



Representation of Female Sexuality in Women's Narratives on 'Creatalks Entertainment' YouTube Channel

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Abstract. This study explores the representation of female sexuality in women's spoken narratives featured on the *Creatalks Entertainment* YouTube channel. The research focuses on three of the most viewed videos, each presenting a woman's personal experience involving sex, power, and emotional complexity. Using Sara Mills' feminist stylistics as a theoretical framework, the study analyzes how the women position themselves in their stories whether as agents, victims, or both. A descriptive qualitative approach was employed, with the primary data consisting of video transcripts. Rather than focusing on technical linguistic elements, the analysis examines the framing of sexuality through storytelling, emotional tone, and the social context of each experience. The findings reveal that while one woman portrays herself as a clear agent of her sexuality, the other two narrate experiences that reflect a blend of agency and victimhood shaped by manipulation, emotional debt, and power imbalance. These narratives illustrate the complexity of female sexuality when shaped by authority, trust, and cultural silence. This study highlights the importance of digital storytelling in revealing how women make sense of their sexual experiences within a patriarchal context.

Keywords: Female Sexuality, Women's Narratives, Creatalks Entertainment

INTRODUCTION

In contemporary society, digital platforms such as YouTube have revolutionized the way personal and often taboo topics are shared and discussed publicly (Ulfa *et al*, 2024). Among these, *Creatalks Entertainment* stands out as a unique channel where women openly narrate their intimate sexual experiences, breaking longstanding cultural silences around female sexuality. This digital space offers an unprecedented glimpse into how women articulate their sexual identities, desires, and vulnerabilities, making it a fertile ground for exploring the complexities of female sexuality beyond traditional media portrayals (Janak *et.al*, 2023).

Despite progress in feminist discourse, many narratives about women's sexual experiences remain filtered through patriarchal lenses that often silence or distort women's voices. Examining real-life spoken narratives on a widely viewed platform addresses this gap by highlighting authentic female perspectives, particularly in a cultural context where discussions of sexuality are still heavily stigmatized (Sobieraj, 2017). This urgency is further underscored by the significant reach of the selected videos, each garnering millions of views, indicating the powerful influence these stories have on public perceptions and social norms.

The significance of this study is multifaceted. It contributes to feminist linguistic research by shifting focus from scripted or fictional media to spontaneous, personal storytelling, thereby capturing the nuanced ways women negotiate power, consent, and desire in their own words. Moreover, Sobieraj (2017) claims on how digital storytelling can serve as a form of resistance against cultural silence and repression, empowering women to reclaim their sexual narratives. By analyzing how women position themselves as agents, victims, or embodying a complex interplay of both, this research deepens our understanding of female sexual subjectivity within a patriarchal framework.

There are several studies that use the same approach and topic with digital media as their research data. Sarra Nurfitriani *et al.*'s study (2025) analysed patterns of misogyny in popular media, including YouTube. This study focuses on how misogyny is manifested in media content, but does not specifically explore women's sexual experiences in personal narratives. Ulfa *et al.* (2024) using humour as a tool to discuss female sexuality, which shows a different approach in analysing representations of sexuality. Kurniasih & Firmonasari (2025) touches on the issue of body positivity in relation to representations of the body and sexuality on social media, but does not focus on narratives of direct sexual experiences. Kusumaningsih *et al.* (2024) and Sekartaji *et al.* (2025) analysed gender inequality in dangdut songs that contain vulgar content, showing how power and sexuality are intertwined in popular culture, with women's bodies being commodified. Oktapiyani & Hamdani (2025) used critical discourse analysis to explore gender representations on social media, but may not focus on sexual experiences. The research gaps identified above suggest that while there are a number of studies that address issues related to women's sexuality and gender representation, there are still many aspects that have not been explored in depth. This research can make a significant contribution by investigating the interactions between narratives of women's sexual experiences, cultural contexts, and power dynamics on digital platforms.

The novelty of this study stems from its methodological and theoretical approach. Unlike prior research that primarily examines written or scripted texts, this study employs a descriptive qualitative method to analyze spoken narratives from three of the most viewed videos on the *CreataTalks Entertainment* YouTube channel. This approach allows for an exploration of language use in a naturalistic, emotionally charged context, revealing the subtle dynamics of storytelling that shape women's self-representation. Additionally, the choice of Sara Mills' feminist stylistics as the theoretical lens is particularly apt, as it focuses on how language constructs gendered subject positions and captures the ambivalence often present in women's narratives of sexuality.

The data selection was deliberate and strategic. The three videos chosen for analysis were selected based on their high view counts, reflecting their broad audience engagement and cultural resonance. These narratives vary in content—from confident sexual agency to experiences marked by coercion and emotional complexity—providing a

comprehensive spectrum of female sexual representation. This diversity enriches the analysis, enabling a nuanced examination of how different contexts and power relations influence women's storytelling.

Finally, the decision to apply Sara Mills' feminist stylistics theory is grounded in its capacity to move beyond surface-level linguistic analysis towards understanding how language positions women within their own narratives. Mills' framework is well-suited to dissecting the interplay between agency and victimhood, illuminating how women's spoken stories reflect broader social and cultural forces. By integrating this theory with qualitative analysis of digital narratives, the study offers fresh insights into the ongoing negotiation of female sexuality in contemporary media landscapes. The purpose of this study is to provide a nuanced understanding of female sexuality as represented in women's spoken narratives on the Creatalks Entertainment YouTube channel. Through qualitative analysis of video transcripts, the research examines how women articulate their sexual experiences and position themselves in relation to power, consent, and emotional complexity. The findings aim to reveal the multifaceted nature of female sexual subjectivity, illustrating how women negotiate identities that encompass both agency and victimhood. Ultimately, this study underscores the importance of listening to women's digital narratives as a means of uncovering the subtle ways in which sexuality, power, and resistance are intertwined in contemporary society.

LITERATURE REVIEW

The topic of female sexuality has remained a central concern in feminist studies, particularly within literature and media. Early feminist scholars such as Simone de Beauvoir and Kate Millett criticized how women were often portrayed as objects in male dominated narratives rarely given agency or a voice of their own. Over time, feminist criticism began to shift its focus, paying more attention to how women speak for themselves and share their own experiences of the body, desire, and trauma. One relevant approach to understanding these self-narrated stories is Sara Mills' theory of feminist stylistics. While her framework was originally developed to examine written texts, particularly literary works, it can also be applied to spoken narratives. Mills argues that the way women speak about their lives can reveal underlying social and cultural forces that influence their subject position whether they are seen, or see themselves, as active agents, passive recipients, or somewhere in between.

In the digital era, platforms like YouTube have opened new spaces for women to share personal stories with minimal filtering. These stories are often spontaneous, emotional, and rooted in everyday reality. Yet, as Rosalind Gill (2007) points out, even personal storytelling does not exist outside of culture. When women talk about sex, consent, or coercion, their words are shaped consciously or unconsciously by societal expectations about femininity, morality, and shame. This study focuses on spoken narratives shared by women in three of the most viewed videos on the *Creatalks Entertainment* YouTube channel. Rather than conducting a technical linguistic analysis at the level of individual words or phrases, this research takes a broader approach. It focuses on how these women frame their sexual experiences through storytelling: how they understand their own role, how they navigate complex emotional and social realities, and how they construct meaning through speech. By examining the transcripts of these narratives, the study seeks to explore the representation of female sexuality in a digital context that is both personal and socially charged.

METHOD

This study employs a descriptive qualitative approach aimed at understanding how female sexuality is represented through spoken narratives delivered by female speakers in the three most viewed videos on the *Creatalks Entertainment* YouTube channel. Rather than conducting a technical linguistic analysis, this research focuses on how the speakers frame their sexual experiences through personal storytelling.

The primary source of data is the transcript of the selected three videos. These videos were chosen based on their high view counts, which suggest a wide audience reach and the potential to influence or reflect public perceptions of female sexuality. Each video features a woman who openly shares her sexual experiences in her own words. Data collection involved transcribing the full content of each video, including the main narration and any emotional expressions that appeared during the storytelling. Once transcribed, the narratives were carefully read and examined to identify key themes related to the representation of female sexuality, such as agency, coercion, guilt, and power dynamics.

The data were analyzed using a critical reading approach, treating the narratives as forms of discourse influenced by social, cultural, and gendered contexts. The analysis focused on how each woman positioned herself in the story: whether she viewed herself as an agent, a victim, or in a conflicted or ambiguous role. The researcher also considered emotional and moral elements within the narratives, as well as how the language used shaped the overall framing of their sexual experiences. Sara Mills' theory of feminist stylistics served as the conceptual foundation of the study. However, rather than focusing on the technical structure of language, the research interprets the narratives as reflections of broader social dynamics. The method emphasizes a holistic understanding of meaning, looking at how women articulate their experiences in relation to societal norms and personal identity.

RESULT AND DISCUSSION

RESULT

This section presents the findings of the analysis conducted on the three most viewed videos on the *Creatalks Entertainment* YouTube channel. Each video features a woman narrating her personal sexual experience. The focus of the analysis lies in how the speakers frame these experiences whether they position themselves as agents, victims, or somewhere in between. The discussion is organized based on each video, analyzed individually.

No	Video Title	Views	Female Positioning
1	“MAEN SAAM BRONDONG SAMPE 15 KALI??? DARI BELAKANG JUGA DIHAJAR!!!”	7.7M Views	Agent
2	“P3RAWAN DIRENGGUT OM KANDUNG SENDIRI???”	2.6M Views	Victim and Agent
3	“MAEN SAMA GURU SENDIRI, SAMPAI BISA NGERASAIN MUNCRAT, BERASA SAMPAI UBUNUBUN”	1.9M Views	Victim and Agent

Based on the analysis of the three most viewed videos on the *Creatalks Entertainment* YouTube channel, one video features a woman who confidently positions

herself as a sexual agent, expressing autonomy and mutual desire. In contrast, the other two videos portray more complex narratives in which the female speakers oscillate between victimhood and agency reflecting inner conflict, emotional pressure, and unequal power dynamics. These layered positions align with Sara Mills' observation that women's selfnarratives often reveal both resistance and submission, shaped by broader social and cultural forces.

DISCUSSION

I. Video 1 : Sexuality as Choice and Agency

The first video, titled "*MAEN SAAM BRONDONG SAMPE 15 KALI??? DARI BELAKANG JUGA DIHAJAR!!!*", has reached approximately 7.7 million views on the *Creatalks Entertainment* YouTube channel. It features an adult woman, a mother of three, who is divorced from her exhusband. She shares her story about meeting a much younger man, often referred to in Indonesian slang as a "*brondong*", through the online game *Mobile Legends*. Their connection developed into a romantic and sexual relationship, which she describes as mutual and consensual. In her narrative, the speaker uses clear and confident language. She states that she was attracted to the man, that their relationship made her feel happy, and that everything happened based on mutual desire. There is no indication of coercion, emotional pressure, or from either party. Her words reflect a strong sense of autonomy and selfawareness manipulation.

No	Time Framing	Utterances
1	7:22 7:29	"Dia nya lebih ke pintar membuat seseorang nyaman gitu loh"
2	7:47 7:54	"Sampai pertama kali berhubungan sampai 15 kali gitu"
3	10:15 10:20	"Dan itu kalau berhubungan itu sampai 7 kali itu gak kering, gak apa itu, basah terus gitu"
4	13:16 13:40	"Kalau untuk lebih parahnya dia itu eee dia ingin main dibelakang gitu, kayak di pantat gitu, itu sih yang paling parah. Cuman sesekalinya doang gitu. Aku sih nggak komen nggak apa, ya udah lah gitu."
5	9:49 – 10:08	"Caranya dia tuh seperti... kayak aku nih ya lebih ke dada (payudara) ku itu, kan terlalui sensitif gitu yaa, kalau di apa gitu"

This narrative portrays the woman as an active subject, someone who makes her own decisions regarding her body and her relationships. Her sexuality is framed not as a source of shame or vulnerability, but as something she owns and controls. In this context, she is represented as an agent, exercising power over her choices and expressing her desires without fear or guilt.

This kind of representation aligns with feminist perspectives that emphasize female agency and the right to sexual expression. It challenges traditional portrayals of women as passive in romantic or sexual relationships, and instead presents a model of empowered, conscious decision making in matters of intimacy.

II. Video 2 : Sexuality Framed by Emotional Obligation and Power Imbalance

The second video, titled “*P3RAWAN DIRENGGUT OM KANDUNG SENDIRI???*”, has garnered approximately 2.6 million views on the *Creatalks Entertainment* YouTube channel. It features a young woman who shares the story of her first sexual experience, which involved her biological uncle someone who had supported her financially throughout her life. In the beginning of her narrative, the woman describes feeling scared, uncomfortable, and confused. However, over time, she began to rationalize the experience as a form of repayment or emotional debt to her uncle for all he had provided. She expresses this by saying that although she didn’t initially want the sexual contact, she felt a sense of obligation that made her continue.

Her story is marked by emotional conflict. On the surface, she acknowledges the situation and does not explicitly label herself as a victim. Yet, the context an unequal relationship shaped by financial dependence and familial power reveals a deep imbalance in agency. Her “consent” appears to be shaped more by pressure, guilt, and powerlessness than by genuine desire or freedom of choice.

No	Time Framing	Utterances
1	1:06–11:13	“Baju aku dibukain... terus dipegang-pegang.”
2	07:54–07:57	“Aku tuh gak pernah speak up, cuma disini doang aku cerita.”
3	26:45–26:47	“Jangan bilang siapa-siapa ya... diancem terus.”
4	07:13–07:25	“Tante aku ngeliat tapi cuma diem.”

In this narrative, the representation of female sexuality becomes complex. The woman is neither portrayed solely as a victim nor entirely as an agent, but rather as someone caught between both roles. She attempts to maintain a sense of control over her narrative, but the emotional manipulation and power dynamics underlying the relationship suggest that her autonomy was limited.

From a feminist perspective, this narrative illustrates how coercion can be subtle and masked under the language of emotional responsibility. It also shows how women may internalize social expectations of obedience, gratitude, or silence, especially within family structures. Her story reflects the blurred lines between agency and submission an ambiguity that Sara Mills identifies as common in women’s self narrated experiences.

III.Video 3 : Sexuality Shaped by Innocence and Manipulative Power

The third video features a woman who shares her first sexual experience, which took place when she was still in high school. The relationship involved her physical education teachers someone in a position of authority whom she trusted. At the time, she had very limited knowledge about sex and described herself as innocent and unaware. According to her narrative, the teacher began touching her during gym class, which she did not fully understand or resist. Eventually, this escalated into a sexual encounter in the school's storage room during her second year. The relationship continued throughout her time at school, and it was only after she graduated that she began to reflect on the nature of what had happened.

No	Time Framing	Utterances
1	2:11 – 2.33	“Awalnya kan aku dari kelas 1 itu guru olahraga itu kan mulai kayak megang megang atau merapa raba pas kelas olahraga. Genit gitu. Pas waktu itu aku

		pikir, akunya diem aja karena kan mikirnya positif. Gak mungkin mikirnya aneh aneh.”
2	2:34 – 2:44	“Pas kelas 2 SMA gak taunya kok makin ke sini makin kayak gimana ya.. kayak semakin aneh gitu loh, kayak megang megang ke sini” (menunjuk pinggang bagian atas)
3	3:00 – 3.13	“Dia megang megang gini loh, (megang bagian pinggang), waktu olahraga volly. Ngarahin gitu, di pegang pegang. Kita (saya) mikirnya positif terus. Sampai ke sini sini gitu (menunjuk perut bagian atas).
4	6:27 – 6:33	“Pas aku dimasukin sama guru olahraga itu kan, udah enak, ya udah akhirnya kebiasaan kak.”
5	6:51 – 6:57	“Hamil? Aku nggak ngerti sampai kesono ya. Yang penting aku ngerasa oh ini namanya begini, gitu loh.. ML”
6	7:27 – 7:30	“Berarti habis main itu terus main lagi gak?”
7	7:30 – 7:33	“Kebiasaan sampai lulus”

This narrative illustrates a subtle but deeply rooted form of exploitation. Her compliance at the time was not the result of agency or desire, but of confusion and a lack of understanding conditions that were taken advantage of by someone in power. Her calmness in retelling the experience does not minimize the harm, but rather reflects the way some survivors process and narrate trauma over time. From a feminist perspective, this account emphasizes how patriarchal authority can shape and suppress women's sexual autonomy. Using Sara Mills' framework, we can see how the speaker's position in the narrative is constructed not through overt victimhood, but through quiet reflection on an experience that only later revealed itself as abusive. The absence of resistance in her story is not evidence of consent, but a sign of how power, silence, and trust can undermine a young woman's agency. This example underscores how female sexuality, particularly in youth, can be shaped not by personal choice but by external forces and institutional failures. Her story is a powerful reminder that experiences of abuse are not always told with dramatic language but even the most composed voices can carry evidence of deep imbalance and harm.

CONCLUSION

This study set out to explore how female sexuality is represented in three of the most viewed videos on the *Creatalks Entertainment* YouTube channel. By analyzing the spoken narratives of women recounting their sexual experiences, the research aimed to identify whether these women positioned themselves as agents, victims, or both. Using Sara Mills' feminist stylistics as a conceptual lens, the study focused not on technical linguistic structures but on the broader meanings conveyed through storytelling, emotional framing, and personal positioning. The findings suggest that representations of female sexuality within these narratives are far from one dimensional. In one case, the woman confidently claims agency over her sexual decisions, expressing pleasure and choice. In the other two cases, however, the narratives reveal more complex experiences marked by manipulation, emotional debt, and power imbalance showing how women can

simultaneously occupy the roles of agent and victim. These blurred positions highlight the ambiguity often present in women's self-narrated experiences of sexuality, especially when influenced by age, authority, and cultural expectations.

Through these stories, the study reveals how power operates not only through physical or social dominance, but also through silence, trust, and internalized norms. While the platform provides women a space to speak, the way they frame their experiences is still shaped by broader patriarchal structures. Ultimately, this research emphasizes the importance of listening closely to the way women tell their stories not only for what they say, but for how they make sense of themselves within systems of power, desire, and resistance.

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