

# Slut-Shaming Towards Female Revenge Porn Victims: Analysis through Newsmaking Criminology and the Online Media Construction of Reality

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**Abstract.** *The prevalence of gender-based violence against women (GBVAW), including revenge porn as a form of technology-facilitated gender-based violence (TFGBV), reflects the evolving nature of crime alongside technological advances. The media plays an important role in shaping and disseminating information about crime, given that crime events do not directly affect every individual. Moreover, the media acts as a central agent in constructing the public's perception of crime realities. Nonetheless, crime news frequently contains distortion and bias, resulting in a disparity between the actual social reality and how it is presented. This study explores the online mass media contribution to shaping public narratives regarding revenge porn cases involving female victims, with particular attention to the phenomenon of slut-shaming resulting from unbalanced reporting. The research employs a qualitative approach with content analysis, using the framework of newsmaking criminology. Two key indicators guide the analysis: media distortion in narrative construction and the sensationalization of crime news, as observed in six online media outlets operating through TikTok platform. The findings reveal that online media content disseminated via TikTok fosters public sexist reactions towards female revenge porn victims, often through slut-shaming practices. Media distortions and sensationalism contribute to a false perception associating revenge porn with pornography. As a result, victims are frequently labeled as "actors," "players," or even "porn stars," despite their victimhood and the legal violations associated with such publications under Indonesian law.*

**Keywords:** *Slut-shaming, Revenge Porn, Female Victims, Media Online Construction*

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## INTRODUCTION

Gender-based violence against women (GBVAW), particularly Online Gender-Based Violence (OGBV), continues to rise alongside technological advancements (Faith, 2022). The National Commission on Violence Against Women or Komnas Perempuan defines OGBV in its policy paper (2023) as any act of gender-based violence committed, exacerbated, or facilitated by information and communication technologies (ICT), targeting women because of their gender or adversely affecting women, resulting in physical, sexual, or psychological harm, including arbitrary deprivation of rights, whether in public or private spaces.

According to the 2023 Joint Database Report on Violence Against Women (Kemen PPPA, Komnas Perempuan, Forum Pengada Layanan/FPL), there were 1,271 recorded cases of GBVAW in public spaces, 927 of which occurred in digital spaces. In 2024, Komnas Perempuan reported

a significant rise, with 12,004 GBVAW cases in public spaces, a drastic increase of 884.4% compared to the previous year.

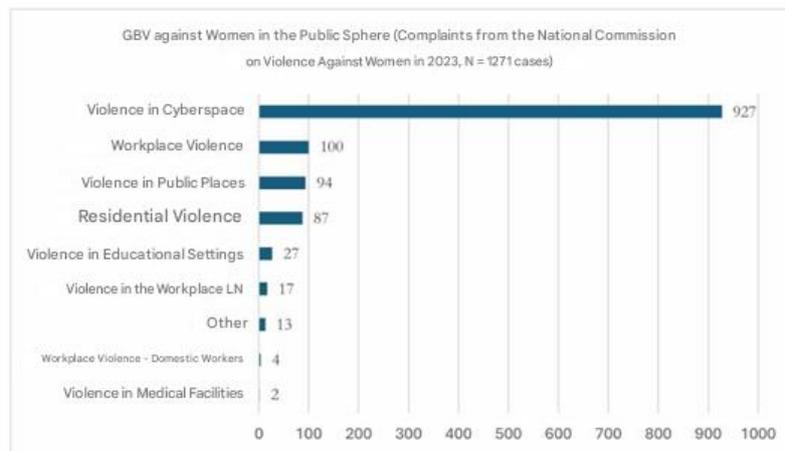


Figure 1. Gender-Based Violence Cases in Indonesia 2023

Source: National Commission on Violence against Women Annual Report 2023

One of the most prominent forms of OGBV is revenge porn, which involves the non-consensual dissemination of intimate content, mainly affecting women. SAFEnet (2024) recorded 206 cases of revenge porn reported in the first three quarters of 2024 (January-September), up from 75 cases in the first quarter of 2023, although it decreased to 39 cases by the third quarter. The majority of victims are women.

Revenge porn, also referred to as Non-Consensual Intimate Image (NCII) violence, is defined by Matsuri (2015) in Sugiyanto (2021) as the act of distributing intimate materials non-consensually, often driven by revenge, reputational harm, or blackmail. Valentine & d’Auvergne (2024) said that, critiques the term “revenge porn” for implying victim negligence and advocates for the term NCII to avoid reinforcing victim-blaming narratives. NCII cases are not limited to former partners; perpetrators can be strangers driven by profit, revenge, or other motives (Putri et al., 2024). In Indonesia, revenge porn scandals involving celebrities often expose these exploitative dynamics.

Adinda (2021) in Sugiyanto (2021) recorded 97 OGBV cases in 2019, with 33% classified as revenge porn, a figure that is expected to rise due to increased internet and social media penetration. The digital transformation of news consumption, shifting from print and broadcast media to online platforms, intensifies this trend (Susilo & Haezer, 2017). The media plays a crucial role in shaping public opinion. Khatimah (2018) and Hepp et al. (2015), describes media as an interplay between information and society. McLuhan & Quentin Fiore, quoted in Khatimah (2018), assert that “media in every era becomes the essence of society,” emphasizing its influence on social patterns of people’s behaviors and thoughts, either positive or negative.

Watie (2010) argues that media not only disseminates information but also shapes cultural norms. McQuail (2000) in Rengkaningtias (2018) highlights the media’s vast reach (universality of reach) and public nature, while Kellner (1996) in Puspitasari & Muktiyo (2017) notes that media influences political opinions, social behavior, and personal identity formation. However, online media coverage often perpetuates gender bias, stereotypes, and stigmatization. Sensational headlines distort public perception, reducing female revenge porn victims to sexualized objects (Rengkaningtias, 2018). Ridwan (2006) in Rengkaningtias (2018) defines stereotypes as negative labels assigned to specific groups, such as the belief that women who dress provocatively are responsible for the sexual violence they experience.

Fakih in Astuti (2020) describes gender construction as a social process that reproduces gender bias and inequality. This manifests in various forms, including stereotyping, marginalization, and the subordination of women. Media reporting on women victims of revenge

porn reflects these gender constructs, commodifying women's bodies as sexual objects (Susilo & Haezer, 2017; McVey et al., 2021). This sexual exploitation extends to advertising, where women's sexuality is prominently displayed (Faadhilah et al., 2022; Lintang et al., 2024).

Although sexuality and sexism are considered taboo in everyday life, they are paradoxically appealing topics for public consumption (Yalkin & Veer, 2018). The objectification of women in revenge porn narratives is a product of gender inequality, rooted in patriarchal and paternalistic systems that position men as subjects and women as objects, including sexual objects (Faradilla, 2024). Sexist, stereotypical, and stigmatizing news content cannot be separated from the media's political, economic, and ideological interests (Rengkaningtias, 2018). This puts women who have been victims of revenge pornography in a vulnerable position, leaving them open to public attacks in digital spaces.

A notable example is the case of Indonesian actress Rebecca Klopper. Following the non-consensual dissemination of her intimate video, Klopper was stigmatized online with comments like "Kids these days aren't as innocent as they look" or "I bet newcomers (celebrities) are naughty too" from netizens. This demonstrates how biased reporting and public discourse perpetuate slut-shaming. Susilo & Haezer (2017) states that revenge porn victims are frequently regarded as "immoral women" for allegedly allowing themselves to be exposed, reflecting a deeply rooted male gaze. The public's focus shifts from prosecuting perpetrators to blaming victims, fueled by a pervasive rape culture.



Figure 2. The Pyramid of Rape Culture  
 Source: IIS BRIEF, Issue 2, 2018

The Pyramid of Rape Culture model (IIS BRIEF, 2018) illustrates how societal structures normalize victim-blaming and slut-shaming, positioning these attitudes as interconnected elements of sexual violence culture. The Oxford Dictionary (2015) defines slut-shaming as the stigmatization of women for being perceived as promiscuous, while victim-blaming holds survivors responsible for their abuse, both are forms of patriarchal violence.

Keller et al. (2018) said that, point out that female bodies are politicized, sexuality is controversial, and the internet amplifies sexist responses to victims. Slut-shaming constitutes sexual violence rooted in rape culture, perpetuated by media framing that disregards victim perspectives Fadilah & Setiawan (2021). Headlines containing dysphemistic language sensationalize news at the expense of the victims. Fitri & Gusnita (2024) research reveals how media constructs revenge porn coverage by emphasizing victims' sexuality, shaped by patriarchal influence and the inverted pyramid model, which places victims at the forefront of news

narratives rather than perpetrators. The internalization of patriarchal norms within Indonesian society perpetuates the victimization of women, while netizens also play a significant role in shaping trajectories by collectively influencing societal attitudes, Hakim (2023).

This study analyzes how online media constructs reality around women revenge porn victims and how this contributes to slut-shaming, particularly through news content on social media like TikTok. The analysis focuses on headlines, narrative structures, visual elements (images/videos), and public reactions in the comment sections.

The study aims to examine the hypothesis that digital-era online media perpetuates gender inequality, bias, stereotypes, stigmatization, and slut-shaming against women victims of revenge porn as a form of OGBV. The significance of this research is based on displaying the media's role in facilitating sexist public perceptions while offering critical insight into journalistic practices that fail to prioritize the protection of sexual violence victims, particularly in digital media ecosystems such as TikTok.

## METHODS

This research employs a qualitative approach, specifically descriptive qualitative research, using an analytical descriptive design with a qualitative content analysis method. According to Hsieh & Shannon (2005), qualitative content analysis is a technique involving the subjective interpretation of textual data through a systematic process of classification, coding, and theme or pattern identification. As defined by Hsieh & Shannon (2005) in Safitri et al. (2022), qualitative content analysis enables researchers to subjectively interpret textual data, which in this study refers to both audiovisual and textual news content produced by online mass media outlets on the TikTok platform.

Table 1. Observed Online Mass Media Outlets and News Content

Media Online Outlets on TikTok	Followers	Views	Like	Comments	Number of News Contents
Akurat.co	2.3m	3.7m	39.9k	1.1157	5
kumparanPLAY	436.6k	2.8m	78.5k	539	2
Forum Keadilan	350.1k	5,6m	88k	4.640	7
HERALD.ID	82.3k	763.4k	19.4k	803	1
Info Tegallalang & Bali	12.2k	3.9m	13.7k	1.164	1
Rowdy.id	2.116k	1.4m	18k	907	1
Total of News Content					17

Source: Processed from Six Online Mass Media Outlets on TikTok

We examined six (6) different online mass media outlets operating on TikTok, using one (1) case study involving a female victim of revenge porn, which is the widely discussed Audrey Davis revenge porn case that occurred in mid-2024. Therefore, the news content collected and analyzed comprises materials published between June 2024 and August 2024 by six (6) different online media outlets on TikTok.

Table 2. Research Concept and Indicator

Variabel	Indicator	Description
Newsmaking Criminology	Media Distortion in News Narrative Formation	The form of narrative that is distorted by the media in reporting (selection of facts, story sequence and removal of context) which causes an imbalance in the presentation of information or news.
	Sensationalization of News	Dramatization of events in news reporting (bombastic titles, emotive words, containing elements of drama and excessive violence,

		obscuring facts, excessive personalization, exploitation and visual dramatization (video and images.)
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Using the theoretical framework of newsmaking criminology and predetermined analytical indicators, this study investigates the word choices and phrases used by six (6) online media outlets in their coverage of the Audrey Davis revenge porn case. The analysis focuses on the headlines and main body of news content, followed by an examination of slut-shaming phenomena in the comments section of these media outlets on TikTok. The reader/netizens reactions are considered a form of revictimization against female victims, which occurs after exposure to distorted and sensationalized news narratives constructed by online media.

## RESULTS AND DISCUSSION

### Media Narrative Construction of Female Revenge Porn Victims on TikTok

Recently, a revenge porn case involving the daughter of a well-known musician sparked public debate on social media. The female victim was subjected to the dissemination of intimate content by a former partner, showing how revenge porn, as a form of Gender-Based Online Violence (KBGO), disproportionately affects women. This phenomenon arises from entrenched patriarchal norms that objectify women, reducing their bodies to sexual ornaments. Susilo & Haezer (2017) explains that female sexuality is often commercialized and regarded as male privilege, reflecting deep-rooted societal constructions that label women based on their conformity to patriarchal expectations. As Santi (2006) in Susilo & Haezer (2017) argues, women who conform to these social expectations are labeled “good women,” while those who are stigmatized as “bad women” are perceived to contradict these norms. This dichotomy contributes to victim-blaming in cases like revenge porn, where women are judged for violating perceived norms of modesty, regardless of their victim status.

Revenge porn represents a digital evolution of gender-based violence. SAFEnet (2024) reported 206 revenge porn cases in the first three quarters of 2024, mostly affecting women. Meanwhile, the evolution of mass media has shifted news distribution from print and broadcast to digital platforms and social media, including TikTok. According to Fitri & Gusnita (2024), the Press Council defines online mass media (media siber) as any journalistic platform operating on the internet under the Press Law and company standards, including user-generated content such as articles, images, comments, and videos. Between 2018-2023, the Press Council verified 1,789 media outlets, with online media comprising 54% (970), surpassing print, television, and radio. However, this rapid growth has not been matched by content quality, with online news often biased and lacking gender sensitivity. News coverage of sexual violence cases, including revenge porn, frequently prioritizes dramatization, sensationalism, and gender-biased language over factual accuracy, reinforcing public misconceptions (Mony & Wahyuni, 2023).

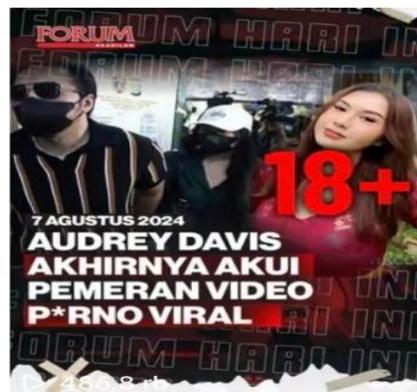


Figure 3. Dysphemism Style of Language Iin News Titles  
 Source: Online Mass Media Outlet Forum Keadilan/TikTok

For instance, Figure 3 shows how Forum Keadilan used dysphemism in its TikTok news coverage, distorting the victim's reality and fueling slut-shaming. Such reporting violates regulations like the Broadcasting Law, P3SPS (Broadcasting Code of Conduct *Pedoman Perilaku Penyiaran dan Standar Program Siaran*), and the Journalistic Code of Ethics (*KEJ Kode Etik Jurnalistik*), particularly Article 5, which prohibits disclosing the identities of sexual violence victims, including public figures (Mony & Wahyuni 2023). These protections aim to prevent revictimization, yet media outlets often neglect these ethical standards.

### **Online Mass Media Distortion in News Narrative Formation**

Media distortion frequently occurs in news coverage related to race, ethnicity, gender, and social class, especially in crime reporting. Distortion refers to the presentation of information that does not align with the facts (Barak, 2013). In this sense, media often downplay petty crimes, white-collar crimes, and non-violent crimes, while exaggerating violence, interpersonal crimes, and sexual violence. This occurs because media depictions often reflect crime patterns perceived as frequent or sensational (Barak, 2011). McQuail (1992) in Barak (2013) adds that crime reporting faces tension between objective norms (presenting factual reality) and organizational norms, which prioritize news as a market commodity over relevance, accuracy, and social impact.

Benedict's (1992) critical analysis in Barak (2013) highlights how media portrayals of sexual violence became increasingly sensational and celebrity-focused after the 1980s, causing a decline in public understanding of sexual violence as a systemic social issue. Revenge porn, as a form of gender-based online violence, exemplifies this trend by frequently featuring female victims, particularly celebrities or public figures, making it highly marketable for media.



Figure 4. News Headlines of Audrey's Revenge Porn Case

Source: TikTok

In this context, online media outlets on TikTok distorted the news narrative of Audrey Davis, a victim of revenge porn and daughter of musician David Bayu. A qualitative content

analysis of 17 TikTok news pieces from six outlets (Akurat.co, kumparanPLAY, Forum Keadilan, HERALD.ID, Info Tegallalang & Bali, Rowdy.id) reveals significant distortions:

Table 3. Content Analysis of 17 Tiktok News Pieces from Six Outlets

Component	Media Outlet(s)	Form of Narrative Distortion	Explanation/Impact
Fact Selection	Akurat.co, kumparanPLAY	Framing Audrey as a suspect by emphasizing police seizure of her phone, without clarifying her victim status	This misleading selection of facts contributes to public misconceptions, implying Audrey's involvement as a perpetrator rather than recognizing her as a victim of revenge porn.
Language Distortion	Forum Keadilan, HERALD.ID	Use of dysphemism and gender-biased terms such as "porn video actress," implying guilt and exposing her identity via her father	Such language distorts reality by reinforcing patriarchal biases, objectifying the victim, and undermining her individual identity and autonomy (Barak, 1994).
Context Removal	Info Tegallalang & Bali	Omission of legal protections and victim-centered context; focus only on viral, sensational elements	The removal of legal context, particularly concerning Indonesia's ITE and TPKS laws, neglects victim rights and fuels public misconceptions about the nature of the crime.

Such distortions perpetuate rape culture, victim-blaming, and societal stigma, contradicting journalistic ethics and legal standards intended to protect victims.

### ***Sensationalization of News Reporting***

According to Miller (2014) in *Media, Crime, and Criminal Justice Images, Realities, and Policies*, public perceptions of crime are dominated not by common crimes, but by rare, extreme offenses, especially so-called "predatory crimes" such as serial murder. This media-constructed image of crime has deep roots in classical literature and is reinforced by modern mass media, which shape public belief into an unquestionable reality, in keeping with the adage "perception is reality." Miller (2014) explains that social reality is dynamic, socially constructed, subjective, and shaped through interactions with two elements: objective reality (personal experience) and symbolic reality (indirect information through language, art, media). Individuals integrate these to form subjective reality, which directs social behavior.

In the context of crime, most individuals lack direct experience, making media the primary source for constructing perceptions of criminality and justice (Baranauskas & Drakulich, 2018). However, media not only inform but also perpetuate crime myths (Surette & Gardiner-Bess, 2013) especially the myth of predatory crime, sensationalized by entertainment and news media. Since the 1980s, with the rise of "Yellow Journalism" focused on scandal, gossip, and violent crime, sensationalism has shaped crime news. Benedict (1992) in Barak (2013), noted that media shifted focus to individual, sensational aspects of sexual violence, particularly involving celebrities, reducing public understanding of systemic gender-based violence.

Sensationalism in six TikTok news outlets (Forum Keadilan, Akurat.co, KumparanPLAY, Info Tegallalang & Bali, Rowdy.id, HERALD.ID) contributes to misconceptions about revenge porn, framing it as pornography rather than gender-based violence. Key forms of sensationalism identified: (1) Bombastic Headlines: Forum Keadilan labeled Audrey "The Viral Porn Actress," exploiting her celebrity connection and victim identity to attract viewers. Visual exploitation was

evident through suggestive images and “18+” symbols on thumbnails; (2) Dramatization: Forum Keadilan’s headlines emphasized dramatic details (“Unaware She Was Recorded,” “Ex-Boyfriend Spread Video Out of Heartbreak”), reducing the case to personal scandal rather than legal violation of non-consensual content dissemination; (3) Emotive Language & Excessive Personalization: Akurat.co and KumparanPLAY used phrases like “Supported by Her Father” or “Heartbroken Ex-Boyfriend,” personalizing the news to evoke emotions but undermining the seriousness of the gender-based crime; (4) Visual Exploitation: Info Tegallalang & Bali displayed revealing images of Audrey and blurred footage from the leaked video, reinforcing voyeuristic sensationalism. These practices distort public understanding, framing revenge porn as mutual pornography or personal drama, not as a crime of gender-based digital violence, thus perpetuating harmful misconceptions and victim-blaming narratives.

### **The Contribution of Online Mass Media to Slut-Shaming as a Form of Stereotyping**

Distortion and sensationalism by online media, especially in news about pornography or sexuality involving women, often produce social phenomena loaded with negative stereotypes and stigma toward women. In the context of revenge porn as a form of OGBV, women victims are often placed in subordinate and disadvantageous positions in media coverage. As Susilo & Haezer (2017) explains, women are frequently objectified in media reports as passive objects rather than recognized as victims of crime. Objectification in the media, especially by online platforms like TikTok, can be observed in the previous analysis regarding how the case of Audrey Davis was sensationalized. This aligns with Barak (1994) in *Media, Process, and the Social Construction of Crime*, who notes that in communicating complex criminological concepts, the media often distort information. Several scholars have expressed dissatisfaction with how the media cover social sciences. Shapiro et al. (2013) state that when journalists transfer social science knowledge into news, they distort specific elements, such as complex statistics, and reconstruct them into narratives that align with journalistic norms and procedures.

The result is that news coverage of social issues is not merely a simplified academic product but a new creation crafted by a different profession serving different purposes. A major factor contributing to this distortion is language. Language sometimes allows misconceptions and misinterpretations. Adds that overly academic terminology forces journalists to simplify or translate terms into everyday language. Thus, in the case of the revenge porn involving Audrey Davis, media outlets on TikTok have distorted the narrative through sensationalism, contributing to public misconceptions. Many people believe that all intimate videos are part of pornography and that criminal acts are regulated accordingly. The distribution of intimate videos is often non-consensual and not always linked to commercial pornography production, but can result from ex-partners, scammers, hackers, or prostitution syndicates through group chats or social media platforms, with such content even ending up on pornography sites.

This misconception derives from language manipulation and narrative distortion by online media, which contribute to public misconceptions about revenge porn crimes. Language use is identified as one of several forms of distortion and sensationalism by TikTok media outlets, as previously discussed. Objectification, distortion, and sensationalism directed at female victims of revenge porn may trigger re-victimization reactions from the audience. This action manifests as slut-shaming, a common stereotype targeting women. Slut-shaming refers to publicly shaming or stigmatizing women for perceived sexual behavior. The Oxford Dictionary defines slut-shaming as a form of social control in which women are stigmatized for their “wild” or “sensual” appearance. Hess (2016) emphasizes that contemporary feminist movements criticize the act of slut-shaming as a means of suppressing women’s sexual autonomy. Feminist blogger Andrea Rubenstein in Hess (2016) defines slut-shaming as attacking women or girls for acting sexually, having one or more sexual partners, expressing sexual feelings, or acting upon them.

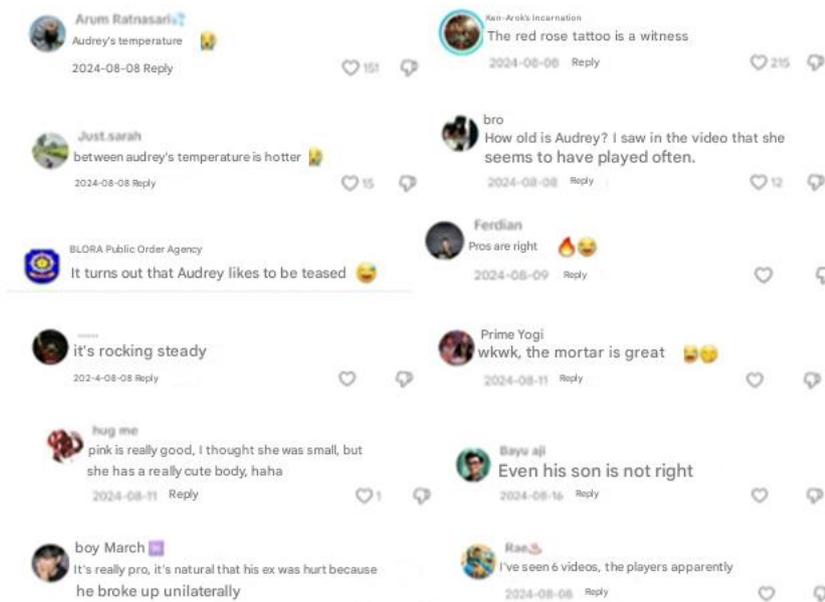


Figure 5. Examples of Sexist Comments from the Audience  
 Source: TikTok Forum Keadilan Comment Section

In this study, the sexist audience reactions to news coverage of Audrey Davis, a revenge porn victim, are consistent with the concept of slut-shaming. The analysis of six TikTok news outlets shows audience comments reflecting sexist attitudes and slut-shaming behaviors. Filtered audience comments from these platforms illustrate public responses after consuming news coverage of Audrey’s revenge porn case, distributed by the aforementioned outlets on TikTok. These evidences reveal widespread stigmatization, stereotyping, and slut-shaming directed at the victim, compounded by her status as a celebrity’s daughter. The comments also show a tendency to blame the victim, which is frequently intertwined with slut-shaming narratives

Table 4. Most common forms of slut-shaming and victim-blaming in the comment sections

Category	Examples/Terms Used	Description
Sexual Performance Labels	Pro, expert, player	Mock the victim’s sexuality based on her gender, portraying her as sexually promiscuous.
Sexual Activity References	Hyper, grinding, ulekan (crude euphemism)	Ridicule the victim's sexuality by referencing the leaked video in a demeaning or vulgar manner.
Moral Judgments	Naughty aura, bad girl, not a good woman	Suggest that the victim’s appearance or behavior reflects moral failings, violating social norms.
Appearance-based Judgments	Comments about revealing clothes	Connect the victim’s attire to assumptions about her sexual behavior, labeling her derogatorily.
Family Support Misconstrued	Support (twisted meaning)	Implies that the victim’s father endorses or is complicit in her behavior, often using false logic.
Porn Industry Comparisons	JAV star, blue film actress, adult film actress	Demean the victim by comparing her to pornography performers, denying her status as a crime victim.
Behavioral Judgments	Enjoyed it, hypocritical	Suggests the victim’s report contradicts her behavior in the video, promoting dishonesty narratives.

These seven categories represent a range of slut-shaming vocabulary used by audiences in response to distorted, sensationalized news coverage of Audrey Davis's case across the six online media outlets examined. Additionally, victim-blaming tendencies often overlapped with slut-shaming, as seen in comments blaming the victim for allowing herself to be recorded or accusing her of disgracing her father (a celebrity). Some comments relate her status as a “bad girl” to her involvement in the crime, implying that leaked intimate videos are the reasonable consequence of violating social norms. Such sexist stereotyping against women is strongly embedded in society. As Santi (2006) in Susilo & Haezer (2017) explains, patriarchal culture constructs women from birth to embody certain ideals such as purity, modesty, submissiveness, and grace. When women express sexual autonomy, they are labeled “bad” or “immoral,” or worse, “prostitutes.” In the case of Audrey Davis, slut-shaming frequently emerged from public perceptions of her clothing, reinforcing beliefs that “immodest” women are to blame for crimes like revenge porn.

### **Context Removal and Narrative Manipulation**

The mass media hold significant power in shaping public perception by constructing social realities, particularly concerning crime-related events (Surette & Gardiner-Bess, 2013). However, the information delivered to audiences is often filtered through processes of distortion and sensationalization before reaching news consumers. In the case of Audrey Davis, the news narratives constructed by online media platforms have been distorted and sensationalized, ultimately manipulating the reality of the crime and misleading public understanding. This distorted reality leads to misconceptions surrounding both pornography and revenge porn crimes. As Kappeler et al. (1993) in Surette Gardiner-Bess (2013), explain, within the field of crime and justice, one of the media’s central roles is the construction of crime myths. Even though individual myths about crime may be temporary or cyclical, their influence on shaping public perceptions of crime and justice remains persistent.

Burke & MillerMacPhee (2021) emphasizes the media’s fixation on pornography-related issues. When the topic of pornography intersects with media distortion and sensationalized reporting on revenge porn cases, such as the one involving Audrey Davis, the public is left vulnerable to significant misconceptions. The media’s manipulation of narratives surrounding Audrey Davis, amplified by sensational coverage from online outlets on TikTok, has led to a widespread misunderstanding; for instance, the public no longer views Audrey as a victim of a criminal act, but rather as an active participant in pornography. This misconception demonstrates how revenge porn is misinterpreted, no longer perceived as a GBV or a violation of consent, but rather as a scandal involving the victim. Consequently, public reactions reflect sexism, stereotyping, and forms of slut-shaming, fueled by this distorted media construction. Similar patterns were experienced, himself when the media manipulated his statements on pornography and sexual expression.

During a television segment, his words were removed from their original context and inserted as voice-overs into visuals of exotic dancers, completely misrepresenting his perspective. Furthermore, newspaper columnists purposefully quoted him out of context, framing him negatively for sharing a public platform with people connected to the adult entertainment industry. Illustrates how context removal and narrative manipulation are powerful tools in reshaping public opinion. In parallel, this study discovered similarities in how various online outlets on TikTok reported on Audrey Davis, a victim of revenge porn and daughter of a celebrity. Across all six outlets analyzed, the pattern of narrative distortion and sensationalization remained consistent. This aligns with Boczkowski & De (2007) argument that journalism education is standardized, contributing to a homogenization of news content. Similarly, Boczkowski & De (2007) highlights that the constant pressure for high ratings compels media outlets to adopt uniform, sensationalized reporting techniques, regardless of platform or regional differences.

## CONCLUSION

This research revealed that TikTok-based online media outlets construct revenge porn narratives in ways that perpetuate gender bias, stereotyping, and sensationalization, as seen in the case of Audrey Davis. By prioritizing market-driven practices and audience engagement over ethical reporting, media institutions commodify stories through selective facts, emotive language, and visual dramatization, which distort public perceptions of revenge porn and reinforce patriarchal myths about female sexuality. Such portrayals reduce victims to either immoral provocateurs or helpless figures, fueling slut-shaming, victim-blaming, and revictimization in digital spaces. The findings underscore the urgent need for gender-sensitive approaches in newsrooms, including ethical guidelines and training for journalists, to prevent the reinforcement of harmful stereotypes and secondary victimization. At the same time, fostering media literacy among audiences is essential to challenge misogynistic narratives and promote responsible engagement with news about online gender-based violence.

## SUGGESTION

First, the research focused solely on six TikTok-based media outlets and analyzed audience responses within that specific digital platform. Thus, the findings may not comprehensively represent other forms of media (print, television, or alternative social media platforms) or broader public perceptions beyond TikTok's algorithm-driven environment. Second, the study primarily focused on one high-profile case involving Audrey Davis. While this case provides a clear illustration of media distortion and its societal impact, future research should explore a comparative analysis of multiple revenge porn cases across different social, cultural, and media contexts to identify patterns or variations in media treatment and public reactions. Additionally, the research did not empirically assess the perspectives of journalists or media producers involved in reporting these cases. Future studies should consider in-depth interviews or ethnographic approaches to understand the structural and institutional factors that perpetuate gender-biased reporting practices in the media industry. Finally, exploring audience media literacy, especially regarding gender-sensitive reporting and OGBV, could provide valuable insights into effective interventions aimed at reducing public engagement in slut-shaming and victim-blaming behaviors.

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