

## The Narrative of the Power of Kretek in the Novel *Genduk* by Sundari Mardjuki and the Novel of the Kretek Girl by Ratih Kumala

Rofi' Nihayatul Ulum<sup>1</sup>, Suyatno<sup>2</sup>, Anas Ahmadi<sup>3</sup>

<sup>1,2,3</sup>Universitas Negeri Surabaya, Indonesia

[rofi.20054@mhs.unesa.ac.id](mailto:rofi.20054@mhs.unesa.ac.id), [suyatno-b@unesa.ac.id](mailto:suyatno-b@unesa.ac.id), [anasahmadi@unesa.ac.id](mailto:anasahmadi@unesa.ac.id)

### Abstract

*This study aims to describe the narrative of the practice of kretek power by a strong group to another weaker group. This narrative of power is studied based on the practice of power with the principles of New Historicism theory. The method used in this research is qualitative. The data sources used are the novel *Genduk* by Sundari Mardjuki and the novel *Gadis Kretek* by Ratih Kumala. Data were analyzed with the hermeneutic analysis technique serial analysis model. This serial analysis model refers to the internal and external context. The findings of this study indicate the following. The results showed the practice of power in the form of oppression by Gaoks and moneylenders; and colonial domination. Gaoks and middlemen buy tobacco harvested by farmers arbitrarily. Moneylenders take advantage of the helplessness of farmers and workers and exploit them. The domination of the ruler is in the form of the domination of the strong group over the weak group and events related to politics. This happens in the kretek processing and industry, the practice of power that interferes with the kretek processing and industry, and all the power practices that occur in the kretek processing and industry.*

### Keywords

power narrative; kretek; new historicism



## I. Introduction

Indonesian literary criticism is something that attracts attention, both in the context of philosophy, psychology, sociology, and anthropology (Ahmadi, 2020, 2021, 2022). Related to the cultural and historical context in literature, one of the interesting topics is the narrative about kretek. Kretek in Indonesia has become a daily phenomenon rooted in people's lives. Kretek is a phenomenon in all groups of people's lives, both the lower middle class and the upper middle class. The narrative about the phenomenon and series of kretek events in social life is related to all actions of a series of social events that have been rooted in people's daily lives. Kreteks become the daily culture of the community and become and have an influence on social interactions (Salim, 2014). Kretek is something that happens in human life and affects it. The influence of kretek in human life shows that kretek is an important thing in daily activities. Organization must have a goal to be achieved by the organizational members (Niati et al., 2021). The success of leadership is partly determined by the ability of leaders to develop their organizational culture. (Arif, 2019).

As a social phenomenon, despite its controversy and ambivalence, kretek has many functions and meanings in people's lives. The phenomenon of kretek in the past has also become a concern for the Dutch colonial government, the government during the Japanese colonial period, so it did not escape the attention of the indigenous people (Margana & et al, 2014). The production of kretek has been started in the Dutch colonial period. The

phenomenon of kretek in Indonesia has occurred in a long journey since the Dutch colonial era until now.

Based on the explanation above, it can be understood that the narrative about the power of kretek is an important thing in influencing new perspectives in the history of people's lives. Moreover, despite the controversy and ambivalence, the track record of the kretek phenomenon is found in several writings, both in historical documents and other research. The narrative about kretek needs to be explored further so that its contribution and position in people's lives, especially in Indonesia, can be identified. The phenomenon of kretek is also documented in literary works.

The narrative of the power of kretek is a story that describes the condition of power related to kretek which is the background of a situation that is told in a literary work. As a work of fiction, the literature in it represents a narrative of power that cannot be separated from the study of new historicism (Colebrook, 1998; Davis & Schleifer, 1889; Hawthorn, 1996). The narrative of power can link literary works with historical elements because the conditions of power are also part of the social conditions that underlie literary works. Power is an aspect that cannot be separated in the study of New Historicism. The dimension of power is very strong coloring the New Historicism approach, in addition to history and culture (Budianta, 2006). The aspect of power is not separated in the study of New Historicism in the context of practice (Al Fajri, 2018; Gallagher & Greenblatt, 2000; Hens-Piazza, 2020; Veuser, 1994) carried out by the rulers.

Based on the explanation above, it can be understood that the narrative of the kretek power is a story about the practice of power related to kretek which is the background of a situation that is told in a literary work. The narrative of power can relate to literary works with historical elements because the practice of power is also part of the social conditions that underlie literary works.

## **II. Review of Literature**

New Historicism understands literature related to events in a society that is oriented towards its historical traces. Budianta (2006) explains that New Historicism is a literary study that emphasizes the relevance of historical aspects of cultural practice in social praxis. Literature in this case is considered a mirror that reflects the culture and society. Furthermore, Budianta explained that texts, including literary texts or non-literary texts, were the product of the historical social forces of their time and at the same time the text also produced social impacts. Therefore, New Historicism associates' events in literary works with events that occur in a society that is considered a cultural product.

### **2.1 Power Narrative Concept**

The concept of Gallagher & Greenblatt (2000) states that the imaginative-aesthetic world is never separated from the power relations of the world of reality which is manifested in literary works as an individual aesthetic appreciation and cultural, social, economic, and political praxis. Even Budianta (2006) says that all texts, both literary and non-literary, are a struggle for power from ideology. Furthermore, Budianta also explained that New Historicism does not take for granted the difference between high and low culture. New Historicism tries to show the interrelationships between various high and low cultures which indicates that literature and non-literature are interrelated with the problems of their time.

### III. Research Method

This research is a qualitative research type in the field of literature. Therefore, this study uses more verbal data (Ahmadi, 2019). The approach in the analysis of this research is hermeneutic because this research indicates a historical interpretation. Hermeneutics interprets literary works with the most optimal possible interpretation (Ratna, 2015). Therefore, the hermeneutic approach is used in this study because of the historical interpretation which is very possible to link the facts of the text with the facts of reality, phenomena, events, and history.

### IV. Result and Discussion

In this section, the narrative of the practice of kretek power in the novel *Genduk* by Sundari Mardjuki and the novel *Gadis Kretek* by Ratih Kumala will be described. The narrative of the practice of kretek power is in the form of oppression of moneylenders and domination of the rulers. This leads to socio-cultural problems, especially the historical aspect of the kretek power narrative.

#### 4.1 Oppression by Gaoks and Moneylenders

The narrative of kretek power in this study begins with the power that begins with a series of events that tell the story of the early days of kretek production, namely through the process of growing tobacco which is used as a kretek material by farmers. Tobacco cultivation is experiencing upheaval problems experienced by farmers because there are parties who have the power to take actions that are detrimental to farmers (Brata, 2012). The narrative of power is described in Genduk's novel with the story of Gaok who harms farmers when buying tobacco. This is evidenced by the following data quote.

The villagers never had anything to do with Kaduk much possible. Gaok, that's the call. The job is unclear. When other people are in the field, he just sits around and smokes at the patrol post. When the harvest came, he just looked busy. He will go around the village. Take tobacco samples from each farmer. Then he took him to town. Many residents are uneasy with his behavior. Kaduk outsmarted the tobacco farmers into selling them cheaply. Last year, when tobacco prices plummeted and farmers were in debt, Kaduk looked classy with his new tongkrongan, the Honda CB100. (Mardjuki, 2017:39) .

In the quote above, it is told that Kaduk is a Gaok a person who has the power in buying tobacco from farmers' crops. Kaduk conducts oppression which is shown through his treatment of buying tobacco cheaply which causes farmers to suffer losses so that farmers are increasingly in debt. Farmers as a weak group have experienced things that suffer with this situation (Topatimasang et al., 2010). This happened because the farmers were very dependent on their relationship with the Gaok which was detrimental to them. Farmers do not have a relationship to sell the tobacco they process. Meanwhile, Kaduk practices oppression by acting arbitrarily when buying tobacco. Kaduk bought farmers' tobacco cheaply. His oppression was also proven by a situation when the farmer suffered losses and was in debt, so Kaduk was having fun because he made a profit so that he was able to buy a Honda motorcycle.

Gaok's power is demonstrated by the impact it shows. Gaoks benefited while farmers experienced more and more losses. Amid the indebtedness experienced by

farmers, Kaduk was able to buy a new vehicle, which at that time was still rare. In the 1970s, not many villagers owned motorcycles (Setiawan & Yoandinas, 2015). It shows that Gaok does not have anything for farmers, but he only thinks about profit for himself. He doesn't run the business properly. The power of a strong group like the Gaok was used to corner the weak farmer group. This is shown in the following data excerpt.

"Your Byung is the loudest woman I have ever met. Fierce. But don't worry, he won't be moving in a minute!" Kaduk flicked his hand.

"What do you mean?" I shouted.

"Harvest soon. According to my information and connections, the price of tobacco is predicted to be crushed because the factory will limit it from the farmers."

Kaduk's tone was light. But not for me. I trembled by him. *If purchases are limited, what about the fate of farmers' harvests? What about the fate of loan sharks?*

"Tobacco from your buying harvest can be bought. With a fairly high price. But I need your help, " This time he shifted his seat, closer to me. (Mardjuki, 2017: 77-78).

The practice of oppression of the Gaoks is also demonstrated by threatening the farmers as a weak group. Gaok practices arbitrary behavior toward weak peasants. Gender the farmer's son as a representative of the weak farmer did not move. Gaok's behavior shows his power relationship related to tobacco merchant connections. Gaok's information and connections are used to corner the existence of village farmers. Kaduk's behavior made Genduk not move. This shows Gaok's behavior that makes farmers weaker. This practice is an indication that a strong group does not use its power and dominance for good in their environment but to seek personal gain.

The bad luck experienced by one farmer is a warning to all farmers. Farmers feel insecure because unexpected circumstances can happen to them. Pak Wondo, one of the farmers who felt very sad and felt hopeless in his life, chose to end his life pathetically. This makes other farmers feel anxious. Not only about the bad tobacco sales results, but also about the speculation and slander directed at Pak Wondo. Farmers feel increasingly helpless in this situation. Farmers feel they have no solution to the problem. This is explained in the following data excerpt.

Pak Wondo's death is a death knell for other farmers. Many farmers are threatened with bankruptcy because of the actions of the gaoks. This also happened to Yung and Lik Ngadun. Tobacco was not taken by Kaduk, who promised to buy it by the skipper at a high price. The board is just big. Lots of bragging. I swear by the witness of Mount Sindoro-Sumbing, that I will retaliate for his behavior

That afternoon, Lik Ngadun and Yung sat in the amben. They looked down. Lik Ngadun took a deep breath of his cigarette. Smoke swirled in the air.

**BRAK!**

There was the sound of a table slamming. I jumped by him.

"Sikak pancen si Kaduk!" Lik Ngadun shouted while clenching his fists. His body was shaking with anger.

"I already said I don't trust him anymore. However, he and his friends insisted to keep bringing our tobacco. I... uh, don't let it happen like Mr. Wondo!" (Mardjuki, 2017:161-162).

The quote shows that the fate experienced by one farmer, namely Pak Wondo, is a deadly warning for other farmers. Farmers find the situation dangerous. His future was in darkness because of the Gaok. Farmers are threatened with bankruptcy because of the game Gaok. The characters Yung and Lik Ngadun are showing their emotional side because of the behavior of Kaduk, the Gaok who acts arbitrarily. The two of them were also farmers who were lied to by Kaduk. The two figures are angry at Kaduk's treatment and at the same time anxious about his fate because the sadness for the farmers has been felt like the fate that befell Pak Wondo.

The problems faced by tobacco are rooted in Gaok playing games in the sale of tobacco. Gaok gives prices arbitrarily. Often Gaok did not buy tobacco at the right price. Gaok even gave slander that lowered the image of the quality of tobacco. The game of Gaok made the farmers shattered and helpless. This is shown in the following data excerpt.

"So, this is it, bah, there are many farmers in our village who are called gaok. Farmers believe that their tobacco is taken by gaok to be sold to tobacco tycoons. It turns out that this tobacco is not being sold at the right price," I said. "Bah Djan must have known that the tobacco produced by the Sindoro farmers must be of number one quality. We don't dare to mix it with any additives. But prices are mostly played by gaoks and middlemen. If we continue like this, we can go bankrupt, and we can't pay our debts," said Lik Ngadun. "I will ask my trusted person to go to your village to check properly. From there we will determine. We will buy according to the quality per basket," said Bah Djan. (Mardjuki, 2017:171).

The data excerpt shows that Gaok plays a role in tobacco prices. Gaok did not buy tobacco at the right price. Moreover, Gaok even damaged the image of the quality of tobacco and the game in sales. Genduk explained his defense of the quality of tobacco. Genduk explained the quality of pure Sindoro mountainside farmer's tobacco. But the game Gaok damaged the image of the tobacco so that the tobacco was not priced properly. Even though the tobacco is pure and has good quality, it deserves to be given a price that is in accordance with its quality. Therefore, the tobacco tycoon in Parakan, Bah Djan, sent his staff to check the truth.

The condition of the farmers who were not good by Gaok was made worse by the suffering of the farmers because of the oppression by the loan sharks. Small farmers are forced to owe money to moneylenders for capital to grow tobacco, although in selling their tobacco crops, farmers are often toyed with by Gaok. This is done to seek the welfare of his life for the next year. Farmers try to grow tobacco even though they don't have the capital so they have to owe money to moneylenders. If tobacco does not make a profit, its debts to moneylenders that farmers are forced to do make their lives sink into debt. Debt with high interest and increasing every year when tobacco prices are down. This is explained in the following data excerpt.

"Last year, it was *suffocating*. Now, do you have to *populate*?" Yung's voice trembled.

Fifteen nglimolasi, a term owed to moneylenders. If the debt is one thousand silvers, within three months one must return one thousand five hundred. If you populate it means eighteen. One thousand eight hundred debts must be paid. (Mardjuki, 2017:72)

The data excerpt above shows the condition of farmers who are oppressed by moneylenders. Farmers are forced to pay debts to moneylenders at very high-interest rates. The capital to grow tobacco with the condition of village farmers who are still very lacking makes farmers forced to pay debts to moneylenders. Farmers are forced into debt to moneylenders to pawn their hopes for the next year's life by growing tobacco. Tobacco for residents on the slopes of Mount Sindoro and Sumbing is the only hope for a livelihood because of the land where they can only grow tobacco. Although growing tobacco is sometimes unlucky either because of the season or loss due to the game of Gaok, farmers still have high hopes for tobacco plants.

Weak people are often powerless because of urgent needs and are forced to pay debts to moneylenders. For weak people who are forced to pay debts to moneylenders, their life does not meet prosperity. He is haunted by debt. Moneylenders tie the lives of the weak arbitrarily. Moneylenders even use debt as an excuse to ensnare the lives of the weak. Weak people are under threat and cannot move freely. Not only farmers, but even workers also experience the same thing, even worse. Workers experience a lack of freedom to live even if they just move to work. This is explained in the following data excerpt.

"Mira is mine! Do you understand?"

"Yes sir, I understand."

"He's already tied to me. Debt okay!" I'm wide-eyed. What does it mean to say that there is a lot of debt?

Security then pulled me for a moment, and said in a low voice, "He's a loan shark here, Mas. He often guarantees money to factory workers." I'm starting to understand now.

"How much does Mira owe?"

"Telung yuto half." Three million and a half, he said. (Kumala, 2012:170)

The data excerpt above shows the condition of a worker who is oppressed by loan sharks. A tobacco factory worker named Mira gets the treatment that ensnares freedom. He is not free to move for himself even to just work. He is threatened because of his debt. He had to be the loan shark's girlfriend because of the debt. Weak people like factory workers named Mira who are pressed for their needs are forced to have debts to moneylenders who continue to interfere with their lives. Moneylenders continue to target him until the debt that is wrapped around him is paid off.

To keep the money owed by the weak, the loan sharks do anything and everything. It restrains the workers. It restricts the movement of workers even to just work. It limits the space for social movement. Moneylenders make the business of debt to the weak. Debt with high interest becomes a business that guarantees a profit for the life of the loan shark. Moneylenders become a dark business that drowns the lives of workers. This is explained in the following data excerpt.

Turns out he just needed his debt paid off. I ordered security to tell Mira that the debt had been paid. Don't let me take money out of my pocket, Mira is still restrained by the moneylenders.

I conclude. So, from the list of people who open businesses around the factory, they are not just food vendors, sellers of household needs, or parking businesses. But loan sharks also thrive. (Kumala, 2012: 171).

The data quoted explains that moneylenders restrain Mira's life just to pay off her debt. To launch the business of borrowing money with high interest, loan sharks can do anything. Moneylenders arbitrarily treat people who owe them debts. Moneylenders deliberately owe money to weak people such as factory workers and small farmers. It aims to get a high-interest profit from the debt. Moneylenders in this case are also a business that ensures profits but is stifling for the weak.

#### **4.2 The Dominance of Colonial Rulers and the Gestapo Peristiwa**

The practice of kretek power is related to events in the history of the Indonesian nation. Kretek along with the events of the nation's history has become a special concern in the issue of power. Kretek was also recorded as a concern during the Japanese colonial period, during the Dutch colonial period, and even recorded its relationship with the Gestapo. The phenomenon of kretek in the past has also become a concern for the Dutch colonial government, the government during the Japanese colonial period so that it did not escape the attention of the indigenous people (Imaniar, 2010). Margana (2014:6) reveals that kretek has become a growing industry since Dutch colonialism, and Japanese colonialism, and has developed until now.

During the Dutch colonial period, kretek developed. Among its developments in the novel, the *Kretek Girl* is shown by the klobot kretek. Klobot kretek is a type of kretek which is wrapped in klobot (corn husk). The development of kretek at that time also developed in housing as evidenced by the existence of kretek cigarettes produced by small entrepreneurs in housing (Badil, 2011). Even though kretek already exists, the mentality of small people who want to become small entrepreneurs are still impossible because small people have experienced bad conditions that make them reluctant to have hope. This is explained in the following quote.

Silently Moira memorizes the prophecy and calculated. If the calculation is not wrong, then next year is the time the Dutch leave Indonesia. After that, he was sure he would be able to achieve a better future. Idroes Moira wants to raise his status, from just a laborer to a small business owner. Even though her mother always said, "Don't dream of heights, Le!" Idries Moeria only lives with his symbol. The young man knew he would be the breadwinner of the family after his father died when he was thirteen, even though his mother also worked as a maid in their neighbor's much more settled house. At first, Idries Moira joined Pak Trisno as a rolling pin of the klobot, and now he is trusted to pack, sometimes Pak Trisno orders him to deliver the klobot orders to the market or the drugstore. (Kumala, 2012:49-50).

The data quoted explains that a character named Idroes Moeria in the Dutch era had worked rolling the klobot. This shows that kretek existed at that time. The quote also shows that being an entrepreneur just to meet the necessities of life is also impossible. The

distrust of Idroes Moira's mother figure emerged from her life experience in a weak small community so it was impossible to have the desire to become a small entrepreneur.

During the Japanese colonial period, the development of the kretek experienced different disturbances from the development of the kretek in the Dutch colonial period. During the Japanese colonial period, kretek experienced problems in production because it was affected by the authorities, namely Japan, who had propaganda tactics against Indonesia (Hanusz, 2011). Japan also forced people into forced labor, and even robbed the people of what they had. This is explained in the following data excerpt.

Pak Trisno announced that he was out of business, quitting being a klobot entrepreneur. The middle-aged man announced the ready-made klobots yesterday, which was requested by the Japanese. He said, will be used as capital for war. War? War against whom? Idroes Moira was curious again. The tobacco industry is also in decline, as much of the Japanese take it directly from its plantations. (Kumala, 2012: 57-58).

The data excerpt above explains that Mr. Trisno, a small klobot cigarette entrepreneur, went bankrupt because it was seized by the Japanese. Japan robbed small businessmen like Mr. Trisno. This caused the tobacco industry to fall because many were confiscated by the Japanese. This situation proves that the kretek industry during the Japanese colonial period had problems developing. The obstacle is not only in sales in the market but also in production. In the quote above, the problem is indicated by the confiscation of tobacco that has been produced with klobot. Therefore, the obstacle to the development of kretek lies in the obstacles. Because the kretek that had been produced was confiscated by Japan, sales in the market were also disrupted.

The work activities of the community were disrupted due to forced abductions by the Japanese, which had an impact on the development of kretek. The kretek entrepreneur who had just started fell immediately before starting. Not only for opening a business, even if someone's life is brought by the Japanese, but their fate is also unknown. Therefore, at that time the kretek business and other businesses were not a priority, but the people prioritized their safety. This is reflected in the following data excerpt.

The print shop is closed. Idries Moeria looked around and knocked on the door many times while greeting, but no one answered. He just realized that the houses and stalls next to the printer were closed. Hey, why are so many closed? The passport photo that he had in his pocket, couldn't wait to show to the printer. Idries Moeria knocked harder on the stall door, there was no answer from inside. Until he felt a rifle point against his back, forcing him to raise his hand, and telling him to turn around slowly in an elusive accent. Idries Moira saw three soldiers with slanted eyes and yellow skin, each of them thrusting a rifle at Idroes Moira. His hands went limp. So weak, that he could no longer hold the passport photo he had been holding. (Kumala, 2012:77).

The data quoted explains that the character Idroes Moira, someone who is starting to open a business is in danger because of the existence of Japan. In addition, it also shows the condition of the community that is experiencing danger. Idries Moeria, who was in the mood to make the packaging for his kretek, was having bad luck that day. He met Japanese soldiers who were looking for a target to take. His helplessness also made him

not move. Japan in power makes people powerless. Japan even coerced or kidnapped the targeted people.

A kretek entrepreneur named Soeraja was recruited by the PKI which provided him with the capital to produce kretek. This youth became a target for the PKI to be used. On the other hand, for Soeraja, this is an advantage. He can independently become an employee and then set up his own business. This is explained in the following data excerpt.

Soeraja has completely separated from both Independent Kretek and Girls' Kretek. The PKI gave him enough capital to even rent a house that was used to produce kretek. Workers are accommodated there to roll and pack the Kretek Art Merah. (Kumala, 2012:222) .

The data excerpt shows that Soeraja could independently become a kretek entrepreneur by getting capital from the PKI. Soeraja benefited from his successful lobbying of the PKI. He feels that he has benefited, but does not feel that he is being used. The capital given to him was quite large. This is evidenced by the sufficient capital to rent a house to produce kretek. Even the rented house is sufficient to accommodate several workers who roll and pack their kretek. Soeraja's kretek also uses a trademark that is very clearly related to the party providing the capital, namely Kretek Arit Merah. This indicates that the trademarked kretek was related to the PKI, and even became one of its political tools.

Soeraja's pleasure in producing kretek did not last long because there was the tragic incident of 1965. Because of this incident, he had to flee to save himself. This happened because the trademark for the kretek produced was Kretek Arit Merah, which showed a very clear connection with the PKI. The trademark he uses is closely related to the logo of the political party. In addition, the kretek's capital came from the PKI. This is explained in the following data excerpt.

If only plans were not just plans, if only there was no hatred of hostility, then the following names would never die: General Achmad Yani, Lt. Gen. MT Harjono, Lt. Gen. S. Parman, Lt. Gen. Suprpto, Major General DI Pandjaitan, Major General. Sutojo Siswomihardjo, Aipda Karel Satsuit Tubun, CZI Captain Pierre Tendean, Colonel Inf. Sugiono, Brigadier General Katamso Darmokusumo. And they will not be the reason for the extermination plan. And there was no need for Soeraja, Jeng Yah's future husband, to go to safety because he was already closely involved with the PKI. Because he has produced kretek under the trade name Arit Merah. Because the Red Sickle Kretek was financed by the PKI. (Kumala, 2012:224) .

The data excerpt shows that Soeraja is a kretek entrepreneur who must try to save anyone from the bloody crackdown who is related to the PKI. The quote also explains that the cause of the outbreak of this tragic event was the killing of several national figures by the PKI. These national figures were General Achmad Yani, Lt. Gen. MT Harjono, Lt. Gen. S. Parman, Lt. Gen. Suprpto, Major General DI Pandjaitan, and Major General. Sutojo Siswomihardjo, Aipda Karel Satsuit Tubun, CZI Captain Pierre Tendean, Colonel Inf. Sugiono, Brigadier General Katamso Darmokusumo. The death of some of these figures destroyed anyone associated with the PKI (Roosa, 2008). Soeraja was no exception, who got his kretek business capital from the PKI. This became a sadness for the loved ones of those who were exterminated because they were related to the PKI. In the

quote above, it is shown with anxiety, Jeng Yah's sadness because her future husband had to run away.

The development of kretek is also hampered because kretek has not been produced for some time. The production of kretek is still allowed because the situation that has been dissolved for some time due to the PKI crushing event has hampered production. Because kretek has not been produced for some time, it also affects market sales. The kretek can then develop again after the event has calmed down which is then marked by the emergence of kretek with a new trademark. This is explained in the following data excerpt.

There was a girl's kretek first made in Kota M, then Djagad Raja kretek appeared, in '66 right?... (Kumala, 2012:268) .

The data quoted shows that in 1966 there was a new enthusiasm for starting the kretek business again. This is because the cessation of kretek production makes the kretek entrepreneur lose the spirit of life for the kretek entrepreneur. Even the production of kretek is still allowed to face problems because of the dismal situation. At some point in time, this was a time that was still dissolved by the circumstances of the crushing of the PKI and the interrogation of anyone involved and deemed to have been involved with the party. The kretek entrepreneurs who have lost their enthusiasm because their kretek production is prohibited, which means they are forced to close are also the cause of the declining enthusiasm of kretek entrepreneurs. After the tragic incident, finally the following year there was a new spirit marked by the emergence of a new kretek trademark.

## V. Conclusion

The narrative about the practice of kretek power in the novel *Genduk* by Sundari Mardjuki *Gadis Kretek* by Ratih Kumala consists of two things, namely: oppression by Gaoks and moneylenders; and the domination of colonial rulers and the events of the Gestapu. The Gaok oppressed the peasants by treating them arbitrarily. Gaok deceived the farmers by not paying for the tobacco they brought with them. Gaok did not buy tobacco at the right price. Even Gaok damaged the image of the quality of tobacco farmers on the slopes of Gunung Sindoro so that they did not get a decent price. Meanwhile, moneylenders oppress tobacco farmers and factory workers by charging higher interest rates and restrictive treatment. Moneylenders curb debtors by limiting their freedom of movement and association. Moneylenders do anything until the debt is paid.

The narrative of kretek power is also in the form of oppression of the strong against the weak and political-related events. This happens in the kretek processing and industry, the practice of power that interferes with the kretek processing and industry, and all the power practices that occur in the kretek processing and industry. Several political events related to the kretek processing and industry include; traces of kretek which had developed during the Dutch colonialism then the development of kretek was disrupted during the Japanese occupation and the eruption of the Gestapu. Kretek production once had problems due to the dismal state of affairs. The kretek entrepreneur lost his enthusiasm because his kretek was banned from production which was the cause of the loss of enthusiasm for the kretek entrepreneur.

## References

- Ahmadi, A. (2019). *Literary Research Methods*. Gresik: Granite.
- Ahmadi, A. (2020). Study of criminal psychology in Indonesian literature. *International Journal of Criminology and Sociology*, 9, 1285–1291. <https://doi.org/10.6000/1929-4409.2020.09.147>
- Ahmadi, A. (2021). The traces of oppression and trauma to ethnic minorities in Indonesia who experienced rape on the 12 May 1998 tragedy: A review of the literature. *Journal of Ethnic and Cultural Studies*, 8 (2), 126–144. <https://doi.org/10.29333/ejecs/744>
- Ahmadi, A. (2022). Images of a Man in Two Indonesian Novels: The Psychology of Masculinities Perspective. *HSE Social and Education History*, 11 (1), 77–101. <https://doi.org/10.17583/MCS.9446>
- Al Fajri, TA (2018). The importance of using a multimodal approach in learning. *WASKITA: Journal of Values Education and Character Development*, 2 (1), 57–72. <https://doi.org/10.21776/ub.waskita.2018.002.01.5>
- Arif, S. (2019). Influence of Leadership, Organizational Culture, Work Motivation, and Job Satisfaction of Performance Principles of Senior High School in Medan City. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*. P. 239-254
- Badil, R. (2011). *Javanese Kretek Cross-Cultural Lifestyle*. Jakarta: Gramedia Popular Literature.
- Barry, P. (2010). *Beginning Theory; A Comprehensive Introduction to Literary and Cultural Theory*. Yogyakarta: Silk Mesh.
- Brata, W. (2012). *Tobacco or Death*. Jakarta: Independent Indonesia.
- Budianta, M. (2006). Culture, History, and Markets: New Historicism in the Development of Literary Criticism. *Literature: Journal of Literature and Culture*, 2 (3), 2–13.
- Colebrook, C. (1998). *New literary histories: new historicism and contemporary criticism*. Manchester: Manchester University Press. Manchester: Manchester University Press.
- Davis, RC, & Schleifer, R. (1889). *Contemporary literary criticism: Literary and cultural studies*. New York: Longman.
- Foucault, M. (1980). *Power/Knowledge*. New York: Pantheons Books.
- Gallagher, C., & Greenblatt, S. (2000). *Practicing New Historicism*. Chicago: University of Chicago.
- Gramsci, A. (1999). *Selections from the Prison Notebooks*. London: ElecBook.
- Hanusz, M. (2011). *The Culture and Heritage of Indonesia's Clove Cigarettes kretek*. Singapore: Equinox Publishing.
- Hawthorn, J. (1996). *Cunning passages: new historicism, cultural materialism, and Marxism in the contemporary literary debate*. London: Arnold.
- Hens-Piazza, G. (2020). *The New Historicism*. Minneapolis: Fortress Press.
- Imaniar, P. (2010). *The Development of the Kudus Kretek Cigarette Industry (1908 – 1964)*. Universitas Sebelas Maret.Surakarta: Unpublished Thesis.
- Kumala, R. (2012). *Kretek Girl*. Jakarta: Gramedia Pustaka Utama.
- Mardjuki, S. (2017). *Genduk*. Jakarta: Gramedia Pustaka Utama.
- Margana, S., & et al. (2014). Indonesian kretek: from Nationalism to Cultural Heritage. (p. 334). Yogyakarta: Center for Indonesian Kretek Studies.
- Niati, D. R., Siregar, Z. M. E., & Prayoga, Y. (2021). The Effect of Training on Work Performance and Career Development: The Role of Motivation as Intervening Variable. *Budapest International Research and Critics Institute (BIRCI-Journal)*:

Humanities and Social Sciences, 4(2), 2385–2393.  
<https://doi.org/10.33258/birci.v4i2.1940>

- Ratna, NK (2015). *Literary Research Methods*. Yogyakarta: Student Library.
- Roosa, J. (2008). The Pretext for Mass Murder: The September 30th Movement and the Suharto Coup. In *Journal of Chemical Information and Modeling* (Vol. 53, Issue 9). Jakarta: Indonesian Institute of Social History and Hasta Mitr.
- Salim, H. (2014). Kretek as Cultural Heritage. *Discourse*, 34 (XVI), 3–9.
- Setiawan, SB, & Yoandinas, M. (2015). *Those Who Transcend Time*. In *Pustaka Sempu & INSISTPress*. Yogyakarta: Sempu Library & INSISTPress.
- Simon, R. (2014). *Gramsci's Political Ideas*. Translated by Kamdani and Imam Baehaqi. Fourth Printing. Yogyakarta: Insist Press and Student Library.
- Titscher, S. (2009). *Text & Discourse Analysis Methods*. Yogyakarta: Student Library.
- Topatimasang, R., EA, P., & Hasriadi, A. (2010). *Kretek: Economic & Cultural Studies 4 Cities*. Independent Indonesia and Spasimedia. Yogyakarta. Yogyakarta: Independent Indonesia & Spacimedia.
- Veeser, HA (1994). *The New Historicism Reader*. New York: Routledge.