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Restrictions on Women's Access to the Kretek Manufacturing Room in the "Cretek Girl" Series: Fairclough's Analysis

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Abstract
This study aims to analyze the representation of women's restricted access to the sauce-making space in the series *Gadis Kretek* (2023). The masculine kretek industry of the 1960s serves as the backdrop for the marginalization of the female character, Dasiyah, through various patriarchal myths and rules. Using a qualitative approach with Norman Fairclough's Critical Discourse Analysis (CDA) model, this study dissects discourse at three levels: micro (text), meso (discursive practices), and macro (sociocultural practices). The results show that restricting physical access to the sauce-making space is an instrument of power to maintain the exclusivity of technical knowledge in the hands of men. This representation is reinforced by the use of the language "ora elok" (ora elok) and the myth of a woman's touch, which is considered to spoil the taste of the sauce. Despite efforts of agency and resistance from the female character, the strong patriarchal structure remains a significant limitation. This research contributes to the study of gender communication, examining how media reproduces and critiques power imbalances in traditional industries.
Keywords: Critical Discourse Analysis; Kretek Girl; Norman Fairclough; Representation of Women; Patriarchy.

Abstrak
Penelitian ini bertujuan untuk menganalisis representasi pembatasan akses perempuan pada ruang peracikan saus dalam serial Gadis Kretek (2023). Industri kretek tahun 1960-an yang maskulin menjadi latar belakang terjadinya marginalisasi terhadap tokoh perempuan, Dasiyah, melalui berbagai mitos dan aturan patriarki. Menggunakan pendekatan kualitatif dengan model Analisis Wacana Kritis (CDA) Norman Fairclough, penelitian ini membedah wacana pada tiga level: mikro (teks), meso (praktik diskursif), dan makro (praktik sosiokultural). Hasil penelitian menunjukkan bahwa pembatasan akses fisik ke ruang peracikan merupakan instrumen kekuasaan untuk menjaga eksklusivitas pengetahuan teknis di tangan laki-laki. Representasi ini diperkuat oleh penggunaan bahasa "ora elok" dan mitos sentuhan perempuan yang dianggap merusak cita rasa saus. Meskipun terdapat upaya agensi dan perlawanan dari tokoh perempuan, struktur patriarki yang kuat tetap menjadi batasan yang signifikan. Penelitian ini memberikan kontribusi pada kajian komunikasi gender mengenai bagaimana media mereproduksi sekaligus mengkritik ketimpangan kuasa dalam industri tradisional.
Kata Kunci: *Analisis Wacana Kritis; Gadis Kretek; Norman Fairclough; Representasi Perempuan; Patriarki*

INTRODUCTION

Distributed audiovisual films and series through digital media platforms holding a very crucial role in forming, representing, and negotiating reality social in the middle public contemporary. Through a combination of visual, audio, and digital narrative, the media is not only functioning as entertainment only, but also to become instrument main in produce as well as reproduce meaning, values, and ideology certain. In the context of achievement of the global development agenda Sustainable Development Goals (*SDGs*), especially Goal 5 concerning Gender Equality and Women's Empowerment (SDG 5), issue representation Woman in the media to become crucial For operated to encourage justice social. In many shows, women often still depicted in position subordinate, good as visual objects as well as symbol limited moralitz. Representation kind of This No Can released from construction social patriarchy that still exists take root strong, where language, narrative, and symbols are displayed on screen become mirror at a time tool For perpetuate domination (Fairclough, 1995). Therefore that, analyze gender discourse in audiovisual media in the era of digital society has become key For dismantle meaning hidden and interests the ideology behind it media text.

Kretek Girl series (2023) was broadcast through the global digital *streaming* platform to become very interesting object For investigated Because present complex digital storytelling about representation Woman in background the highly masculine kretek industry of the 1960s. This series show How the character Dasiyah (Jeng Yah) faces various restrictions social , start from myth that hand Woman will damage the taste of kretek sauce until prohibition physique For enter room compounding a sauce that is considered " sacred " for men. In one side, this series reproduce values Javanese patriarchy passes draft *friend the wingking* that locks women in the realm domestic. But on the other hand, through involvement massive public *engagement* in digital space, broadcasts this also shows existence agency and resistance Woman in penetrate wall thick tradition. Complexity This show that gender discourse in *Kretek Girl* no single, but rather containing push and pull the necessary power read in a way critical. If you see study previous, foundation This become very important For understand position studies This. Research by Damayanti, Jufri, and Mahmudah (2025), for example, has try reveal How kretek sauce becomes symbol power economy man through Norman Fairclough's model. In addition, Ferdianyta and Surwati (2024) also highlighted the breath of feminism in this series through Sara Mills' analysis, which shows existence shift position Woman from object become subject.

Other relevant research is study from Simanungkalit (2020) to the original novel, which shows how his tenacity struggle intellectual women who often escape in notes history industry traditional. Different with study previously possible more focus on semiotics or narrative general, research This in a way specific use Analysis Discourse Norman Fairclough's Critical Analysis (CDA) model for see restrictions access women in space kretek blending in the digital series. Approach This allows researchers For dismantle meaning No only at the text (micro) level, but also at the how text the produced in a way discursive (meso) and how its relevance with practice socio-cultural patriarchy in Indonesia (macro). Through framework this, researcher want to reveal that prohibition enter to room compounding sauce No just part from the story plot, but rather instrument power For guard exclusivity knowledge technical to remain in hand men. Based on background behind said, research This aim For analyze representation restrictions access women in space compounding, revealing relation power patriarchy is displayed, as well as explain meaning social through Fairclough's framework, which is in line with urgency promotion justice social and achievement of SDG 5 targets. Research This expected give benefit theoretical for study gender communication in the digital society era and benefit practical in increase awareness critical public *awareness* of representation women in the media.

LIBRARY REVIEW

In understanding media, we No Can see gender representation only as what it looks like visually on the screen. More from that, representation is a process of formation meaning that is slowly dictate method public understand role men and women (Nurhidayanti, 2022). In the modern era which is closely related with digital ecosystem and online platforms, mass media often become tools that perpetuate old stereotypes, placing Woman in checkered certain limiting room his movements or even only make it object solely (Eriyanto, 2001). Gender identity in room This Finally come on stage as something that is performative and frequent forced to follow standard rigid social (Mutqiyyah, 2026). If seen through gender lens, mass media tend frame Woman in a way different compared to men, especially moment talk question authority and leadership (Basit & Kom, 2022). Conditions the No off from domination patriarchy, a system social that provides control main to man in mastery source Power and taking decisions (Fakih, 2013). In the world of work, things This manifest in form obstacle structurally which systematic limit career woman, a inheritance culture that still difficult eroded until day this (Shintiya, Abdullah, & Mujayapura, 2025). Coercion ideology patriarchy This often leaving oppression that is not seen However real, which is the end leading to inequality gender justice (Fauzi, 2025), which becomes challenge crucial in achievement of the global development agenda sustainable, especially Sustainable Development Goals (SDGs) in Goal 5 regarding Gender Equality and Women's Empowerment (SDG 5) (United Nations, 2015).

For dissect phenomenon this, Analysis Discourse Critical (CDA) Norman Fairclough became the most appropriate tool Because see Language No just tool communication, but rather practice related social close with power and ideology (Fairclough, 1995). Fairclough emphasized that A discourse No Once stand alone; he is tool For guard or precisely remodel domination that exists in society (Munfarida, 2014). Analysis This done through three dimensions main, namely the micro level (analysis text) for understand How text build meaning, meso level (practice discursive) which pays attention to the production process narrative, as well as macro level (practice sociocultural) which is interesting connection between text with reality social as well as ideology big like patriarchy. Through digital media, the dismantling discourse This participate strengthen involvement public (*public engagement*) in criticize inequality social research previously by Ferdianyta & Surwati (2024) and Simanungkalit (2020) has give contribution big in map position Woman in narrative *Kretek Girl*. However, research This fill in gap with focus analysis on dimensions room compounding sauce as symbol gender discrimination. In conceptual, research This move from identification scene key (input), through the analysis process three Fairclough's dimensions (process), for produce mapping about construction Woman as party outside in authority knowledge knowledge (output).

RESEARCH METHODS

The type of research conducted uses a qualitative approach with the Critical Discourse Analysis (CDA) method of Norman Fairclough's model to examine the representation of women in the *Gadis Kretek series*. The qualitative approach was chosen because this research focuses on the meaning of dialogue, symbols, and representations that appear in media texts, thus enabling researchers to understand the phenomenon in depth through interpretation of meaning (Creswell, 2014). The object of this research is the *Gadis Kretek series*, with the units of analysis being scenes, dialogues, and visual elements that display representations of women's access restrictions, especially those related to gender issues and power relations in the sauce-making space.

Data collection techniques were carried out through observation by repeatedly watching the series, documentation in the form of notes and taking pictures of relevant scenes, as well as

literature studies from journals and previous research as a theoretical basis (Damayanti et al., 2025). The data analysis technique used Fairclough's three-dimensional model which includes linguistic text analysis, discursive practice analysis to trace how texts are produced and consumed, and socio-cultural practice analysis to reveal the ideology reproduced through signs in the film (Fairclough, 1995). Data validity was maintained through theoretical triangulation by comparing the results of the analysis to various relevant scientific references, so that the resulting interpretations were more objective and accountable.

RESULTS AND DISCUSSION

Results

Based on Norman Fairclough's critical discourse analysis (CDA) of the *Gadis Kretek series* (2023), several important representations of the limitations of women's space were identified. This analysis was conducted at three levels: micro (language), meso (text production/distribution), and macro (socio-cultural context). Broadly speaking, this analysis shows that the sauce-making space is constructed as a masculine domain closed to women through the instruments of language, myth, and power relations.



Figure 1. (a) Visualization of Prohibition Jeng Yah's Physical Appearance in Front of the Sauce Room; (b) Female Character's Subordination Reaction to Father's Authority.
Source : " *Cretek Girl* " series

Analysis (Text):

Through Figure 1 (a) and (b), the structure linguistics constructing a patriarchal representation through word choice. The phrase "not permitted by father" uses negative modality to position Dasiyah as a passive, subordinate actor.

Meso Analysis (Discursive Practice):

Texts are produced to normalize the reading of patriarchy as an authentic element of industrial history through academic essays.

Macro Analysis (Sociocultural Practices):

The manufacturing space is controlled by men as a form of economic power, while women are restricted to domestic roles.



Figure 2. (a) Excerpt from the Narrative of the Myth of Women Ruin the Taste of Sauce; (b) Dasiyah's Expression When Confronted with the Myth of "Ora Elok"
Source : " *Cretek Girl* " series

Micro Analysis (Text):
Based on Figure 2 (a) and (b), text Using oppositional vocabulary such as "business failure" and "ruining the taste." The quote "Ora elok" demonstrates the modality of absolute prohibition that positions women as a threat to the male domain.
Meso Analysis (Discursive Practice):
The text is distributed for consumption by young urban audiences to be more critical of dramatic elements that contain patriarchal discourse.
Macro Analysis (Sociocultural Practices):
This myth reinforces the Javanese *kitchen-well-bed norm* to maintain the exclusivity of knowledge in the hands of men.




Figure 3. (a) Soeraja Give The Key to the Sauce Room to Jeng Yah; (b) Symbolism Key as Male - Mediated Access to Knowledge
Source : " *Cretek Girl" series*

Analysis (Text):
Through Figures 3 (a) and (b), the material verb "give trust" shows that women's access to technical knowledge still depends on masculine legitimacy.
Meso Analysis (Discursive Practice):
The “short story” narrative style facilitates rapid consumption, positioning romance as a catalyst for access to knowledge.
Macro Analysis (Sociocultural Practices):
Reflecting the ideology of patriarchal meritocracy, where male "outsiders" are more trusted than female members of one's own family.

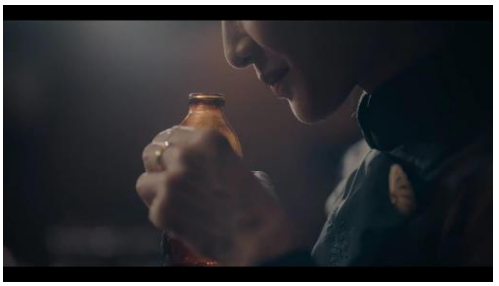



Figure 4. (a) Jeng Yah Performs Experiment Mixing Sauce in a way Independent; (b) Visual Transformation of Jeng Yah from the Audience Become Mixer Active
Source : " *Cretek Girl* " series

Analysis (Text):
Based on Figure 4 (a) and (b), the vocabulary The sensory " kissing one by one" shows Dasiyah's transformation from a passive object to an active experimental actor.
Meso Analysis (Discursive Practice):
The text is produced as a narrative climax to promote the discourse of women's empowerment amidst rigid social structures.

Macro Analysis (Sociocultural Practices):
This scene represents the cracking of masculine hegemony, even though this access comes from non-formal channels.




Figure 5. (a) Jeng Yah Building Sauce Laboratory in the Private Realm (Home); (b) Impact Tragic Theft Prescriptions and Limitations of Women's Space for Movement
Source: Serial " *Cretek Girl* "

Analysis (Text):
Through Figures 5 (a) and (b), the conjunction " although " emphasizes resilience, but the word "stolen" at the end returns the narrative to the carbonization of women.
Meso Analysis (Discursive Practice):
The concise narrative style facilitates emotional consumption related to the “fallen heroine” narrative in fictional history.
Macro Analysis (Sociocultural Practices):
Shows that women's independence remains vulnerable to economic betrayal and the pressures of masculine family institutions.

DISCUSION

Based on Norman Fairclough's three-dimensional analysis of the ten visual units above, this section aims to interpret the meaning of female representation in the *Gadis Kretek series*. This discussion integrates sociocultural perspectives on power and ideology to understand how texts, discursive practices, and societal structures are intertwined.

The scene of restricted access in the sauce preparation room (Figure 1 (a) and (b) to Figure 2 (a) and (b)) shows that Language is used as a tool to maintain dominance. On a micro level, the use of the word "ora elok" is not merely polite language, but rather an instrument of power to restrict women's freedom of movement. On a macro level, this aligns with Javanese patriarchal ideology that places women in the domestic sphere (*konco wingking*). The myth that women's hands spoil the taste of sauce is a form of hegemony deliberately manufactured to prevent women from having authority over the "heart" of the factory economy.

Soeraja's Role in provide the key (Figure 3. (a) Soeraja Give Sauce Room Key to Jeng Yah & (b) Symbolism Key as Male - Mediated Access to Knowledge) shows existence dynamics in discursive practices. While this narrative appears to be helpful to women, it critically demonstrates that women still need legitimacy from men to gain knowledge. This reflects a social structure in which women's agency is often overshadowed by masculine authority.

In the end, Dasiyah's success came in entering and building her sauce room. itself (Figures 4(a) and (b) to Figures 5(a) and (b)) indicates existence resistance to dominant discourse. On a micro level, the shift in diction from passive to active (smelling, trying, building) demonstrates a shift in identity from victim to empowered subject. However, on a macro level, the tragic end of

Dasiyah's life and the theft of her recipe demonstrate that the patriarchal structure of traditional industry at that time was still too strong to be completely dismantled. This representation both critiques and acknowledges the difficulty for women to seize knowledge authority amidst entrenched hegemony.

CONCLUSION

This research successfully uncovers the complexity of women's representation in the series *Gadis Kretek* (2023) through Norman Fairclough's Critical Discourse Analysis (CDA). Based on the results of the three-dimensional analysis, it was found that restricting women's access to the "sauce room" is a manifestation of patriarchal ideology rooted in the Indonesian cigarette industry. At the micro level, linguistic structures systematically construct women's subordination through negative modalities and oppositional vocabulary, such as the phrase "not allowed by father" and the myth of "ora elok." These textual choices literally position women as passive actors who are considered a "threat" to the quality and sanctity of the product's secret recipe.

Furthermore, at the meso-level (discursive practices), this study reveals that the *Kretek Girl narrative* serves as a medium for both producing and critiquing historical gender inequalities. The dissemination of this discourse through digital streaming platforms and its consumption by modern audiences, particularly university students, facilitates a new critical understanding of how traditional knowledge was once used as an instrument of exclusion. At the macro-level (sociocultural practices), this study identifies that the "sauce room" is not only a physical space, but also a symbol of economic and symbolic power controlled by men. The patriarchal myth that "a woman's touch spoils the sauce" is a form of masculine hegemony used to maintain traditional Javanese social structures and ensure that technical authority remains the exclusive domain of men.

However, this study also highlights the presence of female agency and resistance through Dasiyah's character. Despite being trapped within a rigid patriarchal system, her transformation from passive observer to active experimenter and ultimately to establishing her own independent workspace demonstrates a disruption of dominant discourses. Although the narrative ultimately depicts a tragic end through the theft of her recipe and her symbolic "fall," this representation serves as a sharp critique of the structural barriers that continue to hinder women's professional independence in traditional industries.

As a contribution to the development of communication science and media studies, it is recommended that future researchers explore this phenomenon using different analytical tools, such as Sara Mills' feminist stylistics or audience reception analysis, to understand how modern viewers negotiate these historical gender roles. For the media and film industry, the findings of this study serve as a reflection on the importance of presenting historical narratives that not only document past injustices but also empower contemporary gender discourse. It is hoped that filmmakers will continue to produce inclusive narratives that challenge domestic stereotypes, ensuring that media remains a progressive tool for social change and not a perpetuator of myths that perpetuate inequality.

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