

Childfree, an Existentialist Feminist Perspective: A Critical Discourse Analysis of Youtube Cretivox Content '*Mending Punya Anak Atau Tidak Punya Anak???*'



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ABSTRACT: This research explores the phenomenon of Childfree as a life choice, particularly within the context of the 21st century. Despite the increasing number of women opting to live without children voluntarily, society often perceives this choice as a deviation from women's inherent nature. The objective of this research is to examine how the childfree discourse is portrayed in Cretivox's YouTube content titled "*Mending Punya Anak Atau Tidak Punya Anak???*" (Is it better to have children or not to have children???) from an existentialist feminist perspective. To achieve this goal, the research employs Norman Fairclough's critical discourse analysis model within a qualitative descriptive approach. The findings of the research reveal that Cretivox frames the childfree issue as an individual's life choice deserving respect within the private sphere, free from judgment. The producer, Cretivox, advocates for childfree content as a means to counteract the social stigma associated with choosing not to have children. This aligns with the existentialist feminist viewpoint of Simone de Beauvoir, emphasizing that women's destinies should not be dictated by biological factors, and they should maintain control over their bodies.

KEYWORDS: childfree, critical discourse analysis, existentialist feminism

INTRODUCTION

The term "childfree" originated in Western countries during the 1970s. However, the phenomenon itself dates back to the 1930s in the United States, emerging as a response to the challenges posed by the Great Depression or malaise crisis, resulting in widespread economic devastation (Chrastil, 2020, p. 85). The economic hardships of the time had a profound impact on family life in the United States, compelling couples to delay marriage and causing a significant decline in birth rates—marking a notable historical occurrence (Pells & Romer, 2023). This period of economic depression not only influenced family planning decisions but also contributed to the birth of the childfree phenomenon. Interestingly, the childfree discourse bears resemblance to the trajectory of feminism, which advocates for gender equality and women's freedom rights (Smith & Robinson, 2022, p. 9). In essence, the childfree movement can be seen as aligning with the broader pursuit of equality and individual autonomy characteristic of feminist ideals.

The childfree phenomenon in Indonesia gained prominence as a topic of discussion following a notable statement by influencer Gita Savitri Devi in 2018. The conversation resurfaced on February 7, 2022, when she asserted on Instagram that choosing to live without children was a key to eternal youth (Raizza, 2023). This declaration stirred diverse reactions among netizens, sparking both support and dissent.

Numerous studies have delved into the childfree trend in Indonesia. For instance, Rizka et al. (2021) revealed that couples' decisions to embrace a childfree lifestyle stem from various factors such as a lack of motivation for parenthood, financial considerations, pursuit of professional goals, physical health concerns, and personal beliefs aligning with concerns about overpopulation. Cornellia et al. (2022) approached childfree from the perspective of Jean-Paul Sartre's utilitarianism and existentialism, arguing that it is a legitimate choice as it pertains to individual rights and interests. Meanwhile, Jenuri et al. (2022) explored the generational divide, finding that 58.7% of Generation Z held a contra stance. They believe that the childfree choice contradicts the essence of womanhood, disrupts generational continuity, and is inconsistent with religious norms, viewing children as a divine gift. Furthermore, except for health-related considerations, they perceive childfree decisions as selfish.

Moreover, research conducted by Nugroho et al. (2022) underscores the significant impact of the feminist movement on the lives of Japanese women. The waning influence of patriarchal culture has paved the way for the acceptance of a childfree

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and unmarried lifestyle, positioned as a practical response to the high cost of living and the challenges faced by couples in meeting their basic needs.

In a parallel vein, Huda's (2022) study highlights that indicators of the childfree movement have manifested through campaigns, signaling a resistance to constraining women's biological or natural freedom. Cornellia et al. (2022), examining the issue from the perspectives of utilitarianism and existentialism, argue that choosing a childfree lifestyle is permissible as it aligns with women's freedom and broader human rights.

Furthermore, Mingkase & Rohmaniyah's (2022) research delves into the gender construction inherent in the childfree discourse, still considered taboo within the public sphere. Utilizing virtual ethnography, the study reveals that while the concept of childfree living is relatively recent in Indonesia, it has been discreetly practiced by some individuals in private. Due to societal norms, childfree couples often refrain from openly discussing their choice, as it is perceived as deviating from cultural expectations.

The preceding research findings primarily elucidate the reasons behind couples choosing not to have children. However, the current study places a specific emphasis on the childfree discourse within the framework of existential feminism as portrayed in Cretivox's YouTube content, "*Mending Punya Anak Atau Tidak Punya Anak???*" (Is It Better to Have Children or Not Have Children??"). The central inquiry guiding this research is: How is the childfree discourse articulated through the lens of existentialist feminism in Cretivox's YouTube content?

This research aims to contribute valuable insights to the ongoing public discourse on the concept of childfree living, particularly as it unfolds in the dynamic landscape of social media. Additionally, the study aspires to foster awareness among the public regarding the diverse choices and perspectives surrounding the decision to be childfree, emphasizing the deeply personal nature of this choice. The ultimate goal is to promote understanding and respect for individual freedoms and choices in the realm of family planning.

THEORETICAL BACKGROUND

The theoretical framework underpinning this research comprises two integral components: Simone de Beauvoir's existentialist feminism and the childfree phenomenon. Simone de Beauvoir's existentialist feminist perspective serves as a guiding lens, providing a philosophical foundation to analyze and interpret the content. This approach emphasizes the autonomy and agency of women, asserting that their destinies are not predetermined by biological factors. Concurrently, the study delves into the childfree phenomenon, exploring the motivations and implications associated with choosing a lifestyle that consciously eschews parenthood. By combining these theoretical strands, the research seeks to unravel the nuances of the childfree discourse within the existentialist feminist framework as portrayed in Cretivox's YouTube content, "*Mending Punya Anak Atau Tidak Punya Anak???*" (Is It Better to Have Children or Not Have Children??").

Simone de Beauvoir's Existentialist Feminism

Existentialist feminism, originating from the seminal work of French writer and feminist Simone de Beauvoir in 1949, is articulated in her groundbreaking book "The Second Sex." In this work, de Beauvoir contends that societal norms traditionally assign marriage as the destined path for women. She identifies two primary reasons for this imposition: first, women are expected to provide offspring for society, and second, they are deemed essential for fulfilling men's sexual needs and managing household responsibilities in return (Mahon, 1997, pp. 130-131).

The portrayal of marriage has been markedly different for men and women. Despite their interdependence, this relationship lacks reciprocity, with women never achieving an equal footing with men (Beauvoir, 2011, p. 453). According to tradition, children are seen as conferring concrete autonomy to a wife, freeing her to pursue other aspirations. The narrative suggests that if a woman is not regarded as a complete individual in the role of a wife, becoming a mother becomes a justifiable rationale. De Beauvoir posits that women attain sexual and social self-realization through the presence of children, imbuing the institution of marriage with meaning and purpose (Beauvoir, 2011, p. 573).

Mahon (1997, p. 132) encapsulates Simone de Beauvoir's viewpoint, emphasizing that de Beauvoir observed the simultaneous occurrence of sexual and reproductive functions in men, ensuring pleasure in the execution of these roles. In contrast, women experience the challenge of pregnancy following sexual union, adding a layer of complexity to their reproductive processes.

De Beauvoir (2011, p. 57) underscores the significance of the biological aspect, acknowledging the role of the body as a crucial medium through which individuals interact with the world. However, she rejects the notion that biological data alone dictate

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a fixed destiny for women. De Beauvoir argues that such data are insufficient to establish a sexual hierarchy, explain the perpetual relegation of women to the status of "Other," or justify their subjugation.

Examining the psychoanalytic perspective, de Beauvoir challenges the idea that women are envious of the penis as a symbolic representation of male power. Instead, she contends that women desire the material and psychological privileges associated with being male. According to de Beauvoir (Mahon, 1997, p. 118), women's identities cannot be solely defined by their consciousness of femininity; this consciousness is shaped within the societal context they inhabit. Psychoanalysis, according to de Beauvoir (2011, p. 72), falls short in explaining why women are perpetually labeled as the "other." For de Beauvoir (2011, p. 74), women should be understood as individuals seeking value in a world intricately connected to economic and social structures.

The historical materialist perspective, rooted in pre-historical and ethnographic research, sheds light on the historical oppression of women, establishing a gender hierarchy (Mahon, 1997, p. 121). This perspective is exemplified in Bebel's work on "Women and the Proletariat," highlighting the interconnected fate of women and socialism. The challenges women face, often centered around their ability to work, draw parallels between the oppression based on gender differences and that arising from class inequality. Simone de Beauvoir emphasizes that there is no biological justification for class distinctions, and the proletarian goal is the elimination of class (Beauvoir, 2011, p. 79).

De Beauvoir (Mahon, 1997, p. 141) contends that a woman may have personal reasons for desiring a child, but she cannot have a reason for the child's existence. Two prevalent prejudices challenge de Beauvoir's thinking. Firstly, the notion that motherhood inherently provides complete happiness for women is refuted by de Beauvoir, who observes that many mothers are unhappy and dissatisfied. Secondly, the belief that children must be happy in their mothers' arms is debunked, as de Beauvoir notes the complex and challenging nature of the parent-child relationship (Mahon, 1997, p. 147).

Forced motherhood, according to de Beauvoir (2011, p. 539), results in the birth of neglected and unhappy children or those who become victims of community assistance. She offers practical advice for mothers, suggesting that it would be beneficial for the child if the mother is a complete individual in society, finding identity in work and self-realization rather than seeking control through descendants. Additionally, de Beauvoir recommends entrusting the child to its parents (Mahon, 1997, p. 148).

Childfree

According to Merriam-Webster's online dictionary, the term "childfree" first appeared before 1901. It's crucial to distinguish "childfree" from "childless." "Childfree" denotes the voluntary choice to live without children as a lifestyle, while "childlessness" refers to a couple wanting children but facing reproductive challenges due to illness, physical disorders, or other factors (Tunggono, 2021, pp. 17-18).

Tunggono (2021, pp. 21-39) categorizes the reasons for choosing a childfree lifestyle into five groups, as articulated by Corinne Maier:

- a. **Personal (emotional and inner realm):** Arising from past experiences, such as witnessing issues within one's family (mental or physical conditions).
- b. **Psychological and medical:** Psychological reasons are linked to the subconscious mind, including trauma, while medical reasons are associated with physical limitations.
- c. **Economic:** The most pragmatic factor, considering the substantial costs involved in childbirth and child-rearing.
- d. **Philosophical:** Related to an individual's perspective on their own life or life in general.
- e. **Environmental:** Rooted in the living environment, practitioners of childfree living believe that the Earth's human population is already substantial, and further growth could have devastating consequences.

According to Defago, the childfree lifestyle exists amidst what he terms as "parental propaganda." The perceived selfishness in choosing not to have children, as described by Defago, lies not in living as one wishes but in expecting others to conform to one's lifestyle choices. Defago outlines ten assumptions often made about individuals who choose to live childfree (2005, pp. 36-43):

- a. It would be selfish not to have children: Defago argues against this assumption, contending that parents have children for personal fulfillment rather than for the greater good of society.
- b. People who do not have children are considered abnormal: The notion that women who choose not to have children are abnormal due to societal expectations about women and motherhood is challenged.
- c. There will be no one to take care of you when you get old: Childfree individuals often reject the idea of having children as a form of insurance against old age, viewing it as a selfish and flawed reason.
- d. Choosing a career over children: Childfree couples are sometimes stigmatized for prioritizing careers, but their choice often leads to success and a better quality of life.

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- e. Childless women are considered cold and unnurturing: The assumption that childfree women are not ready for or capable of assuming motherly roles is challenged.
- f. Childfree decisions will change when you get older: Childfree individuals may choose to adopt or remain childfree as they approach menopause, countering the assumption that decisions are bound to change.
- g. Childfree people are perfectionists who 'can't handle' children: The perception that childfree individuals are perfectionists who avoid children to maintain a perfect life is addressed.
- h. Life doesn't need to change when you have children: The assumption that couples can maintain the same lifestyle after having children is discussed, challenging the notion that life remains unchanged.
- i. Having your own child will feel different: The assumption that having biological children is fundamentally different from other loving relationships is contested.
- j. Life without children would be empty and unfulfilling: The belief that children are necessary for a fulfilling family life is questioned by those who find fulfillment without having children.

METHOD

This research adopts a critical paradigm, emphasizing value-based activism for human empowerment and addressing distortions at both fundamental and surface levels (Neuman, 2016, p. 123). Employing this paradigm, the study aims to uncover the reality of the childfree phenomenon through the lens of Simone de Beauvoir's existentialist feminism. The research utilizes a descriptive qualitative approach to comprehensively interpret the childfree discourse within Cretivox's YouTube content, titled "*Mending Punya Anak Atau Tidak Punya Anak???*" (Is It Better to Have Children or Not Have Children???). Data collection involves observation and the extraction of relevant text segments from the videos. In-depth interviews with Cretivox Producers and a female activist from Konde.co supplement the data gathered. Additionally, a literature study gathers information from diverse sources, including literature, newspapers, and previous research. For rigorous data analysis, the research employs Norman Fairclough's critical discourse analysis model. This model, divided into three dimensions—text (representation, relationships, identity), discourse practice, and sociocultural practice (situational, institutional, social)—provides a comprehensive analytical framework for exploring the childfree discourse presented in the YouTube content.

LEVEL	METHOD
Text (Representation, Relationship, Identity)	Critical linguistics: The researchers analyzed the construction of the childfree issue in Cretivox's YouTube content " <i>Mending Punya Anak Atau Tidak Punya Anak???</i> " focusing on language use, the relationship dynamics between Cretivox, sources (participants), and the audience, as well as the construction of identities for Cretivox and the sources within the content.
Discourse Practice (Production)	In-depth interview: The researchers conducted in-depth interviews with Adinda, the content producer at Cretivox, responsible for the entire production process. These interviews aimed to uncover patterns and routines related to media work, exploring the process and background of content creation shaping the discourse on childfree.
Sociocultural Practice (Situational, Institutional, Social)	Literature study, historical search, and interviews: The researchers examined discourse texts on the childfree issue, considering situational aspects in Indonesia during content creation. They explored the influence of organizational institutions, both internal and external to Cretivox, in determining the content production process. The study also observed how the childfree discourse in Cretivox was shaped by broader social contexts and societal changes.

Norman Fairclough aims to bridge micro-level text analysis with a larger social context, specifically emphasizing sociocultural practice. At the discourse practice level, in-depth interviews with the editorial team become essential, as highlighted by Eriyanto (2001, p. 326). Fairclough's model underscores the complexity of media discourse, positing that what appears in the text is the culmination of a multifaceted process. This intricate process unfolds on two fronts: within the editorial room or media institution and within the broader societal structure (Eriyanto, 2001, pp. 327-238).

Text Dimension

In terms of text dimensions, the research concentrates on three key aspects: representation, relationships, and identity.

- a. **Representation:** The analysis delves into the issue of childfree as portrayed in Cretivox's YouTube content show "*Mending Punya Anak Atau Tidak Punya Anak???*" This involves a scrutiny of language use, encompassing expressions, grammar, and

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metaphors related to the presence of children in marriage, as well as a woman's autonomy over her body as the bearer of the womb.

- b. **Relationships:** At the realization stage, the research explores the dynamics between the Cretivox team, the audience, and the four sources within the content. The focus of this relationship analysis is on patterns between the actors involved, observed directly from the text.
- c. **Identity:** In the identity stage, the researchers investigate the identities of Cretivox, sources, and audiences as depicted and constructed in the content. These identities play a pivotal role in shaping how the text is created, the nature of questions posed by Cretivox to the sources, and the manner in which the sources respond to these inquiries.

Dimensions of Discourse Practice

The discourse practice dimension centers on the production and consumption of texts, emphasizing three crucial areas in the analysis.

- a. **Text Creator's Perspective:** This aspect considers the background, political stance, economic factors, values, and beliefs of the text creator (Fairclough, 1995, p. 48). Understanding these initial considerations provides insights into the shaping of the discourse on childfree issues.
- b. **Interaction with Media Organizational Structures:** Researchers delve into the dynamics between Cretivox content producers and other production teams within the media organizational structure. This exploration aims to uncover the influence and control exerted by these structures on content production.
- c. **Media Patterns and Routines in Content Creation:** The process of text production involves numerous stages and individuals, including considerations for newsworthiness (Eriyanto, 2001, p. 319). This dimension scrutinizes the patterns and routines employed by Cretivox in creating content. An in-depth interview with Cretivox content producers was conducted to illuminate their work patterns and routines, offering insights into the process and background of content creation that shapes the discourse on childfree issues.

DIMENSIONS OF SOCIOCULTURAL PRACTICE

The analysis of sociocultural practices operates on the premise that the broader social context outside the media significantly shapes the delivery of news. This dimension elucidates how prevailing ideologies are comprehended and communicated to the larger community within the societal forces at play (Fairclough, 1995, p. 50). While not directly tied to text production, sociocultural practice determines how texts are both produced and interpreted.

In data analysis, three levels of scrutiny are applied: situational, institutional, and social.

- a. **Situational or Social Context:** This level explores how elements of a social situation influence text creation. Researchers observed discourse texts regarding the childfree issue, considering situational aspects in Indonesia at the time of content creation.
- b. **Institutional Level:** This delves into how organizational institutions, whether from the media itself or external entities seen as institutions, influence the discourse in the produced text. Researchers observe the impact of organizational institutions, both internal to Cretivox and external factors, determining the content production process.
- c. **Social Level:** The discourse in the media is influenced by situations and changes in the broader social environment. This level concentrates on the political, economic, and cultural systems of society, along with the prevailing ideals. The researchers noted that the emergence of childfree discourse in Cretivox was shaped by the social context and societal changes.

Validation of Findings

To ensure the validity of the findings, the researchers implemented source triangulation. This involved comparing the results derived from various sources of data collection, aligning with the three techniques employed in this research: documentation, interviews, and literature studies. The researchers meticulously cross-referenced the data obtained through text analysis, verifying its consistency across multiple sources to enhance the credibility and reliability of the research findings.

RESULTS AND DISCUSSION

The Cretivox YouTube content titled "*Mending Punya Anak Atau Tidak Punya Anak???*" serves as a vehicle for communicating a specific message to its audience, employing language as a strategic tool. Utilizing Norman Fairclough's critical discourse analysis method, this research delves into three distinct dimensions: text, discourse practice, and sociocultural practice. The analysis of these dimensions aims to uncover the underlying meaning encoded within the text.

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Dimensions of Childfree Issue Construction

a. Element of Representation

Cretivox initiates the exploration of the childfree issue by posing a fundamental question to the four sources: whether they agree with the proverbial statement "*banyak anak, banyak rezeki*" (more children, more fortune). This adage suggests that each child brings its own blessings, implying that a greater number of children leads to increased prosperity. The first source, Ahmad Fauzi, aligns with this principle. However, his wife, Audy, expresses a differing perspective, emphasizing her agreement with the concept of family planning. The contrast in their statements sets the stage for the nuanced representation of diverse viewpoints on the childfree issue.

(AF: Ahmad Fauzi, AU: Audy)

AF: *Ee... banyak anak banyak rejeki setuju-setuju aja sih karena ketika kita memiliki anak, motivasi kita untuk mencari rejeki, mencari uang, itu akan lebih...semangat karena yaa itu tadi kita ada suatu motivasi yang harus kita penuhi tanggung jawabnya. Jadi, mau gak mau akhirnya ketika kita mencari lebih mencari lebih dan akhirnya yaa alhamdulillah.*

AU: *Kalau anaknya banyak?*

AF: *Eheheh motivasi lagi karena ada anak yang harus kita penuhin gitu.*

AU: *Prinsip KB itu dua anak cukup itu bener ehehe.*

(AF: Ahmad Fauzi, AU: Audy)

Translation:

AF: Well... many children, many blessings. I agree with that because when we have children, our motivation to seek fortune, to earn money, becomes stronger. That's because, as I mentioned earlier, we have a motivation that we need to fulfill our responsibilities. So, inevitably, when we search, we search more, and eventually, well, thank God.

AU: What if you have many children?

AF: *hehehe*, It's another motivation because there are children that we need to provide for.

AU: The family planning principle is that two children are enough, right?

Referring to the dialogue, the representation in the clause at the expression level centers around the word "motivasi" (motivation)," emphasized three times by Ahmad Fauzi. This term encapsulates his conscious drive to work diligently, driven by the motivation to provide for his children. It serves as a representation of his alignment with the notion of "many children, much fortune," viewing children as a source of motivation for hard work.

The expression "*mau ngga mau* (like it or not)" introduces a homonym with the same spelling and pronunciation but a different meaning. In this context, the phrase implies a sense of obligation and inevitability. Ahmad Fauzi subtly conveys that having children imposes a duty to strive for greater earnings, ultimately leading to sustenance.

In continuation of the discussion on whether they agree with the saying "*banyak anak banyak rezeki* (more children, more fortune)," the third and fourth speakers, Kei and Lilia, present contrasting views. As a childfree couple, they express disagreement with the adage, deeming it irrelevant in current conditions. For them, having many children is perceived as a financial burden, contradicting the traditional belief in increased blessings with more offspring. This stance is elucidated in the ensuing dialogue:

(KE: Kei, LI: Lilia, AF: Ahmad Fauzi, AU: Audy)

KE: *Itu mah zaman dahulu ya karena kan Indonesia negara agraris, jadi banyak yang bertani, jadi kalau punya anak banyak itu anaknya langsung di sawah.*

AF: *Langsung di sawah ya?*

KE: *Tenaga kerja gratisan gitu, jadi rame-rame tapi kalau jaman sekarang kita udah gak kaya gitu udah gak relevan si sebenarnya prinsipnya.*

LI: *Banyak anak malah banyak pengeluaran kali ya?*

AU: *Betul heheheheh.*

LI: *Iya ya?*

AU: *Betul sekali.*

Translation:

KE: That was in the past because Indonesia was an agrarian country, so many people were farmers. Having many children meant having extra hands to work in the fields.

AF: Directly in the fields?

KE: It was like free labor, so it was bustling, but nowadays, it's not like that anymore. It's not really relevant anymore, actually, the principle.

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LI: Having many children means more expenses, right?

AU: Absolutely hehehe. LI: Is that so? AU: Absolutely right

The representation in the clause leads to the expression "*zaman dahulu* (in the past)," voiced by Kei. This phrase amalgamates "*zaman* (era)," denoting a lengthy period marking a significant historical context, and "*dahulu*," signifying a time long ago. The combination conveys the denotational meaning that the principle "*banyak anak banyak rezeki* (more children, more fortune)" is outdated and no longer applicable in the current era. Kei's rejection of this principle emphasizes the disparity between traditional beliefs and the conditions of modern times.

The representation in a combination of clauses leads to the coherence within the statement "*karena kan Indonesia negara agraris, jadi banyak yang bertani, jadi kalau punya anak banyak itu anaknya langsung di sawah* (because Indonesia is an agricultural country, so many people farm, so if you have a lot of children, the children go straight to the fields)." This sentence elucidates that the origin of the saying "many children, much fortune" is rooted in Indonesia's historical status as an agricultural country, where children were integral to labor in the fields. It provides insight into the historical context shaping traditional beliefs about the correlation between offspring and prosperity.

Lilia's expression "*banyak pengeluaran* (a lot of expenses)" combines "*banyak* (a lot)," denoting a substantial quantity, with "*pengeluaran* (expenses)," referring to everything objectified as costs. In essence, Lilia communicates that having many children results in increased expenses, rejecting the principle "*banyak anak banyak rezeki* (more children, more fortune)."

The second question posed by Cretivox pertains to the interviewees' opinions on the importance of having children. Audy and Ahmad Fauzi, as a couple with children, affirm the significance of having children, providing reasons behind their viewpoint. However, Audy prefaces her response by stating that having children is a personal life choice. This sentiment is captured in the ensuing dialogue:

(AF: Ahmad Fauzi, AU: Audy)

AF: Mommy dulu yang jawab.

AU: Ya itu tergantung pilihan masing-masing sih ya (sambil melihat ke arah Lilia).

AU: Kalau menurut aku penting, kalau buat aku ya karena aku suka anak-anak hehe.

Translation:

AF: Mommy answered that before.

AU: Well, it depends on each person's choice (while looking at Lilia).

AU: In my opinion, it's important. For me, because I love children hehe.

The representation in the clause leads to the expression "*tergantung pilihan masing-masing* (it depends on each individual's choice)," conveying Audy's perspective that the decision to have children or not is a personal choice made by each individual. In articulating her argument, Audy directs her gaze at Lilia, demonstrating an effort to express her opinion without causing offense to Lilia as a childfree individual. The representation in the combination of subordinate clauses leads to the coherence encapsulated in the statement "*karena saya suka anak hehe* (because I like children hehe)." This sentence encapsulates the reality that Audy finds the importance of having children in domestic life rooted in her genuine affection for children.

AF: Sama buat aku juga penting, setidaknya apa ilmu yang pernah kita dapet bisa diteruskan untuk anak-anak kita.

KE: Antara penting dan enggak sih sebenarnya, memang kan kita pengen punya legacy gitu kan tapi kalau dipikir juga manusianya juga udah banyak, zaman sekarang gitu loh terus juga tanggung jawabnya besar dan segala macam. Jadi, bukan dibilang punya keturunan itu tidak penting, cuma mungkin orang bisa memilih gak punya anak lah, bukan berarti itu gak penting yah. Cuma buat kita kayanya lebih baik gak usah punya anak aja.

Translation:

AF: For me, it's important too. At least, whatever knowledge we've gained can be passed on to our children.

KE: It's actually between being important and not. We do want to have a legacy, but considering there are already so many people, and in this era, the responsibilities are significant and all. So, it's not like having descendants is not important; it's just that people can choose not to have children, and it doesn't mean it's not important. For us, it seems better not to have children.

The representation in the grammatical level clause is evident in the form of a process that generates action in the sentence "*setidaknya ada ilmu yang pernah kita dapet bisa diteruskan untuk anak-anak kita* (at least what knowledge we have gained can be passed on to our children)." This sentence signifies that Ahmad Fauzi deems children important because through them, the knowledge possessed by parents can be taught and passed on to the next generation. This perspective is rooted in religious factors, as Ahmad Fauzi, a follower of Islam, emphasizes knowledge as a form of intangible inheritance for his children. In Islam, there is a hadith stating that when a person dies, their practices end, unless one of them is beneficial knowledge.

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The phrase "*antara penting dan nggak* (between important and not)" uttered by Kei indicates his hesitation in determining the importance of having children. His use of the term "legacy" reflects the concept of heritage. Additionally, Kei's statement "*manusianya juga udah banyak* (there are already a lot of people)" suggests that environmental factors influenced their decision to be childfree. The decision not to reproduce is seen as a way to mitigate the impact of overpopulation on Earth. The phrase "*tanggung jawab besar* (the responsibility is great)" implies the immense responsibility associated with bearing and raising children. From Kei's statement, it can be inferred that personal factors, such as their unpreparedness for the responsibilities of parenthood, influenced their choice to be childfree. Kei emphasizes that choosing not to have children is a valid life choice, acknowledging that people can make this decision without diminishing the importance of having children for others.

The third question posed by Cretivox focuses on the belief that having children "*memiliki anak akan menjamin di masa tua* (have a child guarantees life in old age)." Ahmad Fauzi and Audy, as parents, express that they do not expect their children to reciprocate their kindness in old age. Instead, their priority is to provide the best upbringing and support for their children.

(AU: Audy, AF: Ahmad Fauzi)

AU: *Kita jangan bergantung aja si sama anak, kalau menjamin si kalau anak itu pasti dia punya kehidupan masing-masing ya nantinya cuman kalau kita ngedidiknya bener, aku liat contoh suami ku ya dia tuh lebih perhatian ke ibunya tapi dia juga terus fokus sama keluarganya gitu, jadi tergantung cara didik kita juga nanti ke anak-anak gimana kita udah full kasih dia kasih sayang yang bener atau belum.*

AF: *Kalau aku si lebih ke kita memberikan yang terbaik aja untuk anak kita enggak berharap untuk anak itu harus melakukan yang terbaik juga buat kita, enggak seperti itu. Tapi, kita sebisa mungkin kita memberikan suatu hal yang terbaik buat anak-anak. Kalau pun pasti nanti akan berbakti kepada kita kepada orang tua itu bonus. Bonus kita udah memelihara anak dengan baik. Bonusnya ya itu yang kita dapetin nantinya.*

Translation:

AU: Let's not rely solely on our children. While having children ensures they'll have their own lives, it depends on how we educate them. I see my husband as an example; he's attentive to his mother but also consistently focuses on our family. So, it depends on how we raise our children, whether we've given them the right amount of love and care.

AF: For me, it's more about giving our best to our children without expecting them to do the same for us. It's not like that. But, as much as possible, we provide the best for our children. If they do end up being grateful and showing respect to us as parents, that's a bonus. The real bonus is that we've raised them well. That's what we'll get in the end.

Referring to the dialogue, the representation in the subordinate clause at the expression level is evident in the sentence "*Kita jangan bergantung aja si sama anak, kalau menjamin si kalau anak itu pasti dia punya kehidupan masing-masing ya* (We should not just depend on the child, if we guarantee that the child will definitely have their own life, OK)?" This represents Audy's perspective that parents should not solely rely on their children for support in old age because children will have their own lives once they reach adulthood.

Representations in the grammatical level clauses are depicted in the form of processes that result in actions. The sentence "*kita udah full kasih dia kasih sayang yang bener atau belum* (We have fully given him or her true affection or not)" conveys Audy's belief that the child's future is closely tied to the amount of genuine love parents provide. Ahmad Fauzi's statement, "*kita memberikan yang terbaik aja untuk anak kita enggak berharap untuk anak itu harus melakukan yang terbaik juga buat kita, enggak seperti itu* (we only give the best to our children, we don't expect the child to do the best for us too, nothing like that)," indicates that as a parent, he does not anticipate his child repaying him for the care and support provided.

b. Relation Element

The relationship element is the next element analyzed in Norman Fairclough's text dimensions. The analysis of the relationship element in this research reveals that the Cretivox team played the role of behind-the-scenes interviewers who had assembled four individuals as resource persons to discuss the decision to have a child in marriage. The relationship pattern observed is between Cretivox as the behind-the-scenes interviewer, representing the community, and the four sources, namely Ahmad Fauzi, Audy, Kei, and Lilia. The four sources were tasked with responding to questions posed by Cretivox based on their individual perspectives. Ahmad Fauzi and Audy are a couple with two children, while Kei and Lilia are a childfree couple.

Despite having differing views, the relationship between these partners is not antagonistic but supportive. This was evident when, in response to the question of whether having children was important, a discussion ensued between Kei, a childfree individual, and Ahmad Fauzi and Audy, who shared their experiences of caring for infants. This exchange involved the sharing of personal stories, illustrating a collaborative process, as depicted in the following dialogue:

(KE: Kei, AU: Audy, AF: Ahmad Fauzi)

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KE: Kemarin gimana tuh handle-nya? Waktu masih bayi masih bikin stress katanya gak tidur.

AU: Sebenarnya seruh, ribetnya pasti ada tapi ya seru aja bangun malem-malem harus nyusuin gantiin popok segala macam tidur terganggu 6153a hiy tapi yang namanya kalau anak sendiri ya senang aja ngejalaninnya gitu

KE: Mmmmm

AU: Walaupun ya pasti ada lah yang stresnya yang nangisnya itu 6153a hiya pasti.

AF: Karena itu tadi kita balik lagi, mental kita harus dipersiapkan kan menjelang pernikahan kita, kemudian menjelang nanti ada anak pun kita harus persiapkan itu tadi bener-bener perjuangan yang udah kita persiapin gitu aja sih.

Translation:

KE: How was it yesterday? When they're still babies, it's said to be stressful, especially with the lack of sleep.

AU: Honestly, it's challenging. It's definitely complicated, but it's fun waking up in the middle of the night, breastfeeding, changing diapers, and all that. Sleep gets disrupted, but when it's your own child, it's just enjoyable to go through.

KE: Mmmmm.

AU: Although, of course, there are moments of stress, especially with the crying and all.

AF: That's why, as I mentioned earlier, we have to prepare ourselves mentally. Before getting married, and then when planning to have children, we need to prepare. It's a struggle that we've prepared for.

In this dialogue, Kei's inquiry prompts Ahmad Fauzi and Audy to share their feelings and experiences regarding the birth of their child. The conversation reflects a collaborative exchange where individuals with different perspectives engage in open and respectful dialogue.

(AF: Ahmad Fauzi, KE: Kei, LI: Lilia)

AF: Pernah gak sih ngerasa kayak boring gitu misalkan berdua aja jalan di jalan gitu kan

LI: Boring gak ada kerjaan...ngapain...gitu kan hehehe boringnya beda. Boringnya jadi kaya nyari-nyari kerjaan justru nyari kegiatan boringnya gak boring stress boringnya kaya gue udh begini ya gitu loh gue musti ngapain lagi ya? Boringnya gitu justru jadi kaya punya banyak waktu untuk mengeksplor apa yang harus dilakukan sih.

KE: Bukan boring berdua sih tapi boring karena rutinitas lah iya monoton mungkin ada.

Translation:

AF: Have you ever felt like it's boring when, for example, you're just two of you walking on the street?

LI: Boring like there's nothing to do... what to do... like that hehe. It's a different kind of boredom. It's the kind of boredom where you're actually looking for things to do. Boredom isn't boring; it's stressful. My boredom is like, "I'm already like this, what else should I do?" So, it's like having a lot of time to explore what needs to be done.

KE: It's not boring when it's just the two of you, but it's boring because of the routine, right? It might be monotonous.

The dialogue illustrates the relationship between the two couples, with Audy sharing her challenges as a mother in caring for her infant. This portrayal highlights a woman's struggles in motherhood, encompassing the efforts involved in conceiving, giving birth, and breastfeeding her child. The exchange sheds light on the multifaceted experiences and responsibilities tied to parenthood, offering a nuanced perspective on the complexities involved in raising children.

c. Identity Element

The identity element examines the identity of Cretivox and the sources displayed and constructed in the content. This identity determines how questions are asked by Cretivox to the source and how the source answers these questions. This identification will also determine the discourse you want to present to the audience. In the YouTube content "*Mending Punya Anak Atau Tidak Punya Anak*," it is clear how the issue surrounding childfree is packaged.

Cretivox positions itself as a passive interviewer without refuting or criticizing the interviewee's answers. The debates or discussions that took place were carried out in a systematic and directed manner by the four speakers to discuss issues surrounding children and household relationships. Cretivox positions itself as a media that is interested in childfree issues and is in a marginal position between the pros and cons of society. In asking questions about the sources' opinions regarding the interest in having children, for example, Cretivox used questions that sparked the information and handed it over to the four sources for discussion. Meanwhile, the character of Kei and Lilia as a childfree couple is that they are open-minded and adopt liberal ideas (freedom) for each individual. When giving advice to audiences who want to be childfree, Kei provides wise advice without attacking certain groups. He is even a man who understands women's rights to bodily autonomy when discussing women's rights regarding pregnancy and childbirth. Similar to her husband, Lilia also expressed wise advice regarding a woman's decision to have children. Their two statements are illustrated in the following dialogue:

(KE: Kei, LI: Lilia)

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KE: Jadi temen-temen yang pengen childfree mikir childfree ya beneran harus siap, beneran harus sesuai dari keinginan sendiri gitu dan cari pasangan juga yang sevisi terutama buat perempuan yang cewek yak arena masalah punya anak itu kan ya rahim cewek jadi cewek aja nih yang ngomong lebih berhak dia ngomong (sembari menunjuk ke arah Lilia).

LI: Iya kalau menurut aku seorang wanita harus tau dulu apa yang dia mau dari diri dia harus dewasa mental gitu secara mentalnya sebelum memutuskan punya anak, yang kata tadi saya bilang ketika gue punya anak, gue udah akan mendedikasikan hidup gue untuk anak ini. Jadi kaya sadar kalau misalnya gue harus happy, gue harus waras, gitu kan ketika gue membutuhkan bantuan gue harus meminta bantuan gitu.

Translation:

KE: So, friends who want to go childfree need to really be ready. It should genuinely align with your own desires, and finding a partner who shares the same vision, especially for women since having children involves a woman's womb, so she has more say in it (pointing towards Lilia).

LI: Yes, in my opinion, a woman should first know what she wants. She needs to be mentally mature before deciding to have children. Like I mentioned earlier, when I have a child, I'll dedicate my life to this child. So, it's like being aware that if I need to be happy, I need to be mentally stable. When I need help, I have to ask for it.

Referring to this dialogue, Kei is a gender-sensitive male figure where he respects Lilia as a woman who has a uterus and has more right to express the issue of conceiving a child. Kei's statement, which emphasizes that women have the right to talk about childfree because it concerns the issue of pregnancy and childbirth, indicates that he is someone who understands women's right to bodily autonomy as the owner of the womb. Lilia's identity in positioning herself on the side of women is part of her perspective as a woman who is childfree and understands the big role and responsibilities of a mother.

In answering Cretivox's question, the identities of informants Kei and Lilia were constructed conventionally as two people who had experience in adopting the concept of childfree in their marriage. The answers given were not intervened by Cretivox as media and are purely based on their point of view and experience as childfree couples.

Discourse Practice Dimensions of Childfree Issue Construction

a. Text creation background

Adinda's perspective, as revealed through the in-depth interviews, provides valuable insights into the discourse practice dimensions of Cretivox's content creation process. The analysis focuses on three crucial factors outlined by Fairclough: the individual side of the content creator, the relationship between text creators and media organizational structures, and the work methods used to create content.

Individual side of the content creator (Adinda): Adinda's role as the producer reflects her agency in shaping the content and the direction of the discourse. Her acknowledgment of the increasing debate on social media surrounding childfree issues indicates a proactive approach to address and compare perspectives on this trending topic. Adinda's intention to reduce the defensive side regarding childfree suggests a conscious effort to create content that fosters understanding and open dialogue.

Relationship Between Text Creators and Media Organizational Structures: Adinda's role as the producer places her within the media organizational structure. The decision to explore the childfree discourse aligns with Cretivox's goal of addressing societal debates and presenting diverse perspectives. The media's role is to provide a platform for discussions and comparisons between different viewpoints, contributing to a more nuanced understanding of the topic.

Work methods used to create content: The content creation process involves several stages, including conceptualization, scriptwriting, shooting, editing, and publishing. Adinda's description of the process highlights the deliberate approach taken by Cretivox in formulating questions that stimulate discussions and capture diverse opinions. The routine practice of staying updated on current issues and actively engaging with the audience reflects a dynamic and responsive content creation strategy.

"...disini kita lebih memilih ingin membandingkan perspektif antara orang yang sudah menikah dan mempunyai anak sama orang yang sudah menikah lama tapi memilih untuk tidak punya anak. Di sini kita tidak ingin menilai siapa yang lebih benar dan siapa yang salah, tapi kita ingin mereka saling sharing opininya terutama kemaren juga lagi marak banget dimana di sosial media di mana dia ya (Gita) tone-nya lebih terlalu defensif bisa dibilang, disini kita ingin menurunkan sisi defensifnya dari mereka sharing opini juga kenapa akhirnya memutuskan itu tanpa adanya sisi defensif" (Adinda, 31 Mei 2023).

Transition:

"...here, we prefer to compare perspectives between those who are married and have children and those who have been married for a long time but choose not to have children. We don't want to judge who is right or wrong, but we want them to share their opinions, especially considering the recent trend on social media where someone like Gita was overly defensive in her tone. Here,

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we aim to lower the defensive stance and have them share their opinions on why they ultimately decided, without a defensive stance." (Adinda, May 31, 2023).

From the interview excerpt, it can be observed that the genesis of Cretivox's YouTube content titled "*Mending Punya Anak Atau Tidak Punya Anak???*" itself emerged in response to the growing discussions among netizens on social media, debating the merits and drawbacks of the childfree lifestyle. Adinda, the producer, notes that the discourse unfolding on social media tends to be defensive and at times accusatory towards specific groups. Delving deeper, the inception of the widely debated childfree issue on social media traces back to the controversial statement made by Gita Savitri, an influencer, suggesting a connection between the childfree choice and the condition of youth, particularly if a woman decides not to have children.

Gita Savitri's provocative statement appears to have influenced public opinion by framing motherhood as a challenging responsibility. Adinda seems to perceive Gita Savitri's stance on being childfree as excessively offensive or as a form of criticism targeted at one group, namely women who are mothers. In the aftermath of this controversy, the emergence of childfree content establishes Cretivox's stance, as articulated by the producer. Cretivox positions itself as an independent digital media outlet that refrains from taking sides and avoids passing judgment on which party is right or wrong. Instead, it aims to provide a platform for sharing diverse perspectives.

"...Kalau buat konten yang ini ya sebenarnya kita lebih mikirin latar belakang sih soalnya kalo personal masih bisa kita pancing lah buat 'ayo dong gitu' jadi untuk konten ini bener bener kita cari talent yang udah nikah tapi mungkin baru bentar udah punya anak, sama talent yang udah nikah lama tapi milih buat childfree, itu sih paling utama klasifikasi dari situ dulu baru kita langsung dari personalnya gimana" (Adinda, 31 Mei 2023).

Translation:

"...For this content, we're actually more focused on the background because if it's personal, we can still encourage them with a 'come on, please' kind of approach. So, for this content, we're really looking for talent who are married, maybe recently with a child, and talent who have been married for a long time but choose to be childfree. That's the primary classification. From there, we can then approach them personally." (Adinda, May 31, 2023).

Adinda's response suggests that, when selecting specific sources for the childfree-themed content, she and her team took into account the background and personal aspects of the individuals involved. Kei and Lilia, chosen as speakers, are a married couple who have spent 6 years together and have opted to lead a childfree life.

For non-childfree couples, Adinda and her team sought sources classified based on their recent marriage age but who were already parents. Ahmad Fauzi and Audy, a couple married for only 3 years, have two children.

Analyzing the values and beliefs of professionals is crucial in the discourse practice dimension. In this context, understanding Adinda's values and perspectives regarding childfree is essential. Adinda perceives childfree as an individual decision, particularly concerning women's positions. Her viewpoint is closely tied to her age, falling within the Generation Z category, characterized by its open-mindedness.

"Aku tahun ini 23, aku pribadi bisa sih, dalam artian gini childfree atau tidak itu kan pilihan ya kalau misalkan emang perempuan tersebut memilih untuk tidak memiliki keturunan balik lagi ke tubuh dia juga" (Adinda, 31 Mei 2023).

Translation:

"I'm 23 this year. Personally, I think, in the sense that being childfree or not is a choice. If a woman chooses not to have offspring, it ultimately goes back to her body." (Adinda, May 31, 2023).

Adinda's statement indicates her understanding that the decision to be childfree or not is a personal life choice for each individual, and it also involves the issue of women's bodily autonomy. Implicitly, this understanding suggests that Adinda supports women's rights to autonomy over their bodies. She believes that women should independently comprehend their human rights regarding their bodies, including their readiness to decide on conceiving and giving birth to a child, as the choice ultimately lies with the woman.

b. Content production

What's interesting is that Cretivox intentionally used a provocative video title, employing all capital letters in each word for a specific purpose. The use of the bold title "*MENDING PUNYA ANAK ATAU TIDAK PUNYA ANAK???*" is intended to captivate the audience's attention and encourage them to watch the content. According to Adinda, the choice of title itself does not carry a specific meaning but is deliberately crafted to draw the audience's attention. This approach aligns with the characteristics of Cretivox's audience, primarily consisting of individuals from Generation Z and millennials.

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"Sebenarnya kenapa dibilang targetnya gen Z karena mungkin salah satu faktornya orang-orang yang ada di Cretivox masih gen Z di mana 70% orang-orangnya itu gen Z dan salah satu CEO kita punya visi dan misi kalau gen Z itu generasi yang adaptif kita generasi yang ingin tahu akan sesuatu dan kalau bisa dibilang lumayan kritis akan banyak hal. Makanya, mungkin kita sebagai sebuah media ke trigger untuk why not kita menyuarakan suara gen Z? karena seperti yang kita lihat juga gen Z itu kan tipikal yang apa-apa diomongin di sosial media, kalau untuk masalah-masalah gitu paling gercep lah. Jadi, mungkin trigger awalnya dari situ" (Adinda, 31 Mei 2023).

Translation:

"Actually, why is the target considered to be Gen Z? Perhaps one of the factors is that people at Cretivox are mostly Gen Z, where 70% of the individuals are from Gen Z. Additionally, one of our CEOs has a vision and mission that Gen Z is an adaptive generation, a generation that is curious about things, and can be quite critical about many things. That's why maybe we, as a media platform, are triggered to ask, 'Why not raise the voice of Gen Z?' because, as we can see, Gen Z is the type that talks about everything on social media and tends to be quick in addressing issues. So, maybe the initial trigger comes from there." (Adinda, May 31, 2023).

The statement above indicates that the work environment, where the majority of Cretivox employees are 70% Generation Z, influences the factors that determine the target audience. The power dynamics within the company, with the CEO being the highest leader, are evident, and stakeholders have a significant influence on determining the vision, mission, and target audience of Cretivox.

Analyzing Adinda's response, it can be inferred that the success of the producer in presenting childfree-themed content is shaped by an awareness of the values related to the media's responsibility to amplify the voices of minorities and counteract negative childfree narratives on social media. The values held by the producers may not exert a profound impact on the content; however, Cretivox emphasizes the perspective that childfree is an individual life choice deserving respect, aligning with Adinda's viewpoint. The power dynamics involving the CEO as a stakeholder and the media work environment also play a crucial role in determining the target audience and the intended purpose of the content.

Sociocultural Practice Dimensions of Childfree Issue Construction

a. Situational Elements

In the analysis of the situational element within Fairclough's sociocultural practice dimension, the situational aspect considers how discourse is produced by taking into account various contextual elements. Fairclough argues that if language is perceived as an action, then the action is an attempt to respond to a specific situation. Each dialogue is shaped by the particulars of its situational environment, encompassing particular emotions and nuances.

Within this situational aspect, the concept of childfree is presented as a solution to address the issue of excessive human population on Earth, as articulated by Anita Dhewy, a women's activist and journalist from Konde.co who specializes in gender studies related to childfree.

"Sebenarnya alasan seseorang untuk memilih childfree itu bisa beragam ya dari terkait masalah kondisi biologis, kedua pasangan ataupun itu kondisi psikologis dari aspek dikoloni aspek lingkungan, kalau kita bicara soal populasi segala macam ada banyak sekali alasan-alasan yang bisa jadi seseorang atau pasangan bisa punya alasan yang beragam atas keputusannya gitu" (Anita Dhewy, 3 Juni 2023).

Translation:

"Actually, the reasons for someone choosing to be childfree can vary. It could be related to biological conditions, the relationship between partners, or psychological conditions from colonization aspects to environmental aspects. When we talk about population and various other factors, there are many reasons that individuals or couples may have diverse reasons for their decisions." (Anita Dhewy, June 3, 2023).

Based on the interviews conducted by researchers with Anita Dhewy, it is apparent that an individual's choice to be childfree varies significantly, encompassing biological, psychological, and environmental considerations. The environmental aspects are particularly linked to the present issue of an excessive human population on Earth. Consequently, the concept of childfree emerges as a response to the challenge of human population problems. Despite being viewed within feminism as a personal choice, childfree decisions often transcend into the realm of public discourse.

"...Lebih pada feminisme melihat itu bahwa kembali lagi adalah pilihan personal. Jadi, apapun keputusan itu ya itu jadi keputusan personal gitu, itu kan ada di wilayah privat gitu yang enggak mengganggu kepentingan publik istilahnya seperti itu ya tetapi perlu dilihat bahwa itu bukan hanya urusan urusan individu saja tetapi perlu dilihat bahwa itu bukan hanya urusan urusan individu saja tetapi, bahwa setiap orang seharusnya bebas untuk mengambil keputusan untuk punya anak atau tidak dan yang perlu dilihat juga itu kalo kita bicarannya dalam konteks kehidupan bernegara" (Anita Dhewy, 3 Juni 2023).

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Translation:

"...More towards feminism, seeing it as a return to personal choice. So, whatever decision it is, it becomes a personal decision, which is in the private domain and does not interfere with public interests, so to speak. However, it should be noted that it is not just an individual matter. Every person should be free to decide whether to have children or not. It also needs to be seen in the context of nation-building." (Anita Dhewy, June 3, 2023).

Feminism regards childfree as a decision empowering women to lead lives in the private sphere without impinging on public interests. However, within the public domain, as articulated by Anita Dhewy, childfree is also intricately connected to the context of societal life. In the societal context, choosing to be childfree becomes a decision fostering individual life freedom, fundamentally linked to the provision of public services such as healthcare and caregiving. Anita Dhewy emphasizes that individuals of color opting for a childfree lifestyle should be assured care in their old age, aligning with their fundamental rights to public services as citizens. Beyond the environmental situational context, discussions on childfree choices thrive in the media, where there is a lack of awareness in giving a voice to minority groups.

"Kalau terkait persoalan seperti ini mestinya media bisa gini dalam konteks masyarakat yang patriarkis posisinya itu kan ada ketimpangan, ini yang mesti dipahami oleh jadi mesti paham bahwa ada ketidakadilan gender ada ketimpangan di masyarakat. Jadi, ketika kita bicara soal isu-isu perempuan atau mengangkat isu perempuan itu juga mesti paham dengan situasi ini sehingga semestinya suara perempuan itu juga diberi ruang yang lebih banyak karna kan di masyarakat patriarkis itu seorang laki-laki yang lebih banyak didengar, kalau dari riset itu kan narasumber perempuan yang dikutip dari media masi sedikit tetapi ada study-nya dan itu masih minim" (Anita Dhewy, 3 Juni 2023).

Translation:

"When it comes to issues like this, the media should be like this in the context of a patriarchal society where there is inequality. This must be understood, so it must be understood that there is gender injustice and inequality in society. So, when we talk about women's issues or address women's issues, we must understand this situation. Women's voices should be given more space because in a patriarchal society, a man's voice is heard more. In research, female sources quoted in the media are still few, but there is a study on it, and it's still minimal." (Anita Dhewy, June 3, 2023).

The media holds the power to amplify the voices of minority groups that may otherwise remain unheard. Anita Dhewy criticizes the media for not fulfilling its role in representing minority groups, such as the childfree community, and providing them with a platform. She highlights the issue of media often quoting irrelevant sources or figures who lack relevance to the childfree discourse, especially when it is intricately related to women's bodies. For instance, quoting male religious figures, who have different physical conditions and do not undergo the same experiences as women, is considered inappropriate in addressing the nuances of the childfree conversation.

b. Institutional elements

In the analysis of institutional elements, the impact of institutional components on how discourse develops in media production is considered. Institutions that influence the production of media texts can originate from within the media itself or be imposed by external influences. External factors, such as advertisers, play a significant role in influencing Cretivox to create content that can attract a broad audience, thus appealing to advertisers and encouraging financial support. The involvement of external entities often shapes the content creation process, emphasizing the need for media to cater to the interests and preferences of both the audience and external stakeholders.

"Untuk urusan budgeting produksi terus untuk urusan brand di Cretivox kita juga produksi untuk tap in barengan sama brand misalnya kalau brand mau taro produknya di konten Cretivox itu gue yang ngurus juga biasanya. Jadi, untuk tek-tokan antara marketing dan juga production bisanya lewat dari gue dulu" (Adinda, 31 Mei 2023).

"...Biasanya kan orang ngiklan to the point ya, kalau di Cretivox biasanya kita implementasikan dengan teknis native ads yaitu gimana caranya kita bisa selling tapi gak kelihatan kalau kita selling gitu. Jadi, biasanya kita taro lah sedikit informasi tentang produk dari brand tersebut yang ingin tap in lewat percakapan-percakapan yang keluar dari talent Cretivox. Jadi, gak kelihatan lah kalau ini tuh iklan karena orang taunya kita cuma konten aja sebenarnya padahal disitu sebenarnya ada iklannya" (Adinda, 31 Mei 2023).

Translation:

"Regarding production budgeting and brand matters at Cretivox, we also collaborate with brands for tapping in, for example, if a brand wants to place its product in Cretivox content, I usually handle that. So, for the coordination between marketing and production, it usually goes through me first." (Adinda, May 31, 2023).

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"...Usually, people advertise to the point, right? In Cretivox, we usually implement it with native ads, meaning how we can sell without it looking like we're selling. So, we typically include a bit of information about the product from the brand that wants to tap in through the conversations that come from Cretivox talents. So, it doesn't look like an ad because people think it's just our content, but there's actually an advertisement embedded in it." (Adinda, May 31, 2023).

In terms of media economics, Cretivox relies on advertisers for its survival. To promote brands, Cretivox employs native ads or a soft-selling method, seamlessly integrating brand displays into its content. The products of the advertised brand are also featured through conversations with Cretivox talent. Consequently, the statements made by Cretivox talent may contain varying degrees of influence from advertisers. To ensure the content is engaging for the audience, theme selection is informed by audience preferences, as indicated by analytical data from Cretivox's social media accounts. This approach aims to align content creation with audience interests while also meeting the needs of advertisers.

"...Tapi terlepas dari situ kita juga ada tim sosmed khusus YouTube yang menganalisis nih kira-kira dari viewers itu sukanya apasih, jadi kalo misalkan kalian comment itu kita bacain satu-satu, kita analilis juga kira-kira dari opini viewers kita itu mereka ingin konten yang gimana gitu. Terus yang kedua biasanya kita nyari topik yang emang mungkin sering dibahas di sosial media gitu misalnya dari tim analilis kita ngeceknnya dari Twitter, Instagram, YouTube Cretivox sendiri community juga" (Adinda, 31 Mei 2023).

Translation:

"...But aside from that, we also have a dedicated social media team for YouTube that analyzes what viewers like. So, if you comment, we read them one by one. We also analyze from the opinions of our viewers what kind of content they want. Second, we usually look for topics that are often discussed on social media. For example, our analytical team checks Twitter, Instagram, and the Cretivox community on YouTube itself." (Adinda, May 31, 2023).

c. Social context

Cretivox takes into account the audience's needs and desires when determining the themes or topics addressed in its content. On the other hand, the analysis of social context elements within the sociocultural practice dimension underscores that social factors significantly influence emerging discourses. Macro components of this social context, such as the political system, economy, or culture of society as a whole, are the focal points of Norman Fairclough's research.

Examining the childfree phenomenon through the lens of the Indonesian societal context, characterized by robust adherence to conventional cultural and religious values, reveals a significant contrast. In interviews with Anita Dhewy, who has also delved into gender studies related to childfree, she noted that the childfree phenomenon contradicts the understanding prevalent in Indonesian society due to the strong influence of cultural and religious values. These values reinforce the notion that the fundamental purpose of marriage is to have children.

"...Sebenarnya sih itu ada di small budaya kalau pada dasarnya punya keturunan itu pandangannya dianggap bahwa menikah punya pasangan punya anak ya pasti itu jadi bagian dari tujuan mereka, ini kan ada nilai-nilai agama dan budaya yang menguatkan pandangan tersebut, tapi pada dasarnya sebenarnya punya anak atau tidak itu kan pilihan personal gitu ya, karena masing-masing individu terutama perempuan ini terkait dengan tubuh perempuan gitu jadi ya sebenarnya pilihan personal, cuma masalahnya di mana masyarakat itu kemudian ada nilai-nilai budaya yang itu ikut melanggengkan pandangan bahwa ya punya anak itu jadi kaya sebuah keharusan seperti itu." (Anita Dhewy, 3 Juni 2023).

Translation:

"...Actually, it's ingrained in a small culture where fundamentally having offspring is viewed as part of their goals when getting married and having a partner. There are religious and cultural values that reinforce this perspective. However, fundamentally, whether to have children or not is a personal choice because each individual, especially women, is related to their own body. So, it's really a personal choice. The issue is where society incorporates cultural values that perpetuate the view that having children is almost a necessity." (Anita Dhewy, June 3, 2023).

In Anita Dhewy's explanation above, it becomes evident that the childfree phenomenon is perceived as contradictory within the context of Indonesian society, closely tied to the profound influence of cultural and religious values. The religious and cultural values highlighted by Anita Dhewy establish a deeply ingrained perspective, asserting that the primary purpose of marriage is to bear children, and life is considered complete when children are present. Consequently, deviating from this cultural and religious norm by choosing not to have children, or being childfree, contradicts societal expectations and often results in the negative stigmatization of women.

As Anita Dhewy elucidates, the decision to be childfree is linked to individual life choices, particularly for women who are regarded as the bearers of the womb. The prevailing cultural belief, as expressed in the Javanese proverb "*banyak anak, banyak rezeki* (more children, more fortunes)," has been ingrained in Indonesian society for an extended period. This proverb implies that

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having many children is synonymous with prosperity. The emergence of the childfree concept is fundamentally connected to women's growing awareness of bodily autonomy and serves as a form of resistance against patriarchal culture. Anita Dhewy contends that the decision to have or not have children should ultimately be a woman's prerogative, considering her bodily autonomy. However, patriarchal cultural norms, which prioritize men's contributions and uphold the societal expectation that women should bear children to carry on the family lineage, limit women's agency and choice. Consequently, women may find themselves devoid of the power to make autonomous decisions regarding their reproductive lives.

"...Kaya akan semacam keharusan ketika perempuan menikah menjadi ibu terus punya anak padahal ya selama ini itu urusan tubuh itu bukan perempuan yang menentukan sendiri, di masyarakat kita yang cenderung patriarki, feminisme hadir untuk persoalan otoritas tubuh ya mengembalikan otoritas ibu itu pada diri perempuan karena perempuan yang menjalani proses untuk mengandung, melahirkan itu kan proses yang gak mudah, dalam arti maksudnya secara psikologis dan biologis itu juga butuh persyaratan atau kondisi yang mendukung seperti itu" (Anita Dhewy, 3 Juni 2023).

Translation:

"...It's like it becomes a kind of obligation when a woman gets married and becomes a mother, to have children. However, in reality, matters related to the body are not solely determined by women themselves. In our patriarchal society, feminism emerges to address issues of body autonomy, returning the authority over a mother's body to the woman because undergoing the process of pregnancy and childbirth is not an easy one. Psychologically and biologically, it requires supportive conditions and prerequisites." (Anita Dhewy, June 3, 2023). The patriarchal culture perpetuates a stereotype that women, upon marriage, are expected to transition into the role of mothers or bear children. In the context of media discourse practice, as elucidated in the discourse practice dimension, Adinda, the producer, demonstrates sensitivity to women's autonomy over their bodies, particularly in the decision-making process regarding their roles as mothers. This perspective aligns with Anita Dhewy's notion that women inherently experience the processes of conception and childbirth. Consequently, the decision to have children or not should consider the biological and psychological preparedness of the woman involved. Recognizing and respecting a woman's agency in deciding whether to become a mother is crucial, challenging the traditional expectations imposed by patriarchal norms.

CONCLUSIONS AND SUGGESTION

Through the analysis of Norman Fairclough's critical discourse, which consists of three dimensions, and a study of Simone de Beauvoir's existentialist feminism, researchers reveal the discourse on childfree constructed in Cretivox's YouTube content entitled *"Mending Punya Anak Atau Tidak Punya Anak???"*. In the textual dimension, there are three elements that must be analyzed: representation, relationships, and identity. The representation of the construction of the childfree issue in this content highlights three points. Firstly, Cretivox presents the issue of childfree as a life choice for each individual in the private sphere that must be respected and should not be judged. This life decision involves a couple's unpreparedness to have children due to environmental and economic factors, particularly emphasizing a woman's right to autonomy over her body. Secondly, the relationship between Cretivox, sources, and the audience in constructing the issue of the presence of descendants has three points. The relationship between Cretivox as a media entity and sources as participants is that Cretivox acts as a behind-the-scenes interviewer, asking questions related to ancestry to the sources who are participants present in the content. Cretivox does not intervene in each source's answers but rather encourages discussion and debate among them. The pattern of relationships between sources does not involve judgment, even though they have different backgrounds and perspectives. Meanwhile, the relationship between Cretivox and its audience is as a medium seeking to present a new, neutral perspective to the audience. Thirdly, the identity of Cretivox and the sources in constructing the issue of the presence of offspring has two points. Cretivox positions itself as a media entity with an interest and concern for the childfree issue and is in a marginal position between the pros and cons. In constructing the issue of having children, childfree couples display an open-minded identity where the decision to have children or not is an individual's freedom. In the discourse practice dimension, related to the producer's background, namely producer Adinda, she promotes childfree content as an effort to counter social stigma against those who choose childfree. Cretivox, as an independent digital media outlet, aims to provide a fresh perspective that is non-judgmental, neutral, and pure from the responses of the sources; the producer's values and beliefs do not have a significant influence on the child-free discourse that the public wants to present. In the sociocultural practice dimension, the idea of childfree is presented as a solution to the high number of human populations on earth today. This is an environmental aspect that is one of the factors influencing someone's choice not to have children. Advertising factors from outside the media impact Cretivox's ability to produce material that attracts wide audiences and sponsors. For advertisers, Cretivox uses soft-selling techniques that appear in the content. The limitation of the present research is that it only used an existentialist feminist perspective. Therefore, it is suggested that future research can analyze childfree from a

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different perspective, such as in terms of audience reception, where the meaning of messages related to childfree can be revealed more deeply.

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