested in watching films than to enjoy other mass media like printed media and radio. The second assumption from the Cultivation theory is relatable to the effect of the film. Film is a medium for socializing, therefore all audio and visual messages shown, especially if it's shown repeatedly, in the film will create a mainstream meaning from audience towards the concepts of some specific realities (West et al., 2010). This assumption becomes the core of the idea of Gerbner's Cultivation theory, which shows that all messages that are shown in a film – especially the ones with emphasis, one of them is by repeating – will make the audience mold a similar meaning in their heads about specific social reality that are shown in the film. The process of molding audience's meaning will be explained more in two (2) main concepts about how the Cultivation theory works, that are mainstreaming and resonance, which are close to the differentiation of audiences based on duration and intensity of their watching time (heavy and light viewers).

'Mainstreaming' is a concept in the Cultivation theory showing that only heavy viewers have the tendency to accept and interpret their own social reality to what was shown on television (West et al., 2010). Heavy viewers are television audiences who watch television shows with high frequency, that is more than four hours a day (Severin & Tankard, 2014). Whereas light viewers are those who watches television with lower frequency. Therefore, the heavy viewers

who watch television with excessive time will have the tendency to believe that the reality where they live is the same reality shown on television. In context of this research, the 'mainstreaming' concept will happen if the audience or heavy viewers of Euphoria series interprets that the real-world phenomenon is exactly the same as all the events shown on every scene acted in the movie. Alongside the 'mainstream' concept in the Cultivation theory is the 'resonance' concept, which means there's a harmony or conformity between the audience's social reality in real-world and the social reality built in the movies (West et al., 2010). Because of the existence of this conformity, heavy viewers who 'resonance' with the movies will believe that their meaning or their social reality construct in the real-world is exactly like the social reality shown in television. This condition is called the 'double-dose' in the phenomenon of the Cultivation theory. Therefore, in the context of this research, if audiences of the hit series, Euphoria, who are also heavy viewers, experienced a phenomenon in their own lives which is similar to what was shown in the series, these audiences will believe that the social reality presented in the scenes of the series are true, just like what they're experiencing in real life.

Third assumption from this theory is that the effect of the shows is limited but continuous (West et al., 2010). This assumption shows that the show effect of a film might not be significant if two main concepts of the theory and the differentiation of the audience isn't fulfilled. However, the show effect of the film can contribute cumulatively and continuously, which means that the effect might arise, not in a short term but in a long term, in the audience's perception. Regarding the assumption of the Cultivation theory, as said above, this research is also based on the mass media effect concept. Keeping in mind that according to Severin & Tankard (2014), the Cultivation theory emphasizes a lot on the molding of meanings in audience about a social reality that is shown in the film. Therefore, this "meaning molding" phenomena is what shows that the mass communication effect concept works on the audience. According to Rakhmat (2018), mass communication effect concept comes from a mindset that says mass media has the ability from increasing knowledge, molding or changing attitude, to molding and directing the audience's behavior. Donald K. Robert (as cited on Rakhmat, 2018) assumes the effect appearing in the audience's minds are caused by the message exposure, transmitted by a mass media.

Furthermore, this message effect of the mass media on audience can be identified into three (3) components, that are cognitive (knowledge and value formation), affective (attitude formation and alteration), and behavioral component (behavior formation and alteration) towards audience (Rakhmat, 2018). Another concept that can be associated with the mass communication effect concept related to the phenomenon in this research is the concept of inclusivity. Inclusivity is an approach that seeks to include all people with various backgrounds, characteristics, statuses, ethnicities, cultures, and even abilities in an increasingly open environment (Warsilah, 2015). This increasingly open environment signifies the concept of an

inclusive environment, which is a social environment that eliminates barriers and is friendly and open because of the attitude of mutual respect and acceptance of the diversity between individuals (Warsilah, 2015). Based on the concept of mass communication effects, inclusivity can arise as an effect that is formed on the audience based on the messages received through mass media, including television. Inclusivity is a condition that is formed as a manifestation of the affective and even behavioral components of mass communication effects seeing that inclusivity is a form of attitude that can develop in the audience (affective) as a result of receiving messages through mass media. Apart from developing attitudes within the audience, inclusiveness can also be attained through audience behavior in interacting within their environment (behavioral).

Based on this phenomenon, it will be very interesting to research how teenagers' audience who watch the *Euphoria* serial intensely, construct their meanings towards their social reality compared to the social reality that was constructed in the film. Done by a constructivist paradigm with a qualitative approach, this research involves Generation Z teenagers, with age range of 18 – 22 years old, as the research's subjects. Data is collected through interviews with informants, and the results will be compared with the semiotics analysis of *Euphoria* as object of the research. This research is expected to picture the meaning that arises in audiences about the reality of teenagers' lives as a effect of mass media, in this case, the serial movie, *Euphoria*, which was watched with intense viewing behavior.

## METHODS

This study is conducted within the constructivist paradigm, which assumes that reality is socially constructed through individual and collective experiences. The paradigm supports the notion that meanings are not fixed but actively constructed by audiences as they interact with media texts. In this context, the research explores how Generation Z audiences interpret teenage delinquency and cultural deviance as represented in the *Euphoria* series. The study employs a qualitative interpretive approach with a combination of audience reception analysis and semiotic analysis. This approach is suitable for exploring subjective interpretations and meaning-making processes that arise from the interaction between media content and viewers' socio-cultural backgrounds. The research subjects are members of Generation Z, aged 18 to 22 years, who have watched the *Euphoria* series. The participants are selected using purposive sampling, based on the following criteria:

- Aged 18–22 years.
- Identified as heavy viewers who have watched *Euphoria* intensively (at least one full season).
- Able to articulate their perspectives on the content of the series.
- Willing to participate in in-depth interviews.

A total of 6 to 10 informants were selected, ensuring diversity in gender, educational background, and cultural orientation. The primary object of this research is the television series *Euphoria* (HBO, 2019), chosen due to its thematic focus on youth, identity, delinquency, and behaviors that challenge conventional norms. The show functions as a cultural text to be analyzed for signs and symbols that construct specific meanings of adolescence. Data were collected using two main techniques:

- In-depth interviews with informants to explore their subjective interpretations and emotional-cognitive responses to the series.
- Semiotic analysis of the *Euphoria* series, focusing on characters, dialogues, visuals, and narrative structures that represent teenage behaviors, delinquency, and cultural deviance. Interviews were conducted either online or in person, guided by a semi-structured interview protocol to allow deep exploration of each informant's views.

Data analysis was conducted in two main stages:

1. Semiotic analysis was performed to identify signs, codes, and cultural representations embedded in the *Euphoria* series, using frameworks such as Roland Barthes' theory of denotation and connotation.
2. Reception analysis was conducted using Stuart Hall's encoding/decoding model, categorizing the informants' responses into:
  - Dominant-hegemonic position (accepting media messages as intended),
  - Negotiated position (partially accepting and partially resisting the messages),
  - Oppositional position (rejecting the intended media message).

This analysis also incorporated the concept of resonance from media effects theory, which examines how viewers relate personal experiences to media narratives and how these shape their cognitive and affective responses.

This research is based on a constructivist paradigm with a qualitative approach, with a descriptive quality. Researchers also made serious efforts to dig deeper meanings of these individuals towards the social reality of phenomena that they are facing in everyday life. In this research context, it is the constructed audience's meaning towards one of the mass media, the films (Kriyantono 2022; Kriyantono and Sos 2014; Mudjiyanto 2018; Zellatifanny and Mudjiyanto 2018).

The audience's constructed meaning towards this film becomes a solid form of mass media effects on its audiences. In this research, the *Euphoria* series will be analyzed thoroughly with a semiotics analysis method. And the subject of this research is teenagers, categorized as Generation Z, aged 18 – 22 years old. The data gathering technique is done by interviewing each and every informant, which will then be analyzed. These findings from interviewing these



informants will also be combined with semiotic analysis of the messages shown in the Euphoria series.

The semiotics method used in this research is the semiotics based on the mind of Charles Sanders Peirce, who claimed that humans need a tool or a media to communicate. This communication medium comes in as carriers of meanings in communication messages, which also come in symbolic forms. Geertz (Mudjiono 2011, 2020; Pratama and Mastanora 2020) claimed that human communicates through symbols that are formed through social interactions and delivered through the help of communication messages.

These communication messages in symbols are what will then be interpreted by humans. In his semiotic comprehension, Peirce claimed that symbols are signs that refers to a specific object. Symbols are indicators of something that are tagged, and symbols are used by human to interpret a referenced object. In other words, a symbol is an element of a sign, and a sign is something that represents some other thing for somebody. Peirce (Pratama and Mastanora 2020) shows that signs based on objects have a few elements, which are: 1) Icon (A sign element that shows a character similarity between something that is being represented and something that it represents); 2) Index (A sign element that shows a cause and effect between something that is being represented and something that it represents); 3) Symbol (A sign element that involves meaning towards something that is being represented in a relation that is arbitrary and based on common convention or individuals who communicate about this something that is being represented).

One of the outcomes of this research will be analyzed using the Semiotic analysis method by Peirce, concerning these three sign elements. The Euphoria series, as the object of this research, will be analyzed using the three sign elements in semiotics, as stated by Peirce above. Every scene of the film will be separated, and the meanings will be analyzed with the elements of icons, indexes, and symbols to achieve meanings that are constructed through the scenes of the film as a form of communication to the audience. To keep the quality of the achieved data findings, this research uses the Intercoder Reliability (ICR) technique, which is a numerical measure of agreement between different coders regarding how the same data should be coded (O'Connor and Joffe 2020; Rezapour Nasrabad 2017). In this research context, ICR will be done between three researchers involved in this research, and the three of them will code eight episodes of the Euphoria film to see the similarities or the agreement towards the coding results of the three researchers.

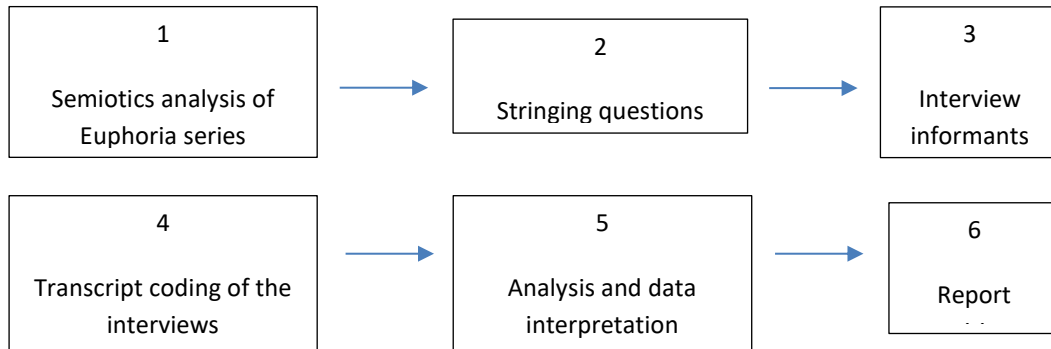


Figure 1. Methodological Framework

RESULTS AND DISCUSSION

The initial findings of this research are the results from the semiotics analysis method by Charles Sanders Peirce. The Euphoria film series, as the object of this research, has eight (8) episodes, and in the analysis process with the mentioned semiotics method, every scene of these eight episodes are analyzed based on three sign elements in Peirce’s semiotics, that are icon, index, and symbol. Below are some of the results of the data gathering and semiotic analysis that had been done towards the first episode of the Euphoria Series.

Table 1. Semiotics Table Analysis of the 1<sup>st</sup> Episode of Euphoria Series

Scene	No	Icon	Index	Symbol
Characters	1	Rue	Has lots of sickness, a junkie	
	2	Leslie	Hard, optimistic	
	3	Fezco	A drug dealer, attentive	
	4	Ashtray	Underaged	
	5	Nate	Narcissistic, a bully, likes attention	
	6	McKay	Scared	
	7	Jules	Fearless, crazy	
	8	Jules	A quiet type	
	9	Lexi	A sex addict	
	10	Cassie	An alcoholic	
	10	Lexi and Cassie’s Mom	Underaged, not being taken care of	
	11	Gia		
Language/Words	1	Fuck/fucking	Ribaldry	Ribaldry
	2	Whore/slut	Ribaldry	Ribaldry
	3	Dick	Ribaldry	Ribaldry



Scene	No	Icon	Index	Symbol
Prolog	1	The explosion of the World Trade Center Building	The 9/11, terrorism	Irony
	2	A baby born	Happiness, a new life	Irony
	3	School	Education	Education
	4	Class	Mental health, mental	Education
	5	Psychologist consultation	illness	Irony
	6	Capsulated pills	Medicine to cure illness	
	7	Pills	Drugs/substances	Health, addiction
	8	Inhaled medicine	Alcohol	Addiction
	9	Alcohol	Consuming narcotics	
	10	High/drunken expression	A life, reborn	Addiction
	11	A sound of a heart beating		Drunk, alcoholic
	12	Little kid	Happiness	Addiction Irony Irony, forgotten
Rehabilitation	1	Rehabilitation Center	Junkies, healing	Against narcotics
	2	Coffin	Death	Death
	3	Holding hands	Together	Irony
	4	Batch	Winning	Irony
	5	Bringing a luggage scene	The return of somebody	A new start
	6	Hugging	Love	Hypocrite, lie
Fezco - Nate - Jules	1	Smoking	Smoking a cigarette	Teenage life
	2	Drugs	Drugs/substances	delinquency Addiction
		2 C-T-2	Psychedelic, LSD	Addiction
		2 C-T-7	Psychedelic, LSD	Addiction
	3	5-MeO-DIPT	Psychedelic, LSD	Addiction
	4	Pick Up Truck	Expensive car	Rich
5	Bike	A transportation	Middle class	
	Flirting with Jules	Bullying, sexism	Bullying, sexism	
	A picture of a penis		Pornography	
	6		Lust, pornography	
Maddy's house - Rue overdosing	1	Topless woman	Temptation	Pornography
	2	Striving/arguments	Fight, domestic issues	Irony
		Crying	Sadness, regret	Regret
	3	Overdosed scene	Addiction, death,	Addiction,
	4		trauma	death, trauma
Motel (Jules' scene)	1	Wine	Alcohol, classy	Temptation
	2	Sexual intercourse scene	Free sex, underaged sex	Free sex
		Family picture on the phone	Family, happiness	
	3	Family picture on the phone		Irony
	4	Wedding ring	Family, wedding	Irony

Scene	No	Icon	Index	Symbol
McKay's Party	1	Party	Socializing	An event to find new love interest, sensation, and increase popularity
	2	Non-verbal hand movements indicating women's breasts	Lust	Insulting women
	3	Pornography/sexual intercourse video and photos	Free sex, underaged sex	Free sex, mocking, insulting women
	4	Spinning room scene (Rue)	Drunk	Addiction
	5	Kids vaping	Addiction	Addiction
	6	Hurting one's hand with a knife	Violence, bleeding	Depressed, stressed

Source: Researcher's Analysis

Based on the findings of the semiotic analysis of eight (8) episodes from the Euphoria series, researchers found that the film sends out one main message, which is the imagery of a teenager's life phenomenon in a suburban city in the United States. The phenomena shown in the film are mostly about teenage delinquency activities, which in the majority are presented through symbolic messages such as substances, free sex, ribaldry (slang language), parties, interpersonal relationships, fights, and materialistic richness.

These symbolic messages are consistently presented in every episode that was analyzed from this film, shown with high frequency. Therefore, it can be assumed that audience who watched this series with high frequency, which are heavy viewers, might agree or accept that the social reality or teenage delinquency phenomena shown in Euphoria are the same as what their social reality, in real life, actually is like, or maybe even worse. This fact is aligned with the assumption given by the Cultivation theory, used in this research.

The second findings of this research are gathered from interviews with research informants who fulfilled the criteria, determined by the researchers, which are Generation Z teenagers, aged from 18 to 22 years old, and have watched eight episodes of the Euphoria series as a whole. Here are the data of this research's informants, whose names are shown in initials, in order to keep their privacy, as agreed beforehand

1. DC, 20 years-old, woman
2. NC, 20 years-old, woman
3. RK, 20 years-old, man

4. AL, 21 years-old, man

The first findings came from the first informant, that is DC, researchers found that this informant experienced being in a friendship circle full of teenage delinquency. When she was in junior high school, she had lots of friends who had experienced free sex, which they were proud of doing. Even at the same educational stage, the informant has friends who sell substances (drugs and narcotics). Smoking cigarettes in her junior high school environment was considered as something regular and not a form of teenage delinquency, in which, the informant is also an active smoker in her junior high school.

Therefore, researchers found the resonance concept working in the first in DC, because she lives in an environment that is similar to what was shown in the Euphoria series. These similarities between the social reality phenomenon DC experienced in her social environment, with the ones that are shown in Euphoria made her scared after watching the film. DC is one of the heavy viewers of this film because she watches a few episodes of the Euphoria film in high frequency. Hence, this fact enhances more on the idea that the actuality of real life is similar to what was shown in the scenes of Euphoria.

Other findings from DC's interview, are that the scenes she recalls the most are the sexual scenes, which are shown a few times in the Euphoria series. DC also caught and remembered that Euphoria also contained lots of scenes where the characters use substances and other narcotics. The resonance concept and the heavy viewer category from DC create an effect on her, which then makes her interested in trying narcotics and substances that are shown in the scenes of Euphoria. Specifically, from DC's interview, she wanted to try narcotics or substances that specify as opioids, because she sees the characters in Euphoria quite often use these kinds of substances. This finding then classifies the 'double-dose' effect in DC, because she's resonance and is also a heavy viewer of the Euphoria series.

DC informant fulfilled the criteria as one of the teenagers, classified as Generation Z, who's now 20 years of age. As one of the Generation Z teenagers, DC sees that teenagers her age have an ambitious way of life, and have the tendency to go with the flow in their lives. This 'go with the flow' characteristic of Generation Z is what encourages the resonance concept and the 'double-dose' happening in the meanings found in her head. AR stated that she got tired and her emotions became unstable after watching the Euphoria series in high frequency. She also claimed that this series triggered her to interpret real-life social reality phenomena as terrifying as captured in the film.

Apart from the findings above, DC, who experienced the concept of resonance and 'double-dose' as a result of watching the Euphoria film series, also had a meaning to social reality which is related to the concept of inclusivity. DC can understand and accept certain phenomena in her friendship environment that are characterized by some deviant behaviors such as the use

of illegal drugs and sexual orientation deviations. In addition, DC also has compassion for her friends who suffer from problems related to mental health issues. This is understood by DC because every individual who experiences deviant social behavior might be caused by depressive conditions, pressuring them, then forces them to build deficient self-mechanisms.

Based on the interviews, DC claimed that she was shocked in the beginning when she found out about her friend's deviated sexual orientation. Then she grew pity, knowing that her friend didn't have anyone else who accepted their sexual orientation, no one with an open mind. Many people couldn't accept their condition and then became judgmental of them. That is why DC took the part and became a friend who is accepting without judgment. This approach is also done by DC towards other friends who are victims of drug abuse because of depression.

There are various social reality phenomena found in DC's interview that resonate with the scenes visualized in the Euphoria series. An important finding from DC's interview is that she is an individual who is inclusive of deviated social behavior in her daily life. This finding shows the inclusivity concept that was formed in DC's meanings, as an example of mass media effects, in the affective aspect, and even in the behavioral aspect, for these actions are applied directly in her social life. This is in line with communication theory (Dainton and Zelley 2022; Severin and Tankard 2010; West and Turner 2010; West, Turner, and Zhao 2010)

The second informant is NC who, also fulfilled the criteria, and is 20 years of age, which means that she is also categorized as Generation Z. NC is an individual who is open about sensitive and taboo issues, one of them being sexuality. She was even already in an unhealthy environment with an extreme crowd since junior high school, where some of her friends already had free sex, out of marriage. NC assessed that that kind of teenage delinquency, such as free sex, is very much normal to be found now in everyday life, even teenagers (of Generation Z) have no shame in doing things like that. Based on the findings of this interview, it can be assumed that NC is an informant who also has resonance, because of the environment she has are similar to what was found in the Euphoria series.

NC is also one of the heavy viewers of this series, because she watched six episodes of Euphoria in two days, back-to-back, and she's interested in watching Euphoria because, at that time, this film was very well-known in public space, and viral on social media. After watching Euphoria, NC assessed that teenage delinquency, in the context of Americans, is fun and interesting. NC even said that her teenage life now is boring, compared to what these characters are experiencing in Euphoria. One of the scenes that she remembered the most shown in Euphoria are sexual scenes, which then made her stimulated, because of the frequency of these scenes shown in some episodes she watched.

NC, who is a resonance and also a heavy viewer, made her also hit the 'double-dose' as the result of watching this Euphoria series, because, curiosity was built inside of her towards

narcotics and substances, even if she wanted to try to use them. NC even found out about narcotics and substances through the internet-based search engine, which is Google, and she felt like she wanted to try to be in a free environment just like what was shown on Euphoria because after watching the hit series, she thinks her teenage life is boring. NC assessed that her environment isn't as extreme as shown on the Euphoria series, because she just now got knowledge about the phenomenon of drug and substance usage, and also about severe mental health issues, which was captured by one of the main characters, Rue, starred by actress Zendaya.

After watching the Euphoria series, NC said that the world is horrible, and Euphoria felt so real to her, not only as a fictional film but also because it tended to normalize teenage delinquency, just as how she experienced it in her real, everyday life. NC also assessed that Euphoria supports the visualization of her social environment, this fact then supports the resonance concept in triggering cognitive, affective, and behavioral effects in her. This was shown in the findings of her interview, where NC stated her agreement that this show has similarities to her social reality. Other than that, she's also triggered to find out more, and even had the desire to try narcotics and substances, as one of the behavioral effects happening, as she searched thoroughly through Google.

Related to the concept of inclusiveness, NC has similarities with AR in terms of their growing acceptance of deviated behaviors from other people around her. NC finds several scenes in Euphoria that show many actions of teenage delinquencies. An important meaning found by NC, as she watches Euphoria, is that she accepts some teenage delinquent actions shown in the hit series, and she sees it as reasonable teenage behavior. NC finds that the teenagers in the series are individualistic and don't care much about one another's behaviors, despite rights and wrongs. She thinks that they, the characters, respect each other's privacies and do not judge one another for their behaviors.

After watching the Euphoria Series, NC understands more about the reasons that trigger deviant behavior in the context of teenage delinquency, such as drug abuse, promiscuous sex, and deviant sexual orientation. For NC, the Euphoria series has captured perfectly individuals who have mental health issues. Thus, NC, who in the reality of her social life also often finds friends who experience mental health issues, can understand further the necessity of the role and support for those who struggle with mental health suffering. After watching the Euphoria series, NC also understands more on the importance of respecting, accepting, and not judging the condition of fellow friends, albeit their deviant behavior or mental health issues. This is in line with the description of the phenomenon of the social reality of adolescent social life shown in the Euphoria series.

Dissimilar to the first two informants, the third informant, RK, thought that he was a good person who didn't go down the teenage delinquency road around him, which is also surrounded

by it, such as free sex and pregnancy out of marriage. Nonetheless, RK is also a heavy viewer because he watches these episodes from *Euphoria* with a 'binge-watching' method, that's when he realizes that social reality in real life is just as terrifying as how they captured it in *Euphoria*. RK also assessed that this teenage delinquency phenomenon, shown in *Euphoria*, is the same phenomenon he thought might happen in real life. Therefore, he finds himself more aware and careful in socializing. RK's most recalled scene in this hit show is the sexual scenes, which he thought were not based on love, that's why he doesn't tend to get stimulated by these scenes.

Life is not always ideal for deviations will always be there; this statement became the basis of the meaning of RK after watching the film series *Euphoria*. This statement resonates with various scenes that are captured in the hit series, as it tells a story how life isn't always ideal. Moreover in the context of *Euphoria*, the characters' lives are very much a mess because of the number of teenage delinquencies. This resonates with the social reality found by RK in his daily life, as an example: the start of LGBTQ acceptance in campus. In this case, RK decides to accept the idea and not judge them.

With such a meaning, RK agreed on the necessity for an inclusive attitude in a pluralistic environment. RK also implemented this inclusive behavior by accepting and not judging other individuals who commit deviant behavior in their environment. The most important thing for RK is that he must accept the existing social reality by not judging while still holding the right principles for himself.

The last informant is AL, 21 years of age, and is now an Indonesian citizen living in Vancouver, Canada since 2015. An interesting finding was captured from this informant, is that AL assessed that the social reality shown in *Euphoria* is more relatable to the teenage delinquency phenomenon here in Indonesia, rather than in Canada. This finding is a huge surprise, assuming that foreign countries have more tendencies towards this teenage delinquency phenomenon, especially in Western countries, as shown on the show. Yet this finding from AL's interview shows that it's happening the other way around, and this informant's assessments can be tested for validity because AL is also a generation Z teenager who lives in an environment full of teenage delinquency in Indonesia, as well as in Canada. AL stated in his interview that teenage delinquency in Indonesia is a lot more extreme than in Canada, especially because of its free sex factor. This fact was supported by his sayings about teenage girls who had sexual intercourse with 25-50 different people, whereas in Canada, the average 'body count' is only a dozen. Other than that, AL also claimed that Indonesian social life among teenagers is also a lot more extreme than in Canada because Generation Z in Indonesia tends to go out and party (hang out) with their friends 4 to 5 times a week, and this became a part of their lifestyle. Whereas Generation Z in Canada only goes out once or twice a month with their friends to socialize, not to make it a part

of their lifestyle. Therefore, AL is also an informant who has a resonance factor in him, because the social reality he's living in is similar to what was shown in the Euphoria series he watched.

Another resonance factor which was also found in AL's interview, is that he had also used substances, specifically Molly, which was also shown in the Euphoria series. AL claimed that Molly gave a dramatic sensation to whoever was consuming it, and it might also make the consumer more stimulated while using it. This experience AL had is similar to what was shown in Euphoria's scenes where one of the characters, Cassie, consumed Molly and became more stimulated, and AL supported the fact of the scene.

AL is also a heavy viewer for Euphoria series because he binge-watched the episodes of the series. As a heavy viewer who also resonated with the movie, AL claimed that after watching Euphoria, the teenage delinquency phenomenon that was shown in the hit series is a lot more similar to how he finds in Indonesia's social reality phenomenon, other than in Canada. He stated that narcotics and substances usage in Canada is normal and even Euphoria is too glamorizing its usage through the scenes in that series. As a heavy viewer, AL remembered there were lots of sexual scenes in Euphoria, and a behavioral effect arose in him as he wanted to give Molly an encore after watching this hit series.

## CONCLUSION

Based on the findings of the four informants that are also cross-analyzed with the findings from the semiotics method towards the Euphoria series, researchers found that the mainstreaming and resonance concepts are discovered on informants, therefore these two concepts might trigger the mass communication effects that are cognitive, affective, and behavioral in the audience of the show.

The mainstreaming concept was shown in the interview results where all the informants agreed upon the similarities between the social reality phenomenon of teenage delinquency shown in the hit show, Euphoria, and the social reality in their own lives. Whereas the resonance concept is also found in these informants, because they all are individuals who live in a teenage delinquency phenomenon, in harmony to the teenage delinquency phenomenon shown in the Euphoria series. This fact then supports the cultivation theory, because informants are considering that social reality in their lives are the same as the social reality that was constructed in film message communication, and in this context is teenage delinquency phenomenon in the Euphoria series.

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