

Research Article

Genetic Structuralism in the Novel *Gadis Kretek* by Ratih Kumala

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Abstract: This research analyzes one of the literary works, namely a novel entitled *Gadis Kretek* by Ratih Kumala. The novel describes the community group and the various problems presented. The novel, which was included in the top ten recipients of the 2012 Equatorial Literature Kusala award, will be analyzed using one of the literary theories, namely Lucien Goldmann's Genetic Structuralism. Goldmann believed that literary works are a structure. The structure is not static but rather the product of a continuous historical process. Lucien Goldmann formulated several basic concepts for building the theory he created. These theories include the fact of humanity, the subject of the collective, the worldview, the structure of literary works, and the dialectic of understanding-explanation. The five concepts are found in the novel, which are then clearly analyzed and described.
Keywords: Genetic Structuralism, Novel, Lucien Goldmann, *Gadis Kretek*, Ratih Kumala.

1. Introduction

Literature is often used as a social portrait. Literary works and the social world are closely related. Even if the reflected social world is considered to refer to the truth, the reality is only subjective to literati. Literature is a component of society. In this connection, literature is regarded as an imitation of culture. According to Sangidu (Ariyanti, 2019), the nature or disposition of society is essential inspiration for the author. Luxemburg (1992) also says that literary works are the author's message to the public and readers that have been packaged in a story. Therefore, it can be known that literary works will not be separated from the factors of society. By being a reflection of society, literature becomes a medium to raise various issues that exist in society.

Based on its history, the theory of genetic structuralism appeared in response to the previous theory. The theory is a theory of pure structuralism in the theory of structuralism considers that literary works are studied only in the realm of literary works themselves and without involving historical background in them. Genetic structuralism does not merely believe that literary works are static structures and are born by themselves. Literary works are believed to result from the structuration of the categories of thoughts of the subject of its creator or specific collective issues that occur due to the interaction between subjects with certain social situations. Literary works should be studied in the broadest possible context since any literary work is the result of the influence of relationships of social and cultural factors. Therefore, it is impossible to understand the structure of literary works for genetic structuralism without considering the social factors that gave birth to it. It is these factors that give wholeness to the structure.

Genetic structuralism is one of the well-known research methods used to analyze literary works. According to Yassa (Helaluddin, 2019) this theory is one of the branches of literary sociology that combines texts, social contexts as well as in the world of the author. This theory focuses on the relationship between literary works and their social environment. In the climate of society, human

beings are constantly dealing with norms and values. Literary works are also reflected norms as well as values implemented in society.

Genetic structuralism cannot be separated from the structure and views of the author. The author's views can be seen through the background of the author's life. Literary works as meaningful structures represent a worldview, not as an individual but as a member of society. Therefore, it can be stated that genetic structuralism is literary research that connects the structure of literature with the structure of society through the worldview it expresses. Goldmann constructed a set of categories that are interrelated with each other thus forming what he calls genetic structuralism. Such categories are the fact of humanity, the subject of the collective, the structure of literary works, worldview, and the dialectic of understanding and explanation.

A. Humanitarian Facts

The fact of humanity is an ontological foundation of genetic structuralism. Such a fact can be any human activity or verbal and physical behavior which science seeks to understand. The fact of humanity can be divided into two kinds: individual facts and social facts. Individual facts are only the result of libidinal behaviors such as dreams, mannerisms, etc. This social fact is related to the role of history and its impact on social, economic, and political relations between members of society. The fact of humanity becomes an essential part of genetic structuralism because it is based on the consideration that literary works also include aspects of humanitarian facts such as philosophical, historical, economic, religious, and political sciences.

Goldmann (in Faruk, 2019) considers all human facts to be a meaningful structure. Therefore, the understanding of the facts of humanity must take into account the structure and meaning. This fact has a structure because it is bound to one meaningful purpose. All elements that support the activities that are a fact of humanity are directed towards achieving the intended goal. In other words, the fact of society is the result of human efforts to gain a better balance in relation to the surrounding world.

B. Collective Subject

Man as a social being in all his activities and interactions produces the fact of humanity—such perception positions the human being as a subject. The human being as a subject also consists of two parts: the individual subject and the collective subject. The individual subject is the subject of particular facts, while the collective subject is the subject of social facts. A social fact is a fact or something that has a role in history. Social facts can be political revolutions, economic and significant cultural works. Trans-individual subjects can only create such social facts. Trans-individual subjects are not stand-alone individuals but rather are a single whole, a collectivity.

Collective subjects can be kinship groups, workgroups, territorial groups, etc. Wijianto (2020) also said that collective subjects are social beings who live under the same rules, norms, or habits. As a collective subject, the author is not merely a collection of individuals who stand alone but instead constitutes a single whole, a collectivity. In this case, the author is seen as a member of a specific social group that exists in society. A social group is a community in a society that has similar ideas, ideals, and aspirations that distinguish it from other social groups. Goldman (in Faruk, 2019) defines the collective subject as a social class in the Marxist sense because, for him, it is the group that creates a complete and thorough view of life and has influenced the historical development of humanity. The changes made by social classes are fundamental, which come down to changes at the infrastructure or economic structure level of society.

C. Structure of Literary Works

Literary works are the product of the structuration of the collective subject as previously described. Therefore, literary works have a coherent and unified structure. In genetic structuralism, the concept of the structure of literary works differs from the known concept of general structure. Goldmann (in Faruk, 2019) puts forward two opinions regarding literary works in general. First, literary works are

imaginary expressions of worldview. Second, in his efforts to express that worldview, the author created a fictional universe of figures, objects, and relations. Based on this opinion, Goldmann has a thematic concept of structure. The center of his attention is the relationship between characters and figures and figures with objects around him.

D. World View

The structural conditions of society can make a class that exists in a specific position in that society produce and develop a distinctive worldview. The worldview for genetic structuralism is not only a set of abstract ideas from a class regarding human life and the world in which it is located but also a kind of way or lifestyle that can unite members of a typical class and distinguish it from members of other social classes. Safitri *et al.*, (2019) also say that diverse worldviews indicate that literary works have one aesthetic function and an ideological message as the moral responsibility of the work.

The worldview, according to Goldmann, is a form of mediation between the structure of society and the structure of literary works. Worldview is a collective consciousness which means the result of the interaction of a social group with a specific social, economic, and or environmental situation. The worldview arises due to a collective awareness of the existing condition of society or social class. A worldview is a whole of ideas, aspirations, and feelings that connect the members of another social group represented by the author as part of society. It is this worldview that determines the structure of literary works. Therefore, literary works can be understood as their origin and how they occur (genetic elements) from their social background.

E. Dialectics of Comprehension-Explanation

To understand literary works, Goldman developed a method called dialectics. The dialectic theory offers a way of working by developing two pairs of concepts in the form of whole-part and comprehension-explanation. The concept of wholeness-partners leads to the understanding that every fact or idea of a person will have meaning if placed in a whole. The whole can only be understood by knowledge of the parts that make up that whole. The concept of explanatory-understanding means that understanding is an attempt to describe the structure of the object being studied, while the explanation is an attempt to combine the structure of the thing into a larger structure.

According to Goldmann, unitary research requires guaranteed reliability forms in utilizing a structured model limited to several elements and their relationships. In starting his research, the researcher must understand which part is the dominant element in the literary work based on his empirical data. Furthermore, the researcher explains the internal structure as a whole. This explanation of the internal structure constitutes the smallest part of understanding meaning, while the culminating meaning is the structure as a whole.

Literary works can be seen from the building parts of literary works. The section will have meaning if it is placed on the whole in the relationship between the components. A literary work is understood as a structure in which the "understanding" in the structure formed in the literary work will lead the reader to an "explanation" of the relationship of the literary work with the social structure. As an overarching structure, literary works are composed of "parts" of a larger "whole." The understanding between the parts that make up the whole must be explained in the relationship of social structure, namely the structure of the social group of authors and the events behind the birth of literary works that are considered genetics of literary works.

2. Research Methods

This type of research is included in qualitative research. This research uses a literary sociology approach. The literary sociology approach studies the facts, situations, and conditions in the novel *Gadis Kretek* by Ratih Kumala. Each emerging literary work is believed to have certain social aspects that the model of social understanding can express. This study will use the literary sociology approach of the subdiscipline of Lucien Goldmann's theory of genetic structuralism. The research

data found are the presentation of language in the form of words, phrases, and sentences that explain the facts of humanity, collective subjects, worldviews, the structure of literary works, and the dialectic of understanding-explanation found in novels. The data collection method used is the library method as well as the document method. The data analysis technique used is the hermeneutic method. The hermeneutic method does not look for the correct meaning, but the optimal meaning. Hermeneutics is appropriate for reading literary works related to the activity of interpretation.

3. Results and Discussion

The literary works that exist in society are the image of society itself. As the creator of literary works, the author can be said to be the representation that is part of society according to related circumstances. This research uses the theory of genetic structuralism from Lucien Goldmann. Goldmann constructed a set of interrelated theories about genetic structuralism, namely, the fact of humanity, the subject of the collective, the structure of literary works, the worldview, and the dialectic of explanatory understanding. Here are the results and discussions found in the novel *Gadis Kretek* by Ratih Kumala.

3.1 Humanitarian Facts

The fact of humanity in genetic structuralism is any human activity or verbal and physical behavior, which science seeks to understand. The facts of humanity consist of two: individual facts and social facts. Here's the data related to individual facts in the novel.

a) Individual Facts

Several individual facts were found among the following.

Orang-orang desa itu percaya, jika ada satu ladang tembakau yang kejatuhan bintang, maka disitulah srinthil akan tumbuh. Tembakau dengan kadar nikotin paling tinggi yang tentunya akan dijual dengan harga tinggi pula. Yang paling bagus bisa mencapai Rp. 700.000,- per kilogram, tergantung tingkat kualitasnya. Dia akan mendapat keuntungan berlipat-lipat dari penjualan tembakau. (*Gadis Kretek*:40)

The data explains the behavior of the villagers, who are like people who have no sense of mind, for they are well aware that it is all a mere delusion. The villagers considered the fantasy real, only aimed at increasing the selling price of their tobacco. The villagers convinced others with this delusion so that the quality of their tobacco would come first. With these rumors, if there is a tobacco field that has fallen into the stars, the quality and price of tobacco are very high.

“Jeng Yah tahu, aku yakin benar Rara Mendut menitis padamu, Jeng.”

“Maksudnya?”

“Ini *tingwe* paling gurih dan manis yang pernah aku cicipi.”

“Sausnya aku yang buat, sama aja kok dengan saus *Kretek* Gadis.”

“Bukan itu, ada yang istimewa dari *tingwe* ini. Kamu pakai ludahmu sebagai perekat, ya?”

“Iya.”

“Ya, aku yakin aku sudah ketemu titisan Rara Mendut. Gadis cantik yang hidupnya untuk *kretek*, berludah manis. Siapa lagi kalau bukan Rara Mendut, kan.” (*Gadis Kretek*:178)

Data was found that explained Soeraja's imagination that regarded Jeng Yah as the incarnation of Rara Mendut. Soeraja assumes that Jeng Yah's spit is as sweet as Rara Mendut's. Logically, that cannot happen. Soeraja's imagination is excessive because Soeraja has the intention to seduce Jeng Yah.

b) Social Facts

Social facts that are part of the facts of humanity are also found in this novel. Social facts have a role in history that impacts economic, social, and political relations or relations between members of society. Here's the data related to social facts in the novel.

Tak lama, Lebas mendapati dirinya duduk bersebelahan dengan Tegar yang masih kesal sedang menyetir mobil. Ia tak diizinkan menyetir mobil, sebab Tegar tak yakin adiknya sudah benar-benar waras, tak lagi mabuk. Ia menyuruh Lebas meninggalkan semua barang yang dibawanya masuk ke dalam Rumah Rasta, dengan alasan tak mau tiba-tiba bertemu polisi yang kemudian mencium bau marijuana di mobil mereka. Bisa-bisa bukannya mengurus urusan Romo, malah ribet dengan urusan hotel prodeo. Sebelum berangkat, Tegar bahkan mampir ke tempat pencucian mobil, menyuruh petugas mem-*vacum cleaner* seluruh mobil dan membayar tips lumayan. Setelah itu, mereka mampir ke sebuah toko pakaian untuk membeli baju-baju baru untuk Lebas, termasuk celana dalam. (Gadis Kretek:31)

The data showed that Tegar had smoked marijuana. Lebas didn't want the smell of marijuana leftovers to stick to Tegar and even his car. When they met the police, even the police smelled marijuana. They will deal with the jail. Even though they still have an important business: finding Jeng Yah to meet Romo. Therefore, Lebas washed the car, vacuumed the cleaner, and gave Tegar new clothes. Associated with social facts, Tegar's activities that smoking marijuana will also affect society's legal and social impacts.

“Suatu hari nanti, kamu yang harus bisa memikirkan gimana rokok kita bisa dibeli sama semua orang, meskipun harganya mahal. Suatu hari, kamu yang harus membeli *mbako* di gudang yang tadi itu, dan langsung dilayani sama pemilik ladang *mbako*, ya?” (Gadis Kretek:43)

The data shows that Romo desires that Tegar should be able to sell his cigarettes to all circles. Romo also wanted that Tegar should be able to buy the number one quality *mbako* and be served directly by the owner of the tobacco field. Associated with social facts, the activities carried out by Romo to Tegar will affect the economic and social impacts of the community.

3.2 Collective Subject

The fact of humanity appears not by chance. The fact of humanity arises due to the results of human activity as a subject. The individual subject is the subject of individual facts, while the collective subject is the subject of social facts. Collective subjects can be kinship groups, workgroups, territorial groups, etc. The collective subject can be said to be a member of a specific social class in society. Here's the data related to the collective subject within the novel.

“*Mas Raja iso petantang-petenteng koyo ngono ki mergo bejo. Dewek e ki kere, ra nduwe opo-opo. Titeni wae, turu yo neng pabrik. Mangan njaluk u Roem. Pak idroes ki apikan banget gelem nampung neng kene.*” Buruh bathil yang ditegur membuang kekesalannya pada seorang buruh giling yang kebetulan jadi saksi kejadian tadi siang.

“*Lah iyo, mbiyen kan mung nganggur neng pasar malem. Bejo banget Jeng Yah tresno karo dewek-e. Yen ra, mesti yo tetep dadi kere.*” (Gadis Kretek:202)

Based on the data found, there is a fact of civility that cannot stand alone but as a single entity. The data explains the interaction between the workers and the milling workers, who are one unit. They are a social group of workers who are spilling their annoyance towards their supervisors. They did not accept being treated harshly by Soeraja, who had no capital. Soeraja is considered to have only good luck and is protected by his love Jeng Yah. Therefore, some workers think Soeraja's leadership to be just luck.

3.3 Structure of Literary Works

Literary works are the product of the structuration of the collective subject. Therefore, literary works have a coherent and unified structure. Goldmann has a thematic, structural concept, and the center of his attention is the relationship between figures and figures and figures with objects around them. Here are the data related to the structure of literary works in the novel.

“Pak... apa bisa tolong temani suami saya nunggu ari-ari di luar?” Roemaisa mencoba menegur seorang bapak tetangga. Tapi si bapak tetangga itu bahkan tak menengok padanya. Ia terus saja tertawa-tawa sambil mengobrol dengan orang di sebelahnya. “Pak...,” tegur Roemaisa lagi. Tapi laki-laki paruh baya itu tetap menganggapnya tak ada. Tiba-tiba Roemaisa merasa marah, ia tak bisa lagi menahan emosinya dan berteriak kencang sekali. Kini seluruh perhatian tertuju padanya.

“Keluar! Keluar! Keluar semua!” Roemaisa kalap.

Orang-orang seisi ruangan heran melihat Roemaisa. Idroes Moeria bergegas masuk cepat-cepat ke dalam, mendapati istrinya teriak-teriak.

“Ini rumahku! Keluar semua!” Idroes Moeria lekas-lekas mendekap tubuh istrinya, untuk menenangkan. Lalu perempuan itu jatuh. Darah segar mengalir keluar dari balik jariknya, menggenang di lantai. Roemaisa pingsan. (Gadis Kretek:108)

Based on the data found that there is a relationship between the character and other characters or objects around the figure. The character that Roemaisa feels alienated from the rest of the characters. The character is outside the Roemaisa figure and can even be said to be hostile to him. Even so, Roemaisa's character seems inseparable from these other characters. Roemaisa could even only express her feelings angrily and cursingly.

“*Wong kok senengane ngintil!*” umpatnya pada istrinya, meski Roem ahu betul umpatan itu bukan ditujukan pada dirinya, melainkan untuk Soedjagad. “Apa belum puas dia kupukul waktu itu?” Koran yang tadi dibacanya dibanting ke meja, menjadi koran bisu kemarahan Idroes Moeria. Roem membuka halaman yang dimaksud, dan melihat propaganda Kretek Proklamasi. Posisinya di atas segaris padangan mata, sedangkan propaganda Kretek Merdeka! di bawah. Orang yang melihat propaganda Kretek Merdeka! harus menunduk ataupun melipat korannya. (Gadis Kretek:125)

The quote describes the events experienced by Idroes Moeria and Roemaisa. Based on the data found that there is a relationship between the character and other characters or objects around the figure. The character Idroes Moeria felt unacceptable with the propaganda launched by Soedjagad. Although the propaganda is carried out indirectly, it is carried out through newspaper intermediaries. The propaganda contains advertisements that will compete with Kretek Merdeka!. Idroes Moeria was upset and angry, so the newspaper slammed him on the table.

3.4 World View

The condition of the structure of society makes a class that exists in a specific position in that society generate and develop a worldview. The worldview for genetic structuralism is not only a set of abstract ideas from a class regarding human life and the world in which humans are located, but also a kind of lifestyle that can unite the members of a class and distinguish them from other members of the social class. Here's the data related to the worldview in the novel.

“Sebagai anak Juru Tulis, tentu saja kehidupan Roemaisa lumayan sejahtera, jauh dari kehidupan seorang buruh. Maka, jika Idroes Moeria hendak menikahinya, ia harus punya visi dan misi untuk menjamin bahwa Roemaisa akan hidup senang jika bersamanya. Orangtuanya tak mungkin melepas Roemaisa untuk lelaki yang tak bisa menghidupi puterinya dengan layak. Lebih dari itu, Roemaisa bisa baca tulis huruf abjad. Idroes Moeria mengetahuinya tanpa sengaja ketika ia melihat Roemaisa membantu membacakan secarik surat cinta milik temannya. Hal inilah yang membuat Idroes Moeria minder, mengingat dirinya hanya bisa membaca huruf hijaiyah. Itu pun, ia tak mengerti artinya, seperti kebanyakan anak lain. Semua anak belajar membaca Quran di langgar, maka semua bisa membaca huruf hijaiyah, lain huruf tidak, kecuali jika mereka datang ke Sekolah Rakyat. (Gadis Kretek:51)

The data explains the beginning of Idroes Moeria liking Roemaisa. Idroes admired Roemaisa's beautiful and elegant, and intelligent figure. However, Idroes Moeria also realized that he was just a

laborer. It is not appropriate to be side by side with Roemaisa, who belongs to the class of educated people. When associated with the worldview in Goldmann's concept, then the data there are differences in social class. It can be seen that Idroes Moeria was only a rough laborer. Roemaisa belongs to the level of educated people. Not only that, the worldview found in the novel has the same story structure as the structure of life in society.

“Saya tidak peduli kamu Jawa atawa China, yang pasti kalau saya bisa dapat untung di situ, kenapa ndak,” ujarnya. Jelas bagi Idroes Moeria berarti lelaki itu mengharapkan keuntungan. Di sini, Idroes Moeria agak terbebani, apalagi percobaan kretek-kretek sebelumnya gagal. Bagaimana kalau yang ini gagal juga dan ia terpuruk utang. “Kalau saya jadi *sampeyan*, saya akan ke Gunung Kawi dulu, berdoa biar dapat petunjuk,” sambung lelaki China itu. (Gadis Kretek:145)

The data explains the beginning of Idroes Moeria borrowing capital from people of Chinese descent. People of Chinese descent since ancient times have been wealthy. The people did not care which Idroes Moeria from which, which was vital for them an essential advantage. It is proven that there are many kretek companies whose owners are of Chinese descent. When associated with the worldview in Goldmann's concept, then the data there are differences in social class. It can be seen that Idroes Moeria people of Javanese descent are often considered inferior. It is different from financiers who come of Chinese descent. This is also because the competition between indigenous kretek entrepreneurs and China is fierce.

3.5 Dialectics of Comprehension-Explanation

Dialectic theory offers a way of working by developing two pairs of concepts: whole-part and comprehension-explanation. The idea of explanatory-understanding means that understanding is an attempt to describe the structure of the object being studied, while the explanation is an attempt to combine the structure of the thing into a larger structure. Here are the data related to the dialectic of understanding-explanation in the novel.

“Suatu hari, orang-orang itu akan menjadi tanggunganmu, Gar. Kamu harus bisa menjual kretekmu untuk memberi mereka upah. Kamu harus bisa menyediakan fasilitas kesehatan untuk mereka, kamu juga harus membayar THR setiap hari raya tiba, yang berarti kamu mengeluarkan dua kali dari gaji biasanya. Mereka adalah tanggunganmu, Gar. Seistri-istrinya, sesuami-suaminya, seanak-anaknya.” Hati Tegar mencelos mendengar beban begitu besar mulai dipindahkan ke pundak kecilnya.

“Kalau pabrik ini mati, maka orang-orang ini akan nganggur, ndak bisa makan, ndak bisa nyekolahi anak-anaknya, mereka jatuh miskin. Kamu mau kejadian kayak gitu?” Tegar langsung menggeleng cepat. (Gadis Kretek:37)

Based on the data found, explaining the reason why Romo has often invited Little Tegar to travel to take care of the factory. The section is part of the whole. In a sense, it is also this that makes Tegar the successor of the next Kretek Djagad Radja. The whole story in a literary work cannot be understood without a part, and a part in a literary work cannot also be understood without a whole. Therefore, the data are part of the whole of the literary work. A coherent literary work begins with constructed parts. The parts that are built are derived from small parts. When linked in a literary work, that part is also what builds the structure of the story of the literary work.

4. Conclusion

Based on the results of the analysis carried out in the study, there are several conclusions as follows.

- 1) The fact of humanity contained in the novel Kretek Girl according to Lucien Goldmann is a form of various social activities. The fact of manliness is divided into two, namely individual facts and social facts. Individual facts are the result of libidinal behaviors such as dreams, behaviors and so on. These individual facts have no role and impact in history. Social facts can be political

revolutions, economic, and large cultural works. Trans-individual subjects can only create social facts. Social facts have a role and impact on the surroundings.

- 2) The collective subject in the novel *Kretek Girl* does not necessarily appear out of thin air. Such collective subjects arise due to the existence of human activity as a subject. The human being as a subject consists of an individual subject and a collective subject. The collective subject is not merely a stand-alone individual, but rather a single whole of a collectivity.
- 3) The structure of the literary work in the novel *Kretek Girl* has a coherent structure. The structure in the novel is thematic. There is a relationship between figures and figures, figures with objects, and figures with objects around them. However, the character cannot be far from the objects around him and can even be hostile to him. The character cannot resist the presence of the object.
- 4) The worldview in the novel *Gadis Kretek* is a relationship between the structure of literary works and society. The structure of literary works with the structure in society is no different. The conditions of the existing structure in society can make a current class develop a distinctive worldview that distinguishes it from other class members.
- 5) The explanatory-comprehension dialectic in the novel *Kretek Girl* cannot be understood in the absence of a complementary passage. And vice versa, the whole cannot be understood in the absence of parts. It is a whole. Therefore, the understanding is to know the parts, while the explanation is to understand the passages by placing them in a complex whole.

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