

The Power of Women Behind Kretek Smoke in The Mini Series Film “Gadis Kretek” (Perspective of Cultural Studies and Feminism)

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Abstract—The film “Gadis Kretek” shows the struggle for women's freedom rights in the Kretek industry. This research aims to reveal local traditions and values that influence gender roles and women's identities in film narratives. A feminist approach is used to dismantle the dynamics of power, resistance and women's agency. The qualitative method used dissects each film scene by observing interactions, characters, important dialogues, and the context of patriarchal culture in the Kretek industry. The results of the research show that (1) there is a construction of women's identity in the context of the kretek industry, which is depicted through verbal interactions between characters and the main character (Jeng Yah), (2) there is hegemony and social institutions which are displayed in the practice of oppression of women through community and family institutions, (3) resistance to patriarchy and affirmation of women's agency, such as courage in equalizing women's roles in the kretek industry. This research concludes that the struggle of the feminist movement is reflected in the film, as shown by the character "Jeng Yah," who resists for the sake of strengthening women's agency in society's social life.

Keywords—Film "Gadis Kretek"; Postcolonial Feminism; Patriarchal Culture; Hegemony

I. INTRODUCTION

Cinema is a creative industry with a broad appeal and influence on people's lives. Movies are a medium of entertainment and for people to understand, feel, and reflect on various aspects of everyday life [1]. Movies are part of the sophistication of the media in building creative works of art for consumption in society. The film is also said to be a living work of art that can express a picture to the general public of the condition of a place, culture, and character building in the film (Sinuraya, Azhar, and Sazali 2022).

Movies are a medium for conveying information and messages to the audience Turner in Kamil and Rochmaniah (2024) argues that film is a medium that represents the reality of people's social lives. Therefore, in movies, there is a content of cultural values and messages conveyed. Movies and the social reality of society have a close relationship. The reality in society will be recorded and become an inspiration in filmmaking. Irawanto in Setiawati (2020) also argues that films consistently record social realities that are shaped and developed in society and will then be projected onto the big screen. The power of movies spreads to inspire people in various aspects, so the public always enjoys movies because they have a significant influence. Sobur in Amirah et al. (2023) explains that works of art in films often present social realities that develop in society and basically shape the ideological views and codes of society.

Without realizing it, films often create expressions that build certain relations related to gender bias. Women are usually positioned as weak individuals and cannot be equal to the role of men. Women are often victims of discrimination and bullying; they become objects of male sexuality [5]. According to Gamble Sinuraya et al (2022) directors create female characters as individuals who are 'whiny' and inferior in cinema. On the other hand, the film also calls for some criticism regarding the benchmarks for evaluating women in social life [6]

The creation of women as objects of men is a view of patriarchal culture. Patriarchal culture is one of the most vital reasons for the feminist movement in the world. Mustaqim and Pribadi (2024) argues that feminism is an ideology that respects women to have equal rights and positions in society. Feminism rejects various forms

of discrimination and marginalization of gender differences. According to Fakhri in Iksandy and Pribadi (2024) The feminist movement is often interpreted by society as a form of rebellion by women in violating their supposed nature. Therefore, the feminist movement is often rejected by society when conveyed directly.

The existence of women in society is always positioned as weaker and below men. This condition is very unfavorable for women to explore themselves. The feminist movement began to emerge and was needed since the 18th century due to the pressure exerted by men on women's rights. This was also the case in Indonesia in the 19th century. In that century, Indonesian society was still in the shadow of the colonizers. This influenced and impacted the lives of people, especially women. The concept of postcolonial feminism began to emerge as a feminist movement that criticized Western feminism; Western feminism saw women universally in the face of oppression.

Postcolonial feminism is the root of rejecting the universality of women's experience. This view of feminism sees the experiences of women living in the third world or ex-colonized countries as having different backgrounds from first-world women [8]. This postcolonial feminist approach is aware of historical concerns and the gender and cultural structures that develop in third-world countries. Although postcolonial feminism initially criticizes the global phenomenon of "the West and the rest of the world" at a later stage, postcolonial feminism deals with the emerging structures of local power (Doshi, 2023:7). This advances the view of postcolonial feminism in capturing the feminist content that occurs within local and Indigenous feminists in the postcolonial context.

The ideology of feminism is often wrapped up in works of art and literature, one of which is film. As a popular medium, film greatly influences shaping and building people's views regarding women's roles, rights, and struggles. Feminist ideology packaged in cinema refers to representing women's experiences and gender issues through narratives and characterizations in cinematic works [10]. There are several ways feminist ideology is incorporated into cinema, such as films that raise criticism of patriarchal culture, complex representations of women, the struggle and emancipation of women, and others.

The world of cinema in Indonesia also elaborates on issues of feminism. Indonesia itself is inseparable from the ideology of postcolonial feminism. The long history of colonization offers an ideological framework for feminism embedded in people's lives. Postcolonial feminism ideology provides a view of women's representation in the media, including movies. The mini-series movie, "Gadis Kretek," aired on Netflix, is a work that provides an overview of the lives of women in the Kretek cigarette industry in Indonesia in the 1960s. This film provides many descriptions of women's experiences in the social, cultural and economic contexts influenced by colonial heritage.

The leading cause of gender injustice towards women is the patriarchal culture that develops in society. According to Siddiqi and Ashraf in Doshi (2023:24), patriarchal culture has a status and assumption quo regarding women as productive bodies. Men position women's bodies as their sexual objects. The truth of patriarchal thinking has become embedded in society; this truth gradually forms a habitus. Perceptions formed in society will be normalized and implemented as their views on acting, thinking and feeling [11]. In society, the cultural perception of accepting men's opinions and power is natural and has become natural in the local community's culture [12].

From challenging or resisting male domination over women, several activities formed resistance called the feminist movement. According to Safira in Bachrin, Hanum, and Yusriansyah (2024), feminism is a political ideology born from women who felt oppression in various aspects of life. Women have the belief to dismantle the persistence of patriarchal culture so that they have equal access to social life. Feminists have attempted to claim their views to deconstruct patriarchal culture. In the 1970s and 1980s, women created alternative languages to dismantle language in a patriarchal culture [14].

The feminism that developed in Indonesia is closely related to postcolonial feminism. Indonesia has a unique and dynamic development path; society's culture influences a long history of colonialism. The journey begins with the Dutch colonial period; at first, women did not feel the importance of education and empowerment [15]. The stigma implanted against women is that individuals only know about housework. The feminist movement began to emerge with the shining of female figures in fighting for women's rights and their contribution to independence. As time progressed, the influence of patriarchal culture and the socio-political actions of women's colonies was still felt until Indonesia became independent. In 1965, women experienced another setback when the Indonesian Women's Movement organization, which was formed after independence, was disbanded by the New Order government. The New Order government formed an ideology related to gender called "state ibuism" (Sahdan et al., 2019: 185). This ideology places women in the domestic sphere and supports several programs that strengthen patriarchal culture. The emphasis at that time was that women or mothers were figures who played a role in serving their husbands, families and the country. Oey-Gardiner (Sahdan et al., 2019:185) stated that the regime also formed several women's organizations whose role was to educate and control women regarding family welfare and support the regime's strength.

The 1998 reform era opened the door for women to gain greater freedom. The feminist movement emerged by forming many women's organizations to fight gender discrimination and violence. Postcolonial feminism that developed in Indonesia not only adopted the theory and practice of global feminism but also adapted to the local context of the conditions of women in Indonesia. Feminists in Indonesia also consider several things, such as

customs and religion. They also harmonize the analysis of gender issues that occur with other problems, such as race, class, and religion, to fight various forms of women's oppression.

The mini-series film *Gadis Kretek*, released in 2023, was adapted from a novel by Ratih Kumala. The movie offers an in-depth look into women's lives in Indonesia's kretek industry. However, behind the industry's glamor lies a complex and often obscure gender dynamic. Women in this film are portrayed with their efforts and aspirations to become agents of change to fight the stigma of patriarchal culture, values, and norms established in society.

Based on the explanation above, researchers are interested in unpacking the Mini Series Film "Gadis Kretek" understanding. This movie is not only a reflection of individual struggles but also a reflection of broader social issues faced by women in Indonesia. The movie provides a rich representation of the role of women and how they face challenges in a male-dominated world. Through a cultural studies approach, this research aims to uncover local traditions and values that influence gender roles and women's identities in film narratives. The feminist approach is used to find the dynamics of power, resistance, and agency of women in fighting for gender equality in the community's social life environment.

Researchers are interested in researching "Women's Power Behind Kretek Smoke in the *Gadis Kretek* Mini Series Film (Perspective of Cultural Studies and Feminism)". This research is significant in understanding several critical aspects of culture and gender in Indonesia. Overall, this research is vital because it not only contributes to the academic understanding of gender, feminism and culture but also has broad practical implications for understanding social policy and the feminist movement in Indonesia. This research is also expected to provide insights and knowledge for readers to be more responsive and critical of social and environmental conditions, especially in seeing the views of feminism.

II. LITERATURE REVIEW

Feminist issues have also been raised in the world of film in Indonesia. Film is a powerful artistic medium that reflects the social, political and cultural dynamics that occur in society. In Indonesia, films are not only entertaining works of art but also a means of conveying social messages and important issues, one of which is the issue of feminism. The following are previous studies on the ideology of feminism constructed in a work of art film. The first is research conducted by Lestari and Suprpto (2020); in this research, the researchers represent the ideology of feminism in the film *7 Hari 7 Cinta 7 Wanita*. This research provides an overview of women's struggles in meeting their needs and life problems. The jobs ranged from being a career woman in an office to a textile worker to a prostitute. This research uses discourse analysis by Sarah Mills, which reveals views regarding the injustice felt by women as victims of men, such as domestic violence, infidelity, and men's irresponsibility towards women. This research reveals representations from films that depict their disagreement in opposing all forms of discrimination against women. The second is research conducted by Firmansyah et al. (2022); in this research, the researchers represent feminist ideology and use the film "The Great Indian Kitchen" as the research material object. This film overviews women's struggle to work in the public sphere. This research represents the flow of liberal feminism, which describes several things related to the freedoms that women should have, including women's freedom to choose, equality and equality for women in the world of work and education, and support for women's freedom by the surrounding community. The research analysis looks at John Fiske's representation and the film's levels of representation. Third is research conducted by Sinuraya et al. (2022); this research discusses representation with a semiotic analysis of feminism in the film *Mulan* 2020. The research results show several research findings that give rise to several concepts regarding the representation of feminism, as seen from the signs and meanings contained in the film. The 2020 *Mulan* film depicts resistance and breaking through society's stereotypes regarding the position of women who are weak, unreliable, like to play around, and unable to learn self-defense. This film represents the opposite by depicting a woman who is strong, intelligent, does not give up easily and is brave. On the other hand, the true nature of femininity is still depicted in films with the style of women's clothing and the way women respond to their emotions by crying.

This research provides a new perspective in examining the mini-series film "Gadis Kretek" through the lens of feminism and cultural studies, which has not been discussed in previous research. The research focus offers new insights compared to prior research; one of the leading new aspects is the intersection of feminism in Indonesia, which influences local and postcolonial culture. This research not only highlights the content of feminism but also looks at how this issue is integrated into the local cultural context. This research uses the cultural studies paradigm and Gramsci's hegemony approach. This approach is used to understand the artistic power that society maintains in the daily lives of female characters. In this narrative, women not only face economic and social challenges but must fight against the domination of patriarchal ideology, which influences the local culture and economy of the local community.

Gramsci in Siswati (2017) states that Hegemony is a consensus related to submission obtained through the hegemonic class's acceptance of a hegemonic class ideology. Hegemony is not only defined as a relationship that dominates using the power of a particular group but is also related to more complex matters related to the

relationship of acceptance using political leadership and the spread of ideology. The key concepts in Hegemony, according to Antonio Gramsci in analyzing this research, are as follows:

1. Hegemony and Consensus: This Hegemony includes efforts to form and maintain consensus in social life where marginal or subordinate groups can accept the values and beliefs of the dominant group. Dominant groups usually use ideology to make their values appear universal and natural; therefore, subordinate groups can take these views as natural [21].
2. Historical block: This is a concept in which relations exist between several social groups that together support and maintain hegemonic practices in society. The historical blocks in question are other groups with certain ideological and political interests.
3. Culture and Ideology: Gramsci argued that the dominant group would try to form a culture and ideology that suits their goals; on the other hand, subordinate groups who do not benefit will oppose it and try to change it.
4. Resistance and Hegemonic Struggle: The practice of Hegemony will not always be comfortable. Hegemony will face various forms of challenges from subordinate groups. Gramsci argued that there would be a war of position, where subordinate groups would struggle to change consciousness and create alternative Hegemony.

III. METHOD

The researcher employs a qualitative approach to delve into and comprehend the strength of women in the Kretek industry as portrayed in the mini-series "Gadis Kretek." Through this qualitative approach, the researcher will dissect the mini-series episodes to observe the interactions among characters, predominantly female characters, pivotal dialogues, the patriarchal cultural context within the kretek industry, and women's resistance efforts in attaining equality. A qualitative approach was chosen because it is very suitable for researching the study of feminism in film. With this research method, the data obtained can be examined in depth to study scientific principles that can be useful for human life [22]. The study of the cultural representation of feminism in the film "Gadis Kretek" can be adapted to theories that support research so that it will create practical scientific principles that are based on existing theoretical studies. The primary focus of this research is to understand the strength of women represented, developed and advocated through the film's narrative. The researcher deeply explores narrative, thematic, and character interaction analyses regarding the strength of women depicted in the movie.

Data collection techniques are conducted through observations within the material object of the film "Gadis Kretek" and a study of literature related to feminism and hegemony in patriarchal culture. The mini-series "Gadis Kretek" serves as the primary data source in this research. Additional data sources for this study are derived from relevant journals, books on feminism, postcolonial feminism, Antonio Gramsci's theory of hegemony, and reviews related to the film. Data analysis techniques in this research use analysis techniques by Miles and Huberman [23]. Data regarding the strength of women in the film Kretek Girl was collected as much as possible through the observation stage. The data was reduced to select data that was appropriate and had a big impact on the direction of the research. The selected data is then analyzed using theory to draw conclusions that produce thoughts or perspectives regarding the strength of women in the film "Gadis Kretek." The research integrates the perspectives of cultural studies and feminism to unravel the complexity of the relationship between women's strength, artistic representation, and feminist issues that arise in the film "Gadis Kretek."

IV. RESULT AND DISCUSSION

"Gadis Kretek" is a mini-series of films adapted from the historical fiction novel by Ratih Kumala. This film is divided into five episodes, which will be released on Netflix in November 2023. Kamila Andini and Ifa Isfanyah direct the "Gadis Kretek" film series. The story in this film depicts the glory of the kretek industry, which is based on women's struggle to achieve their dreams and freedom. The film follows the storyline of the main character, Suraya (Raja/Raya), the owner of a kretek cigarette factory named Drajad Raja. Suraya suffers from cancer, and for the rest of her life, she wants to meet a woman named Dasiyah or Jeng Ya (her past love). Her youngest son, Lebas, conveyed his wish to find Jeng Yah's whereabouts. In his search for Jeng Yah, Lebas collected puzzles of letters written in the Indonesian Kretek Museum. The search for Jeng Yah is the main story in the film, through letters written by the film director providing flashbacks of the past which highlight the main female character, namely Jeng Yah, behind the glory of Drajad Raja's kretek cigarettes. The depiction of the main female character, Jeng Yah, contains many values and meanings related to postcolonial hegemony and feminism as represented in the film. The following are the main findings of this research:

A. Construction of Women's Identity in the Context of the Kretek Industry

The mini-series "Gadis Kretek" depicts women as strong and empowered central figures. The depiction of a female character, namely "Jeng Yah", is the daughter of the family owner of a famous Kretek factory in Central Java. "Jeng Yah" helped his father manage a kretek factory from a young age. "Jeng Yah dreams of advancing the kretek business the family built. He carefully selects and sorts good-quality ingredients to make kretek cigarettes. The persistence of "Jeng Yah" has received stigma and unfavorable views from the surrounding community, especially men. The kretek industry in the 1960s had a strong culture regarding its management. Women who work

in the kretek industry only have the task of rolling kretek cigarettes. On the other hand, they are not allowed to participate in mixing kretek cigarettes. Even the sauce or Kretek cigarette concoction room is separate from the different rooms. This room can only be entered by men.

"Jeng Yah" dreams of entering the sauce room and producing the perfect Kretek cigarette blend. At minute 18, the main character's monologue represents his desire to escape the stigma and cultural pressure attached to the Kretek industry.

"I see strong freedom, I want to bring that dream into freedom. The freedom I want I can't determine for myself, which is really scary. People just want to see the real me. I hope they see the truth in me." (Jeng Yah)

The phrase "Jeng Yah" gives an idea of the pressure he experiences in managing the kretek industry. He dreams of being free from the views of other people who only see him as something natural without considering what he is. Women's abilities were underestimated at that time. "Jeng Yah" often experiences verbal discrimination by men who work in the kretek cigarette environment. Research findings show that the patriarchal cultural stigma attached to society, especially men, regarding women, can be seen in several scenes as follows:

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Figure 1. Jeng Yah is assessing the aroma of tobacco as part of quality control.

- a. In the scene at minute 21, "Jeng Yah" goes to the market to accompany his father to negotiate regarding the tobacco someone sent. At that minute, "Jeng Yah" is greeted by his father's business partner and says, "*Why are you playing with cigarettes? Who wants to have your hands smell like tobacco?*"
- b. There is a scene at minute 23 when "Jeng Yah" and his father negotiate with the tobacco seller. In this scene, "Jeng Yah" looks at the tobacco seller with an unpleasant expression, to which the seller responds with the dismissive sentence "Jeng Yah". The seller then says curtly, "*Women know nothing about kretek.*"
- c. The scene in minute 35 is when tobacco is delivered to "Jeng Yah's Kretek factory". At that time, the father of "Jeng Yah" was going out. Therefore, the tobacco was received by "Jeng Yah". The tobacco that was sent was checked by "Jeng Yah," and he said that the tobacco did not match the samples discussed on the market. This got an inadequate response from the tobacco seller; the seller said, "*What are you doing? You're accusing me! Can a kretek seller reprimand a tobacco seller? That's none of your business; your business is just cleaning at home and looking for a husband, that's fine!!*"
- d. The scene at minute 43 shows a conversation between the sauce maker and "Jeng Yah". During this conversation, women are not allowed to enter the sauce room or mix clove cigarettes; if this happens, the cigarettes will be sour or unpleasant.



Figure 2. Jeng Yah reprimanded for entering the women-restricted kretek sauce room

- a. The scene in minute 35 of "Jeng Yah" is caught entering the kretek sauce room. The father, the sauce maker, and Suraya knew this. "Jeng Yah" received a reprimand from them, and the sauce maker verbally discriminated against him; the sauce maker said, "You know what about sauce? Women can't be surrounded by inappropriate sauce."



Figure 3. Incense burned as part of the kretek-making ritual.

- a. Scene in minute 7 of the sauce maker burning incense and said, "So my kretek doesn't smell like a woman."

From the research findings above, the main character, "Jeng Yah," is a talented woman managing a Kretek factory. Jeng Yah has ambition and persistence in advancing his family's business. However, the tradition of male domination in the kretek business narrows the space for "Jeng Yah" to develop it. In the 1960s in Indonesia, people, especially men, still viewed women's roles as only in the domestic sphere. Patriarchal culture is visible in the division of tasks in the kretek industry. Women cannot explore and develop; there is even a space to separate women's and men's work. Men at that time thought that women should not do men's tasks because it was not beautiful or they should not be.

This condition made "Jeng Yah" fight back. With the help of Suraya, a new employee at the Kretek factory, he dared to enter the sauce room. The portrayal of the characters in the film shows that "Jeng Yah" wants to free itself from the cultural stigma attached to the Kretek industry. She wants to be appreciated and get recognition from men that she also has the ability and talent to advance the Kretek cigarette business.

Based on the findings regarding the construction of women's identity in the Kretek industry, it can be concluded that the main character, "Jeng Yah," has an attitude of courage in fighting stigma, discrimination, and patriarchal culture that hinders the role of women in this industry. Patriarchal culture is embedded in the film's development of kretek cigarettes. These findings confirm that women are underestimated by men, with the power that men have, especially in the patriarchal cultural capital inherent in society, making them dominate and hegemonize women.

B. Hegemony and Social Institutions in the Mini Series Film "Gadis Kretek"

The mini-series film "The Kretek Girl" depicts that the social institutions of family and society play an important role in spreading and strengthening patriarchal culture. The "Jeng Yah" family, especially his father, represents traditional values that position men as the primary power holders in making decisions. Research findings show that the contribution of "Jeng Yah" in developing the Kretek factory was only as a foreman who oversaw the running of the factory operations. In making decisions, "Jeng Yah" was not allowed to make decisions; in fact, "Jeng Yah" preferred to have male employees entrusted with mixing the kretek sauce and managing operations in the market. In certain situations, when "Jeng Yah" received pressure and verbal sentences from men who said he was not suitable and could not possibly understand how to manage the kretek industry, "Jeng Yah" remained silent while looking at the situation. This is reinforced by several scenes in minutes 23 and 43, where "Jeng Yah" received

verbal discrimination by denigrating "Jeng Yah's" abilities. The father, who was in the same place then, was silent and once said, *"Just obey the man."*

The people around the "Jeng Yah" neighborhood have solid patriarchal views. This can be seen in several scenes in the market and interactions with tobacco traders. This situation illustrates that women are considered inappropriate when managing the Kretek business. Social stigma also reinforces the view that women can only carry out tasks in the domestic sphere. Statements that say *"women know nothing about kretek"* and *"a woman's business is just cleaning the house and looking for a husband"* reflect views that limit women's movement.

The kretek industry is closely related to patriarchal traditions. The sauce room, or the place where cigarettes are mixed, is considered a men 's-only area, and women are not allowed to enter that room. The reason for this condition is illogical because it is based on the belief that the presence of women in the room will spoil the taste of cigarettes. Society is a space that perpetuates a patriarchal culture in society. Men's knowledge dominates and subtly penetrates social life. People will see things from a perspective that has been ingrained in their minds; gradually, this will become a normal habitus or habit.

C. Resistance to Patriarchy and Affirmation of Women's Agency

Research findings show that the main character in the film is depicted as a strong woman who faces and fights against the patriarchy that dominates local culture and society. From the previous explanation regarding the position of women in the kretek industry and how institutions carry out hegemony in perpetuating their views, the answer is the resistance carried out by "Jeng Yah".

In the scene at minute 9 of eps 2, "Jeng Yah" dares to enter the blue door to mix kretek cigarette sauce. Mas Raya, an employee of the Kretek factory, assisted him. Mas Raya had access to the key to open the room because he was a man. Mas Raya's support for "Jeng Yah" made him braver, and in the scene at minute 32, "Jeng Yah" returned to the sauce room and mixed it. The "Jeng Yah" concoction is very delicious; Mas Raya admits that this concoction is the tastiest Kretek concoction he has ever tasted.

The "Jeng Yah" resistance wants to show that women can play a more significant role in the kretek industry. Mixing kretek with his hands is the ideal form of freedom that "Jeng Yah" feels. However, this condition will also be met with opposition from men, especially those around the factory. The culture inherent in society regarding the stigma of women not being good at getting involved in making kretek has been deeply ingrained in society.

The "Jeng Yah" resistance failed because Mas Raya was expelled from the factory. The reason Mas Raya was expelled was that he was having an affair with "Jeng Yah". This condition did not deter Mas Raya, and he still dared to meet "Jeng Yah" and deliver the kretek concoction from "Jeng Yah". This condition is a 360-degree reflection of Mr. "Jeng Yah". Finally, Mr. "Jeng Yah" produces kretek cigarettes with the "Jeng Yah" mixture under the name Kretek Girl. The trust given to "Jeng Yah" became the ideal of freedom that "Jeng Yah" dreamed of.

Based on the explanation above, it can be concluded that the character "Jeng Yah" shows a woman who can fight against patriarchal hegemony with perseverance, courage and self-confidence. This "Jeng Yah" resistance proves that women have different abilities and potential to contribute to the industrial and economic world, even though they face gender norms that limit their space for movement. This affirmation of women's agency is a real inspiration for women, and it shows that social change can occur. It can start from those who believe in opposing injustice and fighting for their rights [24].

D. Discussion

This research uncovers the patriarchal cultural hegemony that occurs towards women with the material object of the film "Gretex Girl" and the women's resistance movement (feminism) in achieving gender equality. Research findings show that this film reflects the feminist movement carried out by the main character to dismantle the patriarchal cultural hegemony inherent in society. Feminism in Indonesia has its roots and is closely related to the colonial period. Therefore, the feminist movement in Indonesia is related to postcolonial feminism. Indonesia is a former colonial colony, and colonial cultures are permanently attached to the future, one related to gender. During the colonial era, women were positioned as weak individuals and did not have access to education. Women only take care of household affairs and the colony's interests in the domestic sphere (cooking, working in textiles, satisfying the colony's sexual desires, etc.) [25]. This understanding regarding women is rooted in socio-political progress in society. This postcolonial feminism discusses the resistance of third-world women who not only use their bodies to survive, but also use agency negotiation in building their identity as women (Doshi, 2023:27). Crawley in [8] states that women in the third world or developing countries often carry out subtle and soft resistance to discrimination and oppression, this can be more effective in building solidarity than having to face opposition directly, especially in spaces that men dominate. This postcolonial feminist theory changes relations of domination with subtle resistance, namely by efforts to form subtle resistance, like the resistance carried out by "Jeng Yah". "Jeng Yah" fights back by proving she is worthy of participating in men's work; she is determined to prove her abilities to those who only look down on women. Through perseverance and perseverance, "Jeng Yah" was able to create a kretek mixture that was delicious and popular with many people. The "Jeng Yah" concoction

became the root of the glory of the Drajad Raja Kretek cigarette industry, which adopted the concoction after "Jeng Yah" had ceased to exist. This adoption was carried out by Suraya, a lover of "Jeng Yah" who supports "Jeng Yah"'s struggle against patriarchal culture in the world of kretek.

Antonio Gramsci introduced the concept related to the hegemony of the dominating class, perpetuating their power through certain consensus [20]. The film "Gadis Kretek" reveals patriarchal hegemony, which is manifested in social and cultural norms that position women in roles that are considered inferior. This is proven in research findings, where the kretek industry in the 1960s positioned women only to roll cigarettes. At the same time, men had a role in controlling the process of compounding cigarette sauce, which was more valuable in the development of kretek cigarettes. From this hegemony, "Jeng Yah" can show its resistance against this hegemonic structure. This is supported by male employees who have feelings for "Jeng Yah". The resistance shown by "Jeng Yah" was his courage to enter the kretek-making room.

The affirmation of women's agency described by "Jeng Yah" succeeded in changing his father's perception of the role of women in the kretek industry. The acceptance of the "Jeng Yah" kretek concoction finally made the father of "Jeng Yah" produce kretek under the brand "Girl's Kretek". This condition shows a significant change in the existing power dynamics. Her father's decision to support and acknowledge "Jeng Yah's" ability to mix kretek is proof of women's resistance, which can shift the patriarchal hegemony that exists in society. Kretek cigarettes with different brands developed by men are losing the competition to "Girl Clove Cigarettes" concocted by "Jeng Yah". These changes are proof that the feminist movement carried out by "Jeng Yah" can show the social transformation that is taking place in society. Individuals who dare to oppose and fight for the rights they should get will achieve the freedom they dream of.

V. CONCLUSION

The feminist movement in Indonesia has deep roots since the pre-colonial era and continues to have a common thread in post-colonial feminism. The film "Gadis Kretek" provides an insight into the struggles of women in achieving freedom while offering opportunities to carry forward the feminist movement in Indonesia. The film also aims to dismantle the patriarchal cultural hegemony inherited by the main character, "Jeng Yah". The feminist movement in this film discusses the forms of resistance by third-world women against oppression through the negotiation of agency that shapes women's identities.

The process of patriarchal cultural hegemony depicted in the film is shown through the portrayal of the unequal roles of women and men that degrade women. The film illustrates that women are unaware of kretek or cigarette industry matters, and the best they can do is roll cigarettes without being involved in the blending process. This portrayal positions women beneath men.

In the context of the film "Gadis Kretek," the character "Jeng Yah" demonstrates resistance against the patriarchal hegemonic structure in the Kretek industry. By asserting her agency, "Jeng Yah" influences her father's views on the role of women in the kretek world, where previously women were rejected in the kretek industry. The conditions of equal rights and roles are depicted through the creation of a cigarette brand named "Kretek Gadis." This demonstrates that the feminist movement led by "Jeng Yah" can bring about significant social transformation, as shown by individuals who bravely fight for the freedom they aspire to.

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