

## THE MEANING OF KRETEK CULTURE FOR KUDUS SOCIETY

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The purpose of this study is to analyze the meaning of kretek culture that is understood by Kudus society by using social construction theory from Berger and Luckmann. The research used qualitative approach with field study method and type of phenomenology research. Research takes the locus at Kudus. The main informants were determined purposively. Interviews and observations were made to key informants. Focus group discussion conducted by researchers with observers of kretek culture and peers. Data analysis was done through inductive-descriptive-derivative analysis. Data analysis is performed at the time of data collection and after completion of data collection in a certain period using model Creswell model data analysis. The results showed that the kretek culture is interpreted differently by the Kudus society. Variation of meaning occurs because of differences in knowledge and reality understood and differences in education, work, residence and social status of the informants.

**Keywords:** meaning, kretek culture, social construction theory, kudus society

### RESEARCH BACKGROUND

Kudus is the only city in Indonesia and even the world that has the nickname “Kretek City or Kota Kretek” (Asy’ari and Jalil 2009). The uniqueness of Kudus as the “Kota Kretek” has attracted the attention of some researchers to see Kudus in various perspectives, among others, Harahap (1952), Castels (1967), Budiman and Onghokham (1987), Weix (1997), Hanusz (2000), Nurwanti (2009), Indaryani (2013), Basjir *et al* (2014), and Supratno (2016)

Ismaya, Wasino, Astuti and Soesilowati (2017) declared Kudus as the “Kota Kretek” once had a branding of “The Taste of Java”. The main value of the brand (image) “The Taste of Java” is that with a tour in Kudus as well as enjoying kretek cigarettes and typical Javanese snacks purchased as souvenirs then tourists feel he has visited Java from the western to the easternmost.

Kudus is not the only city producing clove cigarettes in Indonesia. There are also Kediri, Malang, and Surabaya who also produce clove cigarettes. However, the figure of Haji Djamhari and Nitisemito which is not owned by Kediri, Malang, and Surabaya make the nickname “Kota Kretek” only be beaten by Kudus.

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The predicate of “Kota Kretek” that is Kudus is reinforced by the birth and development of a culture that is kretek culture. Kretek culture stated Hanusz (2003: 3) as a culture that developed in Central Java, namely Kudus

*The word kretek describes an indigenous Indonesian tobacco product containing tobacco, cloves and flavoring, wrapped in either an ironed cornhusk or a slip of paper. It is widely believed that the name derives from the crackling sound that cloves make when burned “kretek-kretek”. The first kretek was created in the town of Kudus, Central Java in the late nineteenth century.*

The birth of kretek culture cannot be separated from the number of tobacco products in Kudus. Based on data Kudus In Figures 2015 (2015: 316) note that tobacco industry companies dominate the number of large and medium industrial enterprises in Kudus with the number 62 companies. The total production of clove cigarettes (SKT, SKM & Klobot) in 2014 reached 75 521 927 404 stems (Kudus In Figures 2015: 319).

Tobacco industry as an industry in the work is able to absorb labor in large numbers. Based on data Kudus In Figures 2015 (2015: 317) it is known that the largest employment of tobacco / cigarette industry is 75. 137 people.

Kretek culture that has been fused in the daily life of some Kudus society in fact cannot be free from opposition. The phenomenon of the pros and cons of the kretek culture that occurs is a natural thing considering everyone has a different understanding and meaning of kretek culture.

Research on the meaning of culture has been done, among others, Irmawati (2013) which reveals Siraman as follows bath in the context of Islam and spray in the philosophical view has a very synergistic relationship both have meaning that both bath and spray trying to remove dirt, in Islam called hadas while in the meaning of philosophy is called dirty / sin. The purpose of both is the same that is to achieve holiness, in Islam for the Shah to perform the worship of prayer, fasting and hajj, while for the philosophy so sacred to be able to sangkan paraning dumadi.

Research Ismaya, Fathurohman and Setiawan (2017) that reveal the meaning and value Buka Luwur Sunan Kudus is a sense of tolerance to others, mutual help-help and appreciate, train and get used to charity, always closer to God, able to nurture noble character and curbing negative actions and reminding people to do good deeds for the provision of life after death. Furthermore, Amarullah’s research (2015) which reveals the meaning of Traditional Boat Ritual Sandeq Suku Mandar In West Sulawesi as a form of hope that always be given salvation by Allah SWT in using the boat and begging for abundant sustenance of the process of going to sea later.

Research Ismaya, Permana and Setyowati (2017) which revealed that based on the topography of Dukuh Masin area, born a folklore Raden Ayu Nawangsih and Raden Bagus Rinangku. In essence, this folklore is an effort to preserve the environment. In folklore studies, the folklore of Raden Ayu Nawangsih and Raden

Bagus Rinangku have educational, religious and historical value. Many studies have not done any research that reveals the meaning of kretek culture for the Kudus Society. Therefore, it is very important to do further research on kretek culture.

The existence of the phenomenon of opposition to kretek culture makes researchers assume that “there is a construction behind the emergence of pro and contra phenomenon against kretek culture that was deliberately built by the pro or cons groups”. On the basis of the above assumptions, the main question in this study is “How does the Kudus society interpret the clove (kretek) culture?”

### **RESEARCH METHODS**

This study used a qualitative approach with a field study method and type of research phenomenology. This study takes the locus in Kudus. The selection of the setting is based on: 1) the history of the birth and development of clove cigarettes in Kudus, 2) the number of cigarette industry small scale, medium and large in the Kudus exist to produce cigarettes as well as create employment despite government policy continued to press the cigarette industry.

The main informants were determined purposively. The main informants of this research are AK (Entrepreneur), IM (Teacher), AS (Private Employee), S (Farmer), IF (Lecturer), HR (Lecturer), K (Massage), HY (Private Employee), N (Pedicab Driver). Secondary data of research are books, journals, government documents and reports relating to research problems.

The researcher itself is the primary data gathering instrument. Interview guides, observation guides, recorders, and field notes are secondary data collection instruments. Interviews and observations were made to key informants. Focus group discussion conducted by researchers with observers of kretek culture and peers. Data analysis was done through inductive-descriptive-derivative analysis. Data analysis in qualitative research, conducted at the time of data collection took place, and after completion of data collection in a certain period. In this research, Creswell model data analysis model is used.

### **RESULTS AND DISCUSSION**

#### **Kudus “Kota Kretek” Since 1880**

Kudus, established in 1549 (Salam 1960) is a city known as Kota Kretek (Asy’ari and Jalil (2009) .The predicate of Kretek City which is Kudus is not without reason. The first reason is that Kudus is the origin of the discovery of clove cigarettes (rokok kretek). Supratno research (2016) proves that the existence of Hajj Djamhari as a inventor of clove cigarettes is not a myth. The figure of Hajj Djamhari really exists, and the tomb of Haji Djamhari is in Tasikmalaya. The second reason is the number of clove cigarette (rokok kretek) industry in Kudus which was pioneered by Nitisemito. Nurwanti research (2009) mentions that Nitisemito became a pioneer

in the clove cigarette industry in Kudus by establishing a factory named Kretek Cigaretten Fabriek M. Nitisemito Koedoes in 1914. The clove cigarette products sold have trademarks Tjap Bal Tiga.

The clove cigarette industry pioneered by Nitisemito continues to grow to date. The Kudus Data In Figures 2015 (2015: 316) mentions Kudus has a tobacco industry company totaling 62 companies. The Kudus society should be proud of the clove cigarette industry, because in Kudus stands three big companies, namely PT Djarum, PT Nojorono and PR Sukun.

At the national level, PT Djarum, PT Nojorono and PR have roles and capacities that are taken into account in the fields of culture, economics, environment, sports, education, arts and social. Research Budiman and Onghokham (1987) noted For the government, the clove cigarette industry is a very important source of income. Various taxes can be drawn from this industry. In addition to paying a variety of taxes that are annually very large and very meaningful for the development of the nation and the State, the clove cigarette industry plays an active role by doing various efforts for the development of the nation.

Predicate Kretek Kretek City reinforced with symbols that become the pride of the Kudus society ie

1. Kretek Museum

Kretek Museum located in Getas Pejaten Village Jati District is the only museum that describes the history and development of clove cigarette industry in Indonesia and even the world. Pratama (2013) states the objective of establishing the first Kretek Museum to establish Kudus as the only Kretek City in Indonesia and the world. The second is to foster the entrepreneurial spirit among the younger generation of Kudus, so that the entrepreneurial spirit possessed by the founding figures of the former cigarette company can whip the spirit of the younger generation of Kudus and its surroundings. Third as an information center on the history of Kudus in particular and Indonesia in general, and the last is as a means of tourism, especially scientific tourism.

2. Kretek Dance

Kretek dance is one of the culture of Kudus people created by the idea of Mr. Soepardjo Roestam (Governor of Central Java) which was then initiated by Ibu Endang Tonny (Kreator and Owner of Puring Sari Dance Studio). In an effort to create a kretek dance was observed to the kretek cigarette factory that was born kretek dance movement.

The first staging of kretek dance was performed during the exhibition of Museum Kretek on October 3, 1986. At that time the name of dance that was used was not kretek dance but the mbatil dance. For various

considerations then around 1988 made a change of name typical dance Kudus from dance mbathi into kretek dance.

Mrs. Endang Tonny says that

renaming mbathil to kretek is a regional name adjustment. The wider community has already known Kudus as the City of Kretek so the name of Kretek Dance as Kudus dance is performed (Interview dated August 27, 2017).

### 3. Balanced Sculptures Balanced

Balanced Sculptures Balanced works from Rikrik Kusmara team composes two unified forms. The first form, is associated as a clove form affixed to the letter C. Describing the Kudus experiencing the dynamics of recovery.

The second loomed form is sustained in a circular shape (the letter O) and forms a cavity, filled with cloves and tobacco. This means that the Kudus is preparing the strength for the future, because of the imperfect being becomes more perfect in the form of a sphere intact (O).

Djoko Herryanto (kretek observer) stated

visual art of sculpture is one of the intensive communication alternative to the masses. It also gives color to the layout of the Kudus City with the icon of “Kudus, Kota Kretek” (Interview on August 3, 2017).

The construction of a Balanced Sculptured Statue of Kretek supported by PT Djarum Kudus has the purpose and purpose to strengthen the identity of “Kudus Kota Kretek”. Kretek which is a typical product of Indonesia and Kudus in particular has a history and culture that should be maintained by the Kudus society.

Balanced Sculpture Statue is a form of appreciation of foreign and domestic artists on the traditions and history of Kretek. A Balanced Sculpture statue is placed in the Kudus Square so that the Kudus people can enjoy and understand the history and culture of kretek even though it does not directly show the form of Kretek cigarettes.

### 4. Gerbang Kudus Kota Kretek

Gerbang Kudus Kota Kretek (GKKK) located at the entrance of the Kudus city of Demak is a symbol of the revival of the clove cigarette industry. Building with 12 meters high, 21 meters wide with white steel (stainless) material. The combination of stainless steel and concrete with symmetrical shapes become the symbol of the contemporary industrial city and the solidity of the religiosity of society in a harmonious life.

Gerbang Kudus Kota Kretek (GKKK) has a philosophy in every element of the building. The upper part of the tobacco leaf shape with the number of radius of 59 segments has an implied meaning. Number 5 as the symbol of the pillars of Islam and the number 9 interpret the Wali Sanga. While the bottom of the gate

shaped four pole cloves that support the tobacco leaves symbolize the four main pillars of nationality: Pancasila, 1945 Constitution, Bhinneka Tunggal Ika, and NKRI.

### **The Meaning of Kretek Culture for Kudus Society**

Kretek culture that was born and developed in Kudus certainly has its own meaning for the Kudus society. Berger and Luckmann (1990) state objective reality, but its meaning comes from and the subjective (individual) relationship with the objective world. Kretek culture in perspective Berger and Luckmann (1990) then is an objective reality for the Kudus society which then depends on each individual (subjective).

For Berger and Luckmann (1990) the established human world is a culture whose purpose is to provide robust structures that were not previously possessed biologically. Because they are human formations, they are unstable and always have the possibility of change. That is why culture is always produced and reproduced by humans. It consists of the totality of human products, both material and nonmaterial.

Kretek culture as a form of the totality of human products in the form of material and nonmaterial becomes more obvious when viewed from the process of its formation. Kretek culture Kudus society that formed around the year 1880 when Hajj Djamhari accidentally found a concoction of clove cigarettes that was efficacious to reduce even cure asthma suffered by quickly spread and loved the Kudus society. Not only that the findings of clove cigarettes Haji Djamhari inspire the birth of the clove cigarette industry pioneered by Nitisemito at that time.

The findings of clove cigarettes (kretek) by Haji Djamhari which is the beginning of the formation of kretek culture is interpreted as a form of creativity and innovation of the nation's children in its era. Margana *et al* (2014) further mentions that the birth of the kretek industry (a kretek cultural-research material form) is interpreted as a movement to build the nation's economic dignity amidst the colonial economic pressures. Meanwhile, the kretek culture which is identical with the activity of enjoying kretek cigarette (udud-Javanese) is interpreted by Santosa (2012) as the way the Javanese enjoy life.

The meaning of the clove culture presented by Margana *et al* (2014) and Santosa (2012) is legitimate but it does not fit when not exploring the cultural meaning of kretek directly from the Kudus society. Interview with one of AK researchers known that the culture kretek interpreted as life-death AK

Kretek culture is my life because I live from the clove cigarette industry. In the past my father was working to provide promotional services through banners, pamphlets, posters, neon box, banners and others in cooperation with PT. Djarum. Now I continue my efforts, so my life depends on the kretek cigarette factory (Interview on June 3, 2017).

Different meanings of kretek culture are delivered by IM which states

I think the culture of kretek is a habit that was done by people from ancient times in smoking kretek cigarettes. For me smoking kretek is a necessity because it can relieve stress (moodiness) (Interview dated June 26, 2017).

The meaning of kretek culture becomes interesting when S states

I do not understand what is meant by kretek culture but if that is clove cigarettes then for me it is like an affair only. Sometimes it's sometimes boring (Interview June 26, 2017).

The variety of opinions about the meaning of clove culture for the Kudus society is something. For kretek culture informants is an objective reality that must be accepted because kretek culture has existed before the informants were born. However, kretek culture as objective reality is not necessarily accepted and interpreted in a homogeneous (same). The informants have their own provisions and experiences to interpret the kretek culture in their daily lives.

#### **Various Meaning of Kretek Culture for the Kudus Society**

The existence of variations in the meaning of kretek culture for the Kudus society according to the perspective of social construction theory Berger and Luckmann (1990) is a dialectic form of working between individu to create society and society to create individuals. This dialectical process takes place through externalization, objectivation, and internalization as follows

(a) Externalization

Externalization is an anthropological necessity. Man, according to the empirical knowledge of the individual (individual), can not be imagined apart from his continuous outpouring into the world he occupies. The human being is nevertheless unimaginable to remain silent within itself, in a closed sphere, and then moving out to express itself in the world around it.

(b) Objectivation

Objectivation is a social interaction in an institutionalized world that is institutionalized or institutionalized. All human activities that occur in externalization, according to Berger and Luckmann can experience the process of habitualization (habitualization) which then institutionalized (institutionalization). Institution comes from the process of habituation of human activity. Any action that is often repeated, will become a pattern. Habituation, in the form of a pattern, can be re-done in the future in the same way, and can also be done anywhere. This stage is a core process in which a person is trained or a little forced to follow the institutionalized habit of getting used to doing without coercion.

(c) Internalisation

Internalization is the process of absorption into the realized world consciousness such that the structure of this world determines the subjective structure of

TABLE 1: VARIATION OF KRETEK CULTURAL MEANING ACCORDING TO INFORMANTS

No	Informants	Background			Statement of Meaning Culture Kretek
		Education level	Profession	Domicile	
1	AK	Bachelor	Entrepre-neur	Kec. Kota (City)	Social Strata Rich Kretek culture is my life because I live from the clove cigarette industry. In the past my father was working to provide promotional services through banners, pamphlets, posters, neon box, banners and others in cooperation with PT. Djarum. Now I continue my efforts, so I live on and on depending on the clove cigarette factory.
2	IF	Post-graduate	Lecturer	Kec. Bae (Village)	Inter-mediate I am a clove cigarette lovers so by consuming them I can get inspiration. Moreover, I was preparing a dissertation when my brain was clogged by burning kretek inspiration cigarettes that can come and it was delicious.
3	S	Senior High School	Farmer	Kec. Mejobo (Village)	Inter-mediate I do not understand what is meant by kretek culture but if that is clove cigarettes then for me it is like an affair only. Sometimes it's sometimes boring. think the kretek culture is a habit that people of ancient times used to smoke clove cigarettes. For me smoking kretek is a necessity because it can relieve stress (upset).
4	IM	Bachelor	Teacher	Kec. Jati (Village)	Rich Yes I think kretek culture is like a beautiful girl and charming. All the raw materials of kretek cigarette industry we have and the sale was extraordinary.
5	AS	Bachelor	Private employees	Kec. Bae (Village)	Inter-mediate

contd. table 1



No	Informants	Background			Statement of Meaning Culture Kretek	
		HR	Post-graduate	Lecturer		
6	HR		Post-graduate	Lecturer	Rich	The kretek culture is part of my life. My grandfather (H. Atmo) was one of the successful clove cigarette entrepreneurs in Kudus then my father was once the Secretary General of BPPC.
7	K		Junior High School	Massage	Inter-mediate	I do not know, I know ya udud (smoking kretek). I'm a clove cigarette but I do not understand what you are asking about kretek culture.
8	HY		Senior High School	Private employees	Inter-mediate	I do not understand kretek culture. I am a clove cigarette but not active only when I just smoke kretek stress.
9	N		Elementary School	Pedicab Driver	Inter-mediate	I do not know my kretek culture hence kretek cigarette. In the morning drinking coffee continues to smoke is very good. I usually smoke while waiting for passengers and chatting with friends.
10	MYA		Bachelor	Police	Meningah	I do not know the kretek culture. I am a connoisseur of kretek cigarettes a day can be two packs. I smoke kretek to get rid of saturated when it's a task.

(Source: Primary Data Processed Researcher 2017)

consciousness itself. As far as internalization has taken place, the individual now understands the various elements of the objectivized world as an internal phenomenon of consciousness at the same time as he understands them as phenomena of external reality. Berger says the absorption of the world's consciousness will lead them to determine how consciousness itself in terms of what they already understand will be explored or done by them with an action or behavior in social interaction.

Based on the above table it can be seen that the kretek culture owned by the Kudus society was not so well understood by some informants. Kretek culture is still understood as solely a clove cigarette (rokok kretek). Such an understanding is not entirely true or completely wrong but it should be noted that Kudus society is a society that loves its culture (kretek culture).

The findings of this study are consistent with the research of Steward *et al* (2004) as follows: The record shows that the traditions of knowledge are manifest in the archaeological landscape. These traditions include commemoration of people and events in monuments, enduring practices (land skills) that are associated with the "traditional" time, and principles of spatial differentiation and orientation based on the relations between people and caribou. The Kudus society love of kretek culture is similar to Marta's research (2014) which concludes that 1) wandering is a habit of migrant students both male and female. The purpose of wandering is different one of the most important is to make changes to a better life. 2) The strongest motive to wander is to achieve success in completing the study and achieve other goals in life. 3) Student expatriates experience a variety of bitter (negative) experiences and sweet (positive) experiences during wandering. The principle of wandering Minangkabau people is *dima bumi dipijak, where langik dijunjuang*.

Further discussion of the variations of cultural meaning similar to the research of Idrus (2007) concludes that there seems to be no choice to choose one, so for every Javanese individual, if faced with the choice to choose which one is best to choose religion or culture, appears is to take the middle ground, which is to run both. This is the reality of Javanese society, that awareness of its own culture is a widespread phenomenon among the Javanese. This cultural awareness is often a source of cultural pride and identity. The Javanese society no longer cares about a religious person, but for those who matter they are a Javanese who is familiar with still adhering to his culture.

The problem of understanding and different meaning that is a fairness even more informants have different background. The dialectic of Externalization-Objectivation-Internalization becomes the scientific basis for the existence of variations in the meaning of kretek culture for the Kudus society. The existence of meaning variations on clove culture in harmony with Naira (2014) study found that the informant's view of the veil to the veil form is influenced by intellectual, spiritual and aesthetic development. The development of the veil that occurs

Religious knowledge in wearing the hijab is a factor that greatly influences the change of form of the headscarf of the informants.

The existing meaning will be constantly changing and varied. Changes and variations of meaning to kretek culture is a necessity because culture as a human construction has an unstable structure and always has the possibility of change. What needs to be considered in the culture that is the effort to preserve, preserve and defend the culture of clove so as not to extinct swallowed the times and pressed the policy.

The existence of changes and variations of cultural meaning similar to the research of O'Donnell and Tharp (2012) which found the psychological result of these experiences is intersubjectivity. Culture is defined as the shared meanings that people develop through their common historic, linguistic, social, economic, and political experiences. The shared meanings of culture arise through the intersubjectivity developed in activity settings. Cultural community psychology presents formidable epistemological challenges, but overcoming these challenges can contribute to the transformation and advancement of community psychology.

Furthermore, Danes *et al's* study (2015) contributes conceptual precision and specificity to the motivation and expectations that serve as inputs into the resource management process and the cultural values, beliefs and attitudes that serve as decision criteria within that process. Meanwhile, Mell (2014) states that cultural assumptions about money are more sophisticated than a straightforward fear of the profit economy and profit motive and that the narrative of European economic development as a shift from the gift economy to profit economy ought to be problematized.

## CLOSSING

Kretek culture interpreted by various Kudus society proves that there is an objective and subjective dimension in it. Kretek culture as objective reality interpreted subjectively by informants. The dialectic of Externalization-Objectivation-Internalization becomes the scientific basis for the existence of variations in the meaning of kretek culture for the Kudus society.

Kretek culture as a human construction is a dynamic objective reality so that every moment can change to adjust the development of the time and its meaning must change. To note is the existence of efforts to maintain, preserve and defend the culture of clove so as not to extinct in time and pressed policy.

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