

Social, Political, and Cultural Discourse in the Movie *Gadis Kretek*: A Critical Discourse Analysis by Ruth Wodak

Hasmiati¹, Syamsudduha¹, Azis¹

¹Language Education Study Program, Postgraduate Program, Makassar State University

Received: March 15, 2025

Received in Revised: April 17, 2025

Accepted: May 31, 2025

Abstract

This study aims to analyze the representation of social, political, and cultural discourse in the film *Gadis Kretek* using the Discourse-Historical Approach (DHA) developed by Ruth Wodak. This film not only presents a fictional story, but also reflects the historical conditions and socio-political dynamics of Indonesia, especially related to issues of gender inequality, class conflict, political repression, and cultural identity. This research is a qualitative study using the critical discourse analysis method. The DHA approach is used to examine the relationship between text, socio-historical context, and discourse practices. Data were collected through observation of film narratives, dialogues between characters, and visual elements containing ideological representations. The results of the study show that the film *Gadis Kretek* contains various discourses that reflect the reality of Indonesian society. Social discourse is seen in the representation of gender inequality and class relations. Political discourse is present through the depiction of state repression, historical silencing, and past trauma. Cultural discourse is reflected in the symbol of *kretek*, traditional values, and the struggle for meaning in forming a national identity. Through these three realms of discourse, this film reveals how power, ideology, and identity are reproduced and negotiated through cultural media. This study concludes that *Gadis Kretek* is a critical and reflective cultural text, which can be used as a tool to understand the dynamics of discourse in Indonesian society. In addition, this study also shows the effectiveness of the DHA approach in analyzing popular cultural texts that are full of socio-political and historical meanings.

Keywords: The Movie, Critical Discourse Analysis, Social, Political, and Cultural Discourse

Introduction

Discourse as a concept of power is one of the keys to the relationship between discourse and society (Juliantari, 2017). Discourse is one of the important fields of study in communication, linguistics, and social sciences (Ramah, 2019). Discourse not only includes the use of language in everyday contexts, but also how language creates meaning and constructs social reality. According to Susetyo & Dzarna (2024) Discourse theory refers to the idea that language is more than just a tool for communication; it is a social force that plays a role in the formation of knowledge, identity, and power.

In linguistic studies, discourse is often studied through a discourse analysis approach, which focuses on how language is used in certain contexts to form meaning (Mudiawati et al., 2023). Discourse also plays an important role in the formation of social identity, the distribution of power, and control in society. Therefore, understanding discourse not only provides insight into how language is used, but also how language can influence social structures. According to Darsono (2016), discourse is considered a way for dominant groups to influence and communicate their power and dominance to the public so that it appears true and legitimate.

Ideology drives the tendency to capitalize on public information in various forms, such as culture, social, and politics. Ruth Wodak is one of the leading experts in Critical Discourse

Analysis (AWK), which emphasizes the importance of understanding how discourse is produced, maintained, and contested in a particular social context. Wodak's approach focuses on how power and ideology are reflected in language and discursive practices (Permana et al., 2024). Supartiningsih (2017), influenced by the thinking of Jurgen Habermas, developed an analysis by considering historical aspects in a discourse. Her studies mainly focus on sexism, antisemitism, and realism in community media.

They call this discourse analysis "historical discourse" because they believe that discourse analysis must include the historical context of how a group or community's discourse is depicted. Indonesia with its rich cultural diversity and complex history. As a very diverse archipelagic country, with a long history filled with important events that shape today's identity. Align with research from Setyawan (2018), kretek, as a typical Indonesian product, functions as a bridge connecting various elements of society. The kretek industry involves millions of workers and plays an important role in the local economy. In addition, the kretek industry as Indonesia's leading product is not only important from an economic perspective but also reflects the nation's cultural identity.

In the context of Indonesian culture, film is often a powerful medium for expressing various social, political, and cultural dynamics (Noorikhshan et al., 2023). Film is a mirror of the society that creates it. As an art form, film is not only entertaining but also contains complex representations of values, norms, and conflicts that exist in real life (Anwas, 2012). Film as a reflection of reality is a depiction that the ideas, meanings, thoughts and messages contained in a film are the result of empirical interaction between filmmakers and society and the reality encountered by these filmmakers.

In an ever-evolving global world, film has become one of the most influential visual communication tools in shaping public perceptions of important issues (Sharma & Biloria, 2025). *Gadis Kretek* is one such film that offers more than just a visual narrative; it contains within its framework a variety of social, political, and cultural issues that influence and shape Indonesian society. Through in-depth analysis, we can see how this film functions as a medium that expresses and debates various discourses that exist in society.

Gadis Kretek is one of Indonesia's cinematic works that is rich in historical, cultural, and social values (Mardiana et al., 2025). This film not only tells the story of the kretek cigarette industry which is an important part of Indonesia's economic history, but also touches on social issues, such as the role of women, class dynamics, and the legacy of colonialism. Given that this film is set in the post-independence era of Indonesia, *Gadis Kretek* is an important medium for highlighting the narrative of national identity, which is often influenced by the power of ideology, power, and dominant discourse.

In the context of discourse studies, it is important to examine how the *Gadis Kretek* film constructs and presents these narratives. To understand how this film plays a role in articulating these various discourses, the Critical Discourse Analysis (AWK) approach developed by Ruth Wodak provides a strong framework for exploring how the *Gadis Kretek* film interacts with social, political, and cultural discourses.

It was explained previously that in the *Gadis Kretek* film there are ideological practices that are built and displayed through social, cultural, and political discourses displayed in a film. This can be seen from the scope of various interactions and representations that reflect the structure and dynamics of society. According to Kori'ah et al. (2024), from the cultural aspect in the film *Gadis Kretek* focuses on the representation of values, traditions, and identities related to kretek as an Indonesian cultural product.

Meanwhile, from the political aspect in the film, it includes how power and policies influence the kretek industry, as well as how political actors use or resist power in this context. The things that can be seen in the results of initial observations of the film *Gadis Kretek* on the Netflix application which were analyzed using Ruth Wodak's analysis theory based on cultural discourse.

Data: "The world of kretek is my lifeblood. My dream is to create the best kretek like you did. I want to be the maker of the essence sauce of a kretek. But in the world of kretek, women are only allowed to be rollers. (00:06:15, Gadis Kretek Film, Episode 1)

Based on the data, it highlights how women in the world of kretek have a limited role as rollers, while the dream of becoming a maker of the essence sauce of kretek (a more influential role) is only allowed for men. It is believed that women are not allowed to enter the sauce room, let alone mix it because it will make the sauce taste sour. Seeing this phenomenon, the researcher is interested in analyzing the social, cultural, and political discourses and discursive strategies contained in the *Gadis Kretek* film. The focus of this research data collection is the *Gadis Kretek* film using Ruth Wodak's critical discourse analysis model.

The film can be watched on the Netflix application which can be enjoyed by everyone by subscribing. There are five previous studies that are relevant to this study. First, Naufal et al. (2021) entitled "Kadrun, KPK, and Buzzer in Tempo's Environment: Ruth Wodak's Critical Discourse Analysis." This study aims to analyze how Tempo media frames issues related to the use of the terms "Kadrun", "KPK", and Buzzer in political discourse. The results of this study indicate that these terms are used strategically to shape public opinion and guide perceptions of certain groups in Indonesian politics.

Second, Erna Megawati entitled "Critical Discourse Analysis of Fairclough and Wodak Models in Prabowo's Speech", the results of this study reveal how Prabowo's speech represents ideological values that influence public perception of certain issues, as well as how linguistic strategies are used to influence the audience. Third, "Power Relations in the Toponymy of the Name of Bekasi City, West Java Province: Critical Discourse Analysis of Ruth Wodak" in 2023 a similar study conducted by Ahmad Khoiril Anam, Yumna Rasyid, and Miftahulhairah Anwar. This study aims to examine how place names (Topomini) in Bekasi City reflect power relations and social dynamics that exist in society.

Using a critical discourse analysis approach developed by Ruth Wodak, this study explores how the language and terms used in naming locations can reflect ideology, identity, and power that operate in the local social and political context. Fourth, "Language and Power in Political Discourse: Ruth Wodak's Historical Discourse Analysis of President Joko Widodo's Speech in 2023 by Aprilya Siahaan, Ayu Adinina Afriyanti, and Elia Milane Nainggolan. This study aims to examine the relationship between language and power in a political context. Analyzing how the language used by the president can reflect and influence power and the social and political context influences the use of the language (Khotimah & Karisma, 2024).

And fifth, research conducted in 2023 by Diza Afrillia, Feni Amanda Putri, Julailanajami Hasiholanda Tanjung entitled "Critical Discourse Analysis: Gender and Cultural Representation in the Short Story "Maukah Kauhapus Jejak bibirnya di bibirku dengan bibirmu? Karya Hamsad Rangkuti". This research is a qualitative study that aims to: (1) Examine the power relationship between the characters in the story and the power that influences, and its implications for gender identity and roles. (2) Analyze the influence of culture, values and local cultural norms that influence individual behavior.

The similarities between the five relevant studies and this study lie in the similarities in theory, namely both using the critical discourse analysis theory of the Ruth Wodak model, but in terms of objects there are differences, namely in the relevant research conducted by researchers using film objects that have never been done before. The presence of various previous studies then made researchers interested in studying the social, political and cultural discourses in the film *Gadis Kretek*, according to researchers in the context of film can be used to understand how films depict, represent and influence social reality and can help identify ideologies hidden in the film's narrative.

Methods

Based on the title of this research, namely Social, Political, and Cultural Discourse in the *Gadis Kretek* Film: Ruth Wodak's Critical Discourse Analysis. The type of research used by the researcher will conduct a descriptive study with a qualitative research method. This type of research tends to use the case study method. In qualitative research, a process and meaning are more dominantly highlighted by using a theoretical basis as a guide so that the focus of the research is based on facts presented in the field directly (Collins & Stockton, 2018). The researcher uses this type and method because it is in accordance with the research that will be carried out by the researcher which aims to reveal the Social, Political, and Cultural Discourse in the *Gadis Kretek* Film based on Ruth Wodak's critical discourse analysis model. The data referred to in this study are texts or expressions in the *Gadis Kretek* film. The data source in this study is the *Gadis Kretek* film which was released by the Netflix application on November 2, 2023. The research design used is a qualitative descriptive design. This study is designed to represent the social, political, and cultural discourse in the *Gadis Kretek* film based on Ruth Wodak's critical discourse analysis perspective. In this study, the data collection process was carried out through listening techniques, reading techniques, and note-taking techniques. The listening technique was applied using a recording technique, namely directly recording the sound in the *Gadis Kretek* film to obtain authentic dialogue data. The listening-note-taking technique was carried out together with the recording technique and documentation technique, where the researcher actively listened and recorded important information during the recording process, in order to obtain accurate and precise data regarding the social, political, and cultural discourses that would be represented. Furthermore, the documentation technique was used to collect transcripts of the *Gadis Kretek* film consisting of five episodes on the Netflix application, which were then analyzed critically using Ruth Wodak's critical discourse theory.

Data Analysis Techniques

Data analysis techniques are part of the scientific method that functions to solve research problems by simplifying data into a form that is easier to understand (Utomo et al., 2024). In this study, data analysis was carried out through several stages. First, data reduction is carried out by selecting, checking, understanding, summarizing, and discarding irrelevant information, so that researchers can focus on texts or expressions that show social, political, and cultural discourses and discursive strategies in the *Gadis Kretek* film. Second, the reduced data is then presented to make it easier for researchers to draw conclusions; the identified data is analyzed descriptively and arranged in the form of a framework of thought presented in narrative descriptive writing. Third, verification is carried out by reviewing the existing data to emphasize social, political, and cultural discourses and discursive strategies based on Ruth Wodak's critical discourse analysis theory. Finally, conclusions are drawn based on the results of the analysis, focusing on social, political, and cultural discourses and discursive strategies found in the *Gadis Kretek* film.

Results and Discussion

Topic Specification in the Film *Gadis Kretek* in Terms of Social, Political, and Cultural Discourse

In the Discourse-Historical Approach (DHA) theory developed by Ruth Wodak, topic specifications usually refer to how a discourse develops in a particular historical, social, and political context (Fauzan, 2016). This approach focuses on a critical analysis of how a topic or issue is constructed in public discourse and how historical elements and ideology play a role in the process. The following presents topic specifications in terms of social, political, and cultural discourse.

Social Discourse

Social discourse is a way of communication that shapes and reflects social relations in society (Rico et al., 2024). In the study of discourse analysis, social discourse includes how language is used to create, maintain, or challenge norms, ideologies, and power structures in society. Social discourse can be analyzed by looking at how language and narratives describe social, class, and gender relations. Data in the study related to this are revealed as follows.

Data 1. "His job is a teacher, he has been a widower for several months and his two children are still small. And it seems that he doesn't mind the age of his future wife (00:10:23, Gadis Kretek Movie, Episode 1)

In the quote, the sentence "it seems that he doesn't mind the age of his future wife" reflects the discourse that age differences in marriage are something common. This reinforces the social norm that men have the freedom to choose a partner, while women are often judged based on their age and status in marriage. This statement can also be associated with the phenomenon of marriage that often favors the interests of men, who are more flexible in social norms than women. In addition, the teaching profession can be associated with stability and respect in society, thus confirming that even though he is a widower, he is still considered a "worthy" partner to remarry. This statement also shows how the role of men as breadwinners is prioritized over other factors in the social discourse on marriage.

Data 2. "All men are rejected by her, yes this is the result of being spoiled too much by her father (00:11:37, Gadis Kretek Movie, Episode 1)

Quote (2) shows how women who reject men are considered the result of a certain parenting style, in this case, being spoiled too much by their father. This reflects the traditional view where women are expected to accept the presence of men in their lives. In addition, there is an assumption in society that women must be "open" to proposals or attention from men. This statement can be seen as part of social control over women, where women who are independent or have their own decisions in choosing a partner are often considered unnatural or as a result of the influence of an overly protective family.

Data 3. "There is an offer that seems difficult for us to refuse. You know the owner of Bukit Kelapa kretek, well he intends to matchmake his daughter with you (00:50:39, Gadis Kretek Film, Episode 1)"

Quote (3) reflects the matchmaking system that is still practiced in society, especially among prominent families or capitalists. In the *Gadis Kretek* film, this matchmaking is related to business relationships and the continuity of social status. The sentence "There is an offer that seems difficult for us to refuse." Shows that this offer has great weight, as if there is social or economic pressure behind it. In addition, the sentence "he intends to matchmake his daughter with you." Indicates that this decision is more determined by the more powerful party, namely the industry owner, not the individual being matched.

Data 4. "Good for you, good for the business, good for all of us. Your life will be much happier. Therefore, Father and Mother have agreed (00:51:09, Gadis Kretek Movie, Episode 1)"

The sentence "Father and Mother have agreed" shows that in society, individual decisions are often influenced by family, not only based on personal will. This reflects a social norm that is still strong, where parents have the authority to determine the path of their children's lives, including in aspects of work, marriage, and the future. Furthermore, the statement "Good for you, good for the business, good for all of us" emphasizes that individuals are not only responsible for themselves, but also for their families and communities. In a society that prioritizes collectivism, a person's decisions are considered to have a wider impact, so that group interests are often prioritized over individual freedom.

Data 5. "Mother always taught you to be a respectable woman, okay? What you did is embarrassing our family (00:24:38, Gadis Kretek Movie, Episode 3)"

Quote (5) shows how women are often bound by social norms that require them to uphold the honor of the family. The statement "Respectable women" emphasizes the existence of social standards that regulate how a woman should behave. Honor in society is often associated with women while men tend to have greater social freedom. The sentence "bringing shame to our family" shows that a woman's actions are considered to have an impact not only on herself but also on the image of the family as a whole. This reflects the existence of social control over women, where their behavior is always monitored and judged based on collective moral standards.

Data 6. "Everyone is celebrating Independence Day, while I am thinking about how I can free myself (00:50:22, Gadis Kretek Movie, Episode 1)"

Independence as a social concept is often interpreted collectively, a shared celebration of freedom from colonialism. However, Dasiyah's character shows that independence is not always felt equally in society. As a woman in the post-independence era, Dasiyah still faces social limitations that limit her role and freedom.

Political Discourse

Political discourse in Ruth Wodak's Discourse-Historical Approach (DHA) refers to the way language and communication practices are used in the political realm that reflect, shape, and maintain power and ideology in society. This approach emphasizes that political discourse does not only consist of words, but is also connected to historical, social, and cultural contexts. Data in the research related to this are revealed as follows.

Data 7. "Mr. Djagad will launch the proclamation kretek, sir, using new packaging. Purwanti said the launch will be big, sir, because they have a new partner who provides capital and helps with distribution to the western region, (00:08:35, Gadis Kretek Movie, Episode 1)"

Quote (7) represents the relationship between the kretek industry and Indonesian political economy, where capital and distribution are used as market dominance strategies. In the kretek industry, capital and distribution are the main factors in business competition. The mention of "new partners who provide capital" indicates intervention from interested parties who have a certain political agenda or power. This reflects how the tobacco business is often not only economic but also related to political networks.

Data 8. "No matter how much capital is used or the color is changed, anything called proclamation kretek cannot step over independence. They try to imitate our sauce but people still choose independence kretek (00:09:05, Gadis Kretek Film, Episode 1)"

Quote (8) shows the competitive situation between two kretek products: Kretek Merdeka which is considered a people's product and Kretek Proklamasi as a counter product associated with the power of big capital. In the context of post-colonial Indonesian history, kretek is not just a product, but a symbol of nationalism and local cultural identity. This quote reflects how the kretek industry does not just compete in terms of business, but also in building an ideological narrative.

Data 9. "Why buy Merdeka cigarettes if there are better ones. Go ahead, just take one puff and you'll immediately taste the choice of tobacco. The sauce is also the best. The Proclamation Kretek is the kretek of a real man (00:20:18, Gadis Kretek Movie, Episode 1)"

Quote (9) is not just an ordinary advertisement, but rather implies the existence of a political-economic contestation behind the kretek industry. Brands associated with symbols of independence or nationalism are politicized to win the market. The sentence "Kreteknya pria benar" is full of ideological content where "Real men" are identical with courage and heroism. The name "Kretek Proklamasi" is not only a marketing strategy, but a political act to seize historical legitimacy. The kretek not only offers taste, but also the meaning that by smoking it, someone is participating in the spirit of independence.

Data 10. "Kretek Merdeka is the best-selling kretek but if we just keep doing it and don't make any changes we will definitely lose our competition. If only my father would listen to me (00:42:04, Gadis Kretek Movie, Episode 1)"

Quote (10) as a form of political discourse that voices ideas of social, economic, and gender change in the structure of postcolonial society. Through the character of Dasiyah, the film *Gadis Kretek* not only depicts personal conflict, but also voices political discourse about modernity and gender. The sentence "so-so" is a rejection of structural stagnation that is unresponsive to changes in the times.

Data 11. "Mr. Djagad seems willing to do anything to make the proclamation kretek superior to the independence kretek, as if he has a grudge, sir (00:05:17, Gadis Kretek Film, Episode 3)"

The names of the two kretek brands mentioned, "Proklamasi" and "Merdeka" as political symbols that are full of ideological meaning. Proklamasi refers to the events of August 17, 1945 as a symbol of the peak of the struggle for independence. While Merdeka refers to the condition of freedom, the independence of the nation. The quote implies more than just business competition. This sentence opens the veil of identity politics and power wrapped in the kretek industry in the post-independence era of Indonesia. The sentence "Mr. Djagad seems to have a grudge" also indicates that this competition is not about market strategy, but is rooted in an unresolved past. In addition, this statement is a form of representation of political strategy that involves manipulation and symbolic domination. Words such as "doing anything" show the intention and ambition of unlimited power that can be linked to the practice of economic politicization, where Djagad does not just compete in business, but also carries ideological and historical motives, as implied in the diction "revenge".

Data 12. "In my opinion, you should be careful, you are very talented, don't let it go to waste because of someone like Idrus. Idrus has a narrow view like a small fish in a small pond. If you work with me, I can pay you 3 times more than what Idrus gave you (00:45:01, Gadis Kretek Movie, Episode 3)"

Quote (12) reflects the practice of political discourse seen in the interaction of power between the speaking figure, in this case the figure of Djagad, and the figure who is his interlocutor,

namely Raya. The phrase "You are very talented, don't let it go to waste because of someone like Idrus" shows an attempt to influence and direct the decision of the interlocutor to stay away from the party considered a political competitor, namely Idrus. The figure of Idrus is labeled as having a "narrow view" and is likened to a "small fish in a small pond," which is a derogatory metaphor to show the limitations of his vision and leadership capacity.

This metaphor not only describes Idrus' social position in the discourse, but also forms his image as a party who is not worthy of being a role model or a place of shelter politically or professionally. In addition, the offer "if you cooperate with me, I can pay you 3 times what Idrus gave you" shows the existence of a power relationship that operates in the form of economic bargaining. This reflects a persuasion strategy that utilizes material incentives to form loyalty or alliances. In the context of Indonesian history in the post-colonial era, especially in the early era of independence until the New Order, this kind of practice often occurs, where work relations and positions in the social structure are greatly influenced by proximity to elite figures or rulers. Thus, the offer of a higher salary does not merely speak of economic value, but also implies the promise of political stability and social protection.

Data 13. "That night they were actually also looking for Romo, and all of that was because of the red kretek that Romo was working on (00:09:10, Gadis Kretek Film, Episode 4)"

In the film *Gadis Kretek* through this quote illustrates how political repression does not only target ideology, but also cultural symbols. Red Kretek can be understood as a symbol of ideology or involvement in a particular movement or group, especially when associated with the color red which has historically been associated with communism (PKI) in Indonesia. "They are also looking for Romo" implies a pursuit by the authorities or groups in power, referring to the time when people associated with the PKI or had a symbolic closeness to communism were targeted for arrest, disappearance, or even murder.

Data 14. "Danu, don't mention Djagad Raya anymore, it's time for us to become the number one kretek in this country. And it all started in Jakarta, understand. You find out who Satria's kretek got its tobacco from, we meet them (00:54:04, Gadis Kretek Movie, Episode 4)"

Quote (14) reflects the unequal power relations between the center and the regions, and shows how language is used to construct a dominant position in the kretek industry. The term "Local Kretek" is juxtaposed with the ambition to become "the number one Kretek in this country". In this context, the discourse used not only differentiates classes in the industry, but also implies that success is only legitimate if it comes from the center of power, namely Jakarta. The sentence "it all started in Jakarta" is a strong indicator of power centralism, namely the view that Jakarta is the only legitimate place to start market and political domination.

Data 15. "Mr. Djagad who put Mr. Idrus' name on the list (00:04:27, Gadis Kretek Movie, Episode 5)"

Pak Djagad's actions were not only about eliminating ideological opponents. During the transition period from the old order to the new order, Pak Djagad tried to secure their position by cleaning up the environment from people who were considered politically inconsistent. Pak Idrus, who was known to have influence through the kretek business and intellectual networks, became an ideological and political threat to Djagad. By submitting his name to the list, Pak Djagad showed loyalty to the power of the state, while also using the state as a tool for personal interests.

Data 16. "Your name is not on the list because someone is deliberately protecting you, Djagad can protect you, which means he can also include Mr. Idrus' name (00:07:39, Gadis Kretek Film, Episode 5)"

Quote (16) implies a personalistic and manipulative practice of power. This expression shows that power in the political context represented by the figure of Djagad, does not rely on a legal system or universal principles of justice, but rather on interpersonal power relations.

Data 17. "Your closeness to the party is what gave me the opportunity. And until now I have not seen you dare to say that Idrus is innocent even though you should have been the one arrested (00:09:24, Gadis Kretek Movie, Episode 5)"

Quote (17) reveals the reality of power relations in a political context, where a person's closeness to the ruling party not only opens up access to positions and opportunities, but can also be a tool to avoid legal consequences.

Cultural Discourse

Cultural discourse is the talk or conversation that occurs in a society about the values, customs, symbols, and practices associated with cultural identity. Cultural discourse often serves to affirm or challenge social structures, power, and identities, and can create boundaries between what is considered normal and extraordinary in a society.

Data 18. "The world of kretek is my lifeblood. My dream is to create the best kretek like you did. I want to be a maker of the essence sauce of a kretek. But, in the world of kretek, women are only allowed to be rollers (00:06:15, Gadis Kretek Movie, Episode 1)"

Quote (18) illustrates how the position of women in the kretek industry is strongly influenced by a strong culture, which shows a tendency to maintain existing social structures. In a cultural context, women are often placed in jobs that are considered lower, such as kretek rolling, which is closer to manual and routine work. Kretek rolling becomes a symbol of the social restrictions applied to women in the wider world. Meanwhile, jobs that are considered more honorable or more related to knowledge and creativity, such as sauce mixing, become the domain of men.

Data 19. "The freedom I want is not something I can determine for myself and that is really scary. In the real world people only see the part of me that they want to see (00:18:34, Gadis Kretek Movie, Episode 1)"

Quote (19) shows how culture labels and limits women, so that they are not free to determine their life path or express their full identity.

Data 20. "Dasiah, it's rare to go to the market, a girl's toy is cigarettes, who would want them later if her hands smell of mangroves (00:21:23, Gadis Kretek Movie, Episode 1)"

The quote is a representation of cultural discourse that expresses patriarchal norms in society, where women are positioned within a framework of values of politeness, refinement, and limited space for movement. The sentence "why do girls play with cigarettes" contains an ideological expression that frames women's behavior as having to be in accordance with feminine cultural order. In addition, "who would want to later if their hands smell of mangroves" which not only targets the act of smoking, but also questions the value of women based on their attractiveness to men.

Data 21. "You can sell kretek without selling mangroves, that's none of your business, your business is just cleaning the house and finding a husband (00:36:18, Gadis Kretek Movie, Episode 1)"

Quote (21) shows a direct representation of the patriarchal culture that has taken root in society in general, where women's roles are limited to the domestic sphere. The sentence "your business is just cleaning the house and finding a husband" affirms women's roles as wives and housekeepers. This reflects cultural values that place men in the public sphere and women in the private sphere.

Data 22. "You know that room with the blue door, the secret of every kretek is the sauce. I want to make the sauce but unfortunately Mr. Dibyo, the Merdeka kretek maker, believes that women are not allowed to enter the sauce room, otherwise the kretek will taste bad, it will be sour, he said (00:43:16, Gadis Kretek Film, Episode 1) Dasiyah"

Quote (22) contains a representation of patriarchal cultural values, where women are positioned as figures who are not worthy or appropriate to be involved in the production process that is considered sacred or full of secrets in this case making kretek sauce. The sentence "Women are not allowed to enter the sauce room" shows a gender-based prohibition that is not based on scientific rationality, but on traditional beliefs and cultural values. The belief that the kretek will become sour if a woman enters the room is a cultural myth that considers women to have a negative influence on things that are considered sacred by men.

Data 23. "The proposal is only a few days away and my mother told me to be a real woman, who can only cook, macap, and mangap (00:28:47, Gadis Kretek Film, Episode 2)"

The quote illustrates the cultural views that are rooted in Indonesian society, regarding the role and identity of women. In a patriarchal cultural structure, women are defined by their domestic function, cooking as a form of family service, beautifying themselves as fulfilling visual expectations for women, and being silent or obedient as a form of obedience to men. The three words used, cook, macap, and mangap, contain cultural symbolism that represents gender norms.

Data 24. "This is too much, Mr. Idrus, it is too much, women cannot be in the sauce room, if after this the taste of independent kretek is sour, don't blame me, okay (00:35:20, Gadis Kretek Film, Episode 2)"

Quote (24) in the context of the kretek industry culture, the sauce room is not just a place to mix ingredients, but also contains symbolic meanings related to authority, expertise, and ancestral heritage that have been preserved by men. This rejection reflects the patriarchal cultural structure that regulates the division of roles based on gender, and shows how the workspace becomes an arena for the reproduction of these cultural values.

Discussion

In the framework of the Discourse Historical Approach (DHA) developed by Ruth Wodak, one of the main steps in discourse analysis is to identify the main topics that are the center of discourse in a text or media. These topics are indicative of social issues that are considered important in society and often reflect certain ideological positions. In the film *Gadis Kretek*, these topics are spread across various layers of narrative through dialogue, visuals, and storylines and are classified into three main domains, namely social, political, and cultural.

Social Discourse

One of the most prominent discourses in the film *Gadis Kretek* is the social discourse that includes issues of gender, social class, and intergenerational relations. This film clearly represents how patriarchal social structures dominate women's lives and limit their roles in public spaces. The main female character, Dasiyah (Jeng Yah), is depicted as an intelligent,

independent figure who has high expertise in mixing kretek sauce. However, the capacity and knowledge she has are not fully recognized by her surroundings. She experienced various forms of rejection, both from her own family and from a social system that did not provide a place for women to lead or innovate in the industry. This shows the existence of gender-based power relations that are rooted in the social structure, where women are only given space in the domestic sphere and are prohibited from accessing economic power or knowledge equally (Anto et al., 2023).

In addition to gender issues, this film also highlights the inequality of social classes that are an integral part of post-colonial society. The relationship between the owner of a kretek factory and the workers below him shows a hierarchical social structure. Workers are positioned as a subordinate group whose lives are highly dependent on the decisions of capital owners. The success of the kretek business is often built on the hard work of workers who do not receive equal recognition, either economically or socially. This film highlights how business elites, such as Soeraja and Dasiyah's father, monopolize control over production and distribution, while workers remain in a vulnerable position. In this context, *Gadis Kretek* raises a critique of the local capitalist system that still reproduces colonial logic: oppressive top-down relations.

Another social discourse that is also strong in this film is intergenerational relations. The figure of Lebas, the son of Soeraja, represents the younger generation who live in a different socio-political context from their parents' time. He grew up in a family that covered up the past and erased history that was considered shameful or dangerous. Lebas' search for his father's identity and his relationship with Jeng Yah show the emotional and cognitive distance between the generation that experienced direct repression and the generation that only inherited the trauma without historical understanding. In this context, the film shows how collective social memory is not only horizontal in society, but also vertical—inherited or hidden in the family structure. Thus, the intergenerational relationship in this film becomes a discursive field that illustrates how memories, values, and social truths are continuously negotiated in a society full of historical wounds.

Political Discourse

The film *Gadis Kretek* explicitly and implicitly represents the dynamics of political power in Indonesian history, especially during the post-colonial transition to the New Order regime. The political discourse in this film is not only interpreted as a direct representation of political institutions or actors, but also as a discourse that penetrates the private, personal, and emotional realms. By using the Discourse Historical Approach (DHA) developed by Ruth Wodak, the political discourse in the film *Gadis Kretek* can be analyzed through discursive strategies. One of the main aspects of the political discourse in the film *Gadis Kretek* is state intervention, both directly and symbolically, into the lives of individuals. The romantic relationship between Dasiyah and Soeraja is not only shaped by cultural and social class factors, but also by political conditions that limit individual freedom.

Through discursive strategies, the act of separating Dasiyah and Soeraja is framed as an effort to maintain family honor and social security. Dasiyah is positioned as the “other” politically, while being constructed as a moral threat in the context of a patriarchal family. This is in line with the practice of state discourse during the New Order, which often justified repressive actions through claims of morality and nationalism. In addition, the film *Gadis Kretek* displays the practice of memory politics, namely the systematic erasure of history and individual experiences that do not conform to the dominant narrative. The disappearance of Dasiyah's traces in the memories of the Soeraja family, as well as the absence of mentioning her name and contribution to the history of the kretek company, reflects the practice of erasing alternative histories that often occur under authoritarian regimes.

In the context of Wodak's theory, this strategy is called mitigation, where certain actors are silenced or removed from public representation as a form of ideological control. This shows that discourse control does not only occur through formal prohibitions or censorship, but also through narrative mechanisms that regulate what is worthy of being remembered and what needs to be forgotten. Lebas, as a representation of the post-reformation generation, is present in the film as an agent of dismantling the dominant discourse. Lebas's journey to trace his father's past and reveal Dasiyah's whereabouts is a symbol of the process of deconstructing history that has long been frozen by power. This process not only shows individual anxiety towards the absence of a complete narrative, but also becomes a form of resistance against the hegemonic discourse system.

From DHA's perspective, this action is a form of recontextualization, namely rereading the old discourse in a more critical and reflective way towards the socio-political context that surrounds it. In addition, the kretek industry which is the main setting of this film also functions as a metaphor for the political-economic field which is full of power relations. Dasiyah's struggle in creating an identity of taste and innovation in kretek production is ultimately taken over by a business system controlled by men and traditional elites. This shows how capitalism and patriarchy work simultaneously in absorbing women's creativity and work, while eliminating their existence from formal historical records. This film thus shows that even in the cultural industry, political logic still dominates: whoever has economic power will determine the narrative, structure, and legitimacy.

Cultural Discourse

The cultural discourse in *Gadis Kretek* is present as a common thread that links the identity, tradition, and collective memory of Indonesian society. This film highlights culture as something that lives not only in the form of traditional symbols such as batik, rituals, or language, but also through economic practices, hereditary knowledge, and intergenerational relations. The centrality of local culture is depicted through the representation of the kretek industry as a cultural heritage that is not just a commodity, but a marker of cultural identity and collective pride. The special kretek sauce made by Dasiyah (Jeng Yah) is a symbol of local knowledge owned by women, which is passed down orally and is very personal. This sauce is not only a trade recipe, but also a form of resistance against the dominance of modernization and industrial capitalization.

In this context, culture is constructed as a space for negotiation between tradition and modernity, between local values and market forces and economic colonialism. In addition, this film shows how culture is not neutral, but rather an arena for contestation of meaning. Dasiyah as a young woman with innovative skills and ideas about kretek, clashes with the patriarchal value system that is deeply rooted in her family and community. Women in traditional culture are depicted as having a subordinate position; even though Dasiyah has more advanced skills and vision than Soeraja, she is still marginalized and not given space in making decisions about the family business. This is where it can be seen that culture is often used as a justification to maintain an unequal social status quo, by wrapping the inequality as part of "custom" or "hereditary habits". This discourse shows how cultural values are used selectively by dominant groups to perpetuate power and authority.

Conclusion

The social discourse in *Gadis Kretek* represents gender inequality, class relations, and intergenerational conflict. Female characters such as Dasiyah are depicted as figures who have agency and competence, but are hindered by the patriarchal system and social structures that place women in subordinate positions. In addition, the class inequality between kretek factory

owners and workers shows the existence of socio-economic domination that reflects the power structure in postcolonial society. The relationship between the older and younger generations also reflects the social dynamics in the inheritance of values, historical trauma, and the search for identity. The political discourse in *Gadis Kretek* depicts the impact of state political repression on individual and collective life. Historical events such as ideological conflicts, the 1965 incident, and the repression of the New Order form a political backdrop that limits freedom of thought and expression. The film shows how state power, through militarism and the erasure of alternative histories, silences personal and collective narratives that do not conform to official ideology. Discursive strategies such as justification, erasure, and predication are used to show how power is reproduced through representation. Cultural discourse in *Gadis Kretek* film is seen through symbols such as kretek, family traditions, and local values attached to national identity. Kretek is not only an economic commodity, but also a cultural symbol that stores memories, conflicts, and class struggles. Cultural identity in this film is not depicted as something static, but rather as an arena for the struggle for meaning influenced by politics and economics.

Suggestion

Based on the findings of the analysis results that have been presented previously, the researcher provides several suggestions that are expected to contribute to the world of education, research, and the general public. First, for the world of education, the film *Gadis Kretek* can be used as contextual teaching material in subjects or lectures related to media studies, history, sociology, or culture. This film is able to present important narratives about national history, power relations, social inequality, and cultural identities that are relevant to be discussed in academic environments. By utilizing film as a learning medium, students are expected to be able to develop critical thinking skills, understand the complexity of Indonesian socio-politics, and be more sensitive to the narratives hidden behind popular cultural texts.

References

- Anto, R. P., Harahap, T. K., Sastrini, Y. E., Trisnawati, S. N. I., Ayu, J. D., Sariati, Y., ... & Mendo, A. Y. (2023). *Perempuan, Masyarakat, Dan Budaya Patriarki*. Penerbit Tahta Media.
- Anwas, O. M. (2012). Film Pendidikan: Karya Seni, Representasi, dan Realitas Sosial dalam Membangun Karakter Bangsa. *Jurnal Teknodik*, 185-198. <https://doi.org/10.32550/teknodik.v0i0.20>
- Collins, C. S., & Stockton, C. M. (2018). The central role of theory in qualitative research. *International journal of qualitative methods*, 17(1), 1609406918797475. <https://doi.org/10.1177/1609406918797475>
- Darsono, D. (2016). Pembungkahan Media Online Dalam Pemblokiran Situs Islam. *Anida (Aktualisasi Nuansa Ilmu Dakwah)*, 15(2), 273-298. <https://doi.org/10.15575/anida.v15i2.1172>
- Fauzan, U. (2016). *Analisis Wacana Kritis: Mengungkap Ideologi dalam Wacana*. Yogyakarta: Idea Press Yogyakarta.
- Juliantari, N. K. (2017). Paradigma analisis wacana dalam memahami teks dan konteks untuk meningkatkan kemampuan membaca pemahaman. *ACARYA PUSTAKA: Jurnal Ilmiah Perpustakaan dan Informasi*, 3(1), 12-25. <https://doi.org/10.23887/ap.v3i1.12732>

- Khotimah, K., & Karisma, D. A. (2024). Konstruksi Narasi Politik dalam Tayangan Youtube bertajuk '3 Bakal Calon Presiden Bicara Gagasan' di Narasi Mata Najwa. *Scientia*, 3(2). <https://doi.org/10.51773/sssh.v3i2.329>
- Kori'ah, Z., Al Husain, A. H., & Gracia, A. B. (2024). Representasi Feminisme dalam Episode 1'Jeng Yah'dari Serial'Gadis Kretek': Sebuah Analisis Semiotik. *Indonesian Journal of Humanities and Social Sciences*, 5(3), 1133-1150. <https://doi.org/10.33367/ijhass.v5i3.5735>
- Mardiana, S., Ummul, K., & Zelvi, I. (2025). *Evansi nilai-nilai kearifan lokal dalam naratif dan sinematik modern film gadis Kretek* (Doctoral dissertation, Institut Agama Islam Negeri Curup).
- Mudiawati, R. C., Hudiyono, Y., & Suhatmady, B. (2023). Analisis wacana kritis Norman Fairclough terhadap bahasa slogan aksi demonstrasi guru di Samarinda. *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, 6(3), 739-762. <https://doi.org/10.30872/diglosia.v6i3.694>
- Naufal, D. I., Nurhadi, J., & Anshori, D. (2021). Kadrun, KPK, dan Buzzer di Lingkungan Tempo: Analisis Wacana Kritis Ruth Wodak. *Jurnal Pena Indonesia*, 7(1), 1-18.
- Noorikhsan, F. F., Ramdhani, H., Sirait, B. C., & Khoerunisa, N. (2023). Dinamika Internet, Media Sosial, dan Politik di Era Kontemporer: Tinjauan Relasi Negara-Masyarakat. *Journal of Political Issues*, 5(1), 95-109. <https://doi.org/10.33019/jpi.v5i1.131>
- Permana, R., Trikusumaningtias, I., & Adinugroho, P. (2024). Freedom of Speech di Ruang Virtual: Analisis Wacana Fairclough Pada Kanal Youtube Rocky Gerung Official. *Jurnal Indonesia: Manajemen Informatika dan Komunikasi*, 5(3), 3199-3210. <https://doi.org/10.35870/jimik.v5i3.926>
- Ramah, M. (2019). Wacana dalam Perkembangan Ilmu Sosial Modern. *Kinesik*, 6(2), 165-175. <https://doi.org/10.22487/ejk.v6i2.79>
- Rico, R., Susanto, D., & Fatimah, S. (2024). Komunikasi Sebagai Alat Kontrol Sosial: Analisis Kritis Berdasarkan Pemikiran Friedrich Pollock. *Jurnal Terapung: Ilmu-Ilmu Sosial*, 6(1), 137-148. <http://dx.doi.org/10.31602/jt.v6i1.14293>
- Setyawan, A. (2018). Kretek Sebagai Budaya Asli Indonesia: Telaah Paradigmatik Terhadap Pandangan Mark Hanusz Mengenai Kretek di Indonesia. *Muharrrik: Jurnal Dakwah dan Sosial*, 1(01), 67-85. <https://doi.org/10.5281/zenodo.3545039>
- Sharma, A., & Bilorina, D. (2025). Understanding Social Influences in Cinema Managing Culture, Society, and Peer Influence. In *Audience Sociology and Consumer Behavior in the Film Industry* (pp. 213-232). IGI Global Scientific Publishing. <https://doi.org/10.4018/979-8-3693-3104-0.ch009>
- Supartiningsih, S. (2017). Etika diskursus bagi masyarakat multikultural: Sebuah analisis dalam perspektif pemikiran Jürgen Habermas. *Jurnal Filsafat*, 17(1), 32-59. <https://doi.org/10.22146/jf.23231>
- Susetyo, A. M., & Dzarna, D. (2024). Ideologi dan Kekuasaan Berita Pelarangan Transaksi di Tiktok Shop: Analisis Wacana Kritis Theo Van Leeuwen. *Jurnal Onoma: Pendidikan, Bahasa, dan Sastra*, 10(4), 3679-3692. <https://doi.org/10.30605/onoma.v10i4.4352>

Utomo, P., Asvio, N., & Prayogi, F. (2024). Metode penelitian tindakan kelas (PTK): Panduan praktis untuk guru dan mahasiswa di institusi pendidikan. *Pubmedia Jurnal Penelitian Tindakan Kelas Indonesia*, 1(4), 19-19. <https://doi.org/10.47134/ptk.v1i4.821>