

ABSTRAK

Di Indonesia, konten *revenge porn* menjadi konten yang diwajarkan untuk dikonsumsi oleh masyarakat. Dilansir di Okezone (2021) terdapat 2 juta kekerasan berbasis gender di ranah daring. Film sebagai media edukasi dapat memberi pemahaman mengenai isu ini. Film karya Gina S. Noer (2022) *Like & Share* mengangkat isu *revenge porn*. Perempuan sebagai kelompok rentan menjadi korban *revenge porn* memiliki pengalaman yang berbeda dengan laki-laki sehingga menarik melihat pemaknaan perempuan mengenai *revenge porn* yang dihadirkan dalam film ini. Dalam melihat pemaknaan audiens mengenai *revenge porn* peneliti menggunakan metode analisis resepsi *encoding/decoding* Stuart Hall. *Revenge porn* dalam penelitian ini merupakan bentuk kekerasan, *revenge*, eksploitasi penggunaan teknologi, dan isu gender. Kemudian, penelitian ini juga memberikan gambaran tindakan partisipasi audiens setelah memaknai pesan sebagai bentuk partisipasi terhadap pemaknaan di ruang publik. Dari semua informan dengan perbedaan kultur sosial dan budaya ditemukan bahwa satu informan berada di posisi dominan dalam memaknai seluruh aspek *revenge porn* dan tiga informan berada di posisi *negotiated* dalam memaknai aspek isu gender dalam *revenge porn*. Hal ini didasari adanya perbedaan *framework of knowledge*.

Kata kunci: analisis resepsi, encoding/decoding Stuart Hall, audiens perempuan, *revenge porn*, *Like & Share* (2022)

ABSTRACT

In Indonesia, revenge porn content is seen as normal content to be consumed by the general people. Okezone in 2021 reported that there are 2 million cases of gender based online violence. Observing the critical importance of revenge porn in Indonesia, Gina S. Noer in 2022 released *Like & Share* as a social commentary on revenge porn. Intriguing to see how patriarchal society makes meanings on revenge porn in film. This research chooses women as its informant since women are prone to be the victim of revenge porn. Historically, what women experience in their life, especially in patriarchal society, will have its implication on how they consume and put meanings on media. This research used Stuart Hall's encoding/decoding reception analysis to seek meaning from the audience. Participative audiences also give participation in public discourse by putting their voices in the public sphere. In this research, revenge porn can be seen as violence, revenge, exploitation of ICT (Information Communication Technology) and a gendered issue according to Hall and Hearn (2017). From the four informants that came from different social and cultural backgrounds this research found one informant in a dominant-hegemonic position in all aspects of revenge porn, whereas three others in a negotiated position on gendered aspects of *revenge porn*. This finding underlined the differences in informants' framework of knowledge that creates different understandings.

Keywords: Reception analysis, encoding/decoding Stuart Hall, women audiences, revenge porn, *Like & Share* (2022)