



Patriotism Ideology in Anthology 100 Monologues by Putu Wijaya

Faoziah Arumi; Nurhadi

Indonesian Language and Literature Education, Faculty of Language and Arts, Yogyakarta State University,
Indonesia

Email: arumifauziah17@gmail.com

<http://dx.doi.org/10.47814/ijssrr.v6i1.730>

Abstract

This study aims to determine: (1) the form of patriotism ideology in Putu Wijaya's 100 Monologues anthology, (2) the meaning of patriotism ideology in Putu Wijaya's 100 Monologues anthology, and (3) representation of patriotism ideology which is realized at the microstructure level, meso, and macro in Putu Wijaya's 100 Monologue anthology. This type of research is descriptive analytical research. The primary data sources in this study were Putu Wijaya's monologues, namely (1) "Apakah Kita sudah Merdeka??" (2) "Demokrasi", and (3) "Nationality". The results of this study are, first, the form of patriotism includes appreciating the services of heroes, and striving to advance Indonesia. The two meanings of the ideology of patriotism are, among others, respect for Indonesian heroes, and being willing to sacrifice. Third, in the micro structure, metaphorical and hyperbolic figure of speech are found, then in the meso structure there is an intertextual element referring to texts such as the text of the proclamation of independence and previous literary works, the interdiscursive element, which refers to the conversation of previous figures represented in the same sentence or in the form of character's attitude. In the ideological macro structure found the ideology of patriotism. The next macro structure is power, in the monologue "Apakah Kita sudah Merdeka?" the element of power lies in the grandfather character, the monologue "Demokrasi" the element of power lies in the factory director, and the monologue "nationality" the element of power lies in the grandmother figure.

Keywords: *Literature; Monologue; Ideology; Patriotism*

Introduction

The spirit of patriotism is very important for the life of the nation and state. In the colonial era, Indonesian youths had a high spirit of patriotism and were willing to sacrifice in seizing the independence of the Indonesian nation from the invaders. In the midst of the symptoms of transnational ideology and in maintaining the integrity of national unity, Indonesian Youth are expected to have a spirit of patriotism as a form of love and honor for the nation, and to make the Indonesian nation a strong country and not easy to conquer.

The penetration of transnational ideological challenges is one of the toughest national challenges today. This challenge has an anti-plural and anti-diversity effect. This transnational ideological infiltration has inevitably given rise to the phenomenon of historical discontinuity, especially among the younger generation. Slowly but surely, the bearers of transnational ideologies are trying to deconstruct the nation's history. They seek to rewrite new history with the aim of distorting and distorting it. When a nation has forgotten and neglected its own history and no longer respects its heroes, then that nation is actually heading towards its twilight.

The ideology comes from two words *ideos* which means idea, and *logos* which mean knowledge. Thus, ideology is a science of ideas. Ideology has an important function, namely instilling belief or truth in the struggle of groups or units that hold fast to ideology. Van Dijk (1989: 126) explains that ideology is a belief that is believed to be true by a certain person or group without being critical again and accepting all these thoughts as something that seems to have been done. Humans are able to sacrifice their property, even their lives for the sake of ideology.

In the past, the heroes showed their patriotic attitude towards the love of the homeland with an attitude of self-sacrifice in concrete actions. Patriotism is a struggle that animates the interests of the nation and state. He emphasizes a high fighting spirit to control the position, status and influence of the nation and state. Patriotism requires the commitment of leaders and all groups of people to maintain the principles of development and state sovereignty. Citizens show loyalty to the leader and country through donations and sacrifices.

Unfortunately, it must be admitted that heroic values such as nationalism, patriotism, heroism and the like are starting to fade in society. Various surveys and polls confirm this assumption. For example, a survey conducted by the National Defense Institute (Lemhanas) in 2016 revealed the fact that as many as 50 percent of respondents said that the values of heroism had faded among public officials, intellectuals, and the general public.

Improving the values of patriotism can be done in various ways, one of which is literature. Theoretically, literary works discuss various values of life that are directly related to the formation of human character (Kansunnudin, 2014: 45). Empirically, literary works are proven to be able to shape the character of the nation and are still believed to be today. This potential is Putu Wijaya's motivation in increasing his patriotic spirit and appreciating historical values through literature. The monologue text entitled *Independence* is one of Putu Wijaya's works with the theme of patriotism. The monologue text "*Independence*" written by Putu Wijaya refers to the struggle for independence of a nation. Another of Putu Wijaya's works with the theme of patriotism is "*Direction of Zetan Plays*", also such as "*Apakah Kita sudah Merdeka?*", "*Demokrasi*", "*Indonesia*", "*Kebangsaan*", "*Freedom*", and "*Hero*".

Monologues are words uttered by an actor that may be addressed to other people (Ishak, 2019: 8). These words are born from the heart and are told to the audience. Monologue was first introduced in Hollywood around 1964, then developed into a means and art of theater and has become one of the theories of learning rather than works of theatrical art. In September 2016, Putu Wijaya succeeded in publishing a collection of monologue manuscripts entitled *100 Monologues*. Putu Wijaya's consistency in presenting literary works containing patriotic themes is the main attraction. especially in the three monologue texts entitled: "*Apakah Kita sudah Merdeka?*", "*Kebangsaan*", and "*Demokrasi*", how Putu Wijaya expresses the meaning, form, and form of representation of the ideology of patriotism.

Based on what has been said, the researcher wants to study and describe the meaning, form and form of representation of the ideology of patriotism in the anthology of *100 Monologues* by Putu Wijaya according to Van Dijk's discourse analysis. van Dijk's (1993) Critical Discourse Analysis model is the most widely studied model, because it elaborates the discourse elements so that they can be used and used practically (Eriyanto, 2006: 221). Van Dijk's (1993) model of Critical Discourse Analysis is described in

three dimensions, namely text, social cognition, and social context. In the text dimension, it can be investigated how the structure of a text and discourse strategies are used to bring up a certain theme. In the dimension of social cognition, it can be studied how the process of text is produced. While the dimension of social context studies the structure of discourse that develops in society about a problem.

Previously, there were several previous studies that were relevant to this research. Among them are the results of a study conducted by Saharudin (2013) entitled "The Elements of Patriotism in the Selected Poetry Collection of Sarawak Poets, Malaysia". The results showed that there was an element of patriotism in the analyzed poetry. These elements are love and devotion to the homeland, admiration for customs and traditions, pride in history, and self-sacrifice. Furthermore, the research conducted by Jam Sajjad Hussain, Sadaf Ejaz, and Ghulam Shabir (2019) entitled "Effects of Patriotic Movies on Public Behavior in Pakistan: A Survey Study of Lahore City". The main purpose of this underhand study is to observe the predominant beliefs about patriotism among educated audiences. Deraman, Nurul Asyikin and Abdul Razak, Fariza Hanis (2018) conducted a study entitled "A study of unity and patriotism elements in the film Ola Bola: a thematic analysis". This study aims to determine the aspects of patriotism and unity depicted in the film Ola Bola. a patriotic film that instills patriotism in Malaysians to love and remain loyal to their nation without limits.

The previous research has similarities in terms of patriotism which is described in the form of literary works. Although they have similarities, there are differences made by researchers, namely the object of research used in this study. So that this can be a reformer in the realm of patriotism research. The monologue texts studied were "Apakah Kita sudah Merdeka?", "Kebangsaan", and "Demokrasi".

Research Elaborations

This research is an in-depth discussion of the content of information written in Putu Wijaya's monologue text. This type of research is analytical research, using the method of Critical Discourse Analysis model van Dijk (1993). Discourse analysis is not only limited to text alone, but also how a text is produced, how the social structure is, and how cognition or thoughts and consciousness shape and influence the discourse contained in Putu Wijaya's monologues.

Sources of data in this study are three monologues by Putu Wijaya. In this study, Putu Wijaya's monologues are limited to three monologues, namely: (1) "Apakah Kita sudah Merdeka?", (2) "Nationality", and (3) "Demokrasi". Data collection techniques in this study used the technique of recording documents. The technique of recording documents was chosen because the data sources in this study were written documents, namely sentences and paragraphs containing the ideology of patriotism in Putu Wijaya's monologues. Furthermore, the data contained in the three monologues by Putu Wijaya is described in the form of a table. The data analysis technique in this study uses the Interactive Model (Miles, Huberman, and Saldana, 2014) which consists of four stages of activities that occur simultaneously, namely: (1) data collection, (2) data condensation, (3) data presentation, and (4) drawing conclusions or verification.

Results

Based on the problem formulation and research objectives, the results of the research on "The Ideology of Patriotism in the Anthology of 100 Monologues by Putu Wijaya focused on three things, namely: (1) describing the form of the ideology of patriotism in the anthology of 100 Monologues by Putu Wijaya, (2) describing the meaning of the ideology of patriotism in the anthology of 100 Monologues by Putu Wijaya, and (3) describing the ideology of patriotism that is realized at the micro,

macro and superstructure levels in the anthology of 100 Monologues by Putu Wijaya according to Van Dijk's discourse analysis.

1. The Form of Patriotism in the Anthology of 100 Monologues by Putu Wijaya

The following results are presented in tabular form and descriptive data related to the forms and forms of the ideology of patriotism in the monologues entitled "Apakah Kita sudah Merdeka?", "Demokrasi", and "Kebangsaan" by Putu Wijaya.

Table 1. The Form of Patriotism in the Monologues “Apakah Kita sudah Merdeka?”, “Demokrasi”, and “Kebangsaan”

No	The Form of Patriotism	Apakah Kita sudah Merdeka?	Demokrasi	Kebangsaan
1	Appreciating the service of heroes	The grandfather character scolds his grandson who thinks that this country is not yet independent. Grandpa tells about history and how to appreciate heroes to his grandson. The grandfather figure felt that he had not fought enough for this country; he called himself an ordinary human being and was not a hero, even though at that time he also fought against the invaders. But for him the struggle of his colleagues at that time was more than what he did.	Aku, as a figure, lead and mobilize its citizens to fight for Democracy as the heroes have fought for.	The main character in this monologue describes how people in ancient times celebrated independence day. This celebration is a form of appreciation for the services of the heroes who have fought for this country. The grandfather character in this monologue buys many flags and puts them around his house to remind the public about the struggles of the heroes, to show how he appreciates the services of the heroes.
2	Striving to advance Indonesia	The grandfather character in this monologue is told to have fought for Indonesia's independence. During the colonial period, the grandfather figure joined the fight against the invaders. He did all that for the sake of advancing Indonesia.	Aku, as a figure, highly upholds Democracy, because Democracy supports the success of development towards a just and prosperous society.	The grandfather figure struggled to inflame nationalism by encouraging the younger generation to strengthen the sense of nationality for the progress of the Indonesian state.

Based on the table above, the first form of patriotism is to appreciate the services of heroes. The monologue entitled "Apakah Kita sudah Merdeka?", describes the character's disappointment with the ignorance of the younger generation about the history of Indonesia's independence. The character's disappointment arises when the grandson thinks this country is not yet independent. With overflowing emotions the character shows the spirit of his proclamation as one of the heroes who fought for the independence of the nation. the character also feels that he has not fought enough for this country, he calls himself an ordinary human being and is not a hero. In the monologue "Demokrasi", the form of respect for the services of heroes, is illustrated in the struggle of the residents of RT Gang Gugus Depan in

maintaining Democracy. The attitude of the citizens to be ready to sacrifice in defending Democracy is a reflection of the struggle of the heroes in defending Indonesia's independence.

While in the monologue "Kebangsaan", the form of appreciating the services of heroes is seen when the character is reminiscing about the commemoration of the proclamation of Independence Day. Where the people with their patriotic spirit roll up the red and white flags, hold a torch relay, and pray at the graves of the heroes. This illustrates how the community appreciates the services of the heroes who have fought against the invaders and gave them independence.

The second form of patriotism is striving to advance the nation. In the monologue "Apakah Kita sudah Merdeka?", the character advises the younger generation to contribute to the progress of the Indonesian nation, by working hard, being brave to compete and making sacrifices. In the monologue "Demokrasi", the attitude of the RT Gugus Depan Community, which believes that Democracy is a good thing, so that it must be maintained, shows how the people's loyalty to the State is, which is a form of the spirit of patriotism. While in the monologue "National" the character calls for the importance of unity, not easily instigated, pitted against and divided. The character stated that his indifference to independence day could degenerate a person's national fervor which could eventually destroy the nation. In this monologue, the character is trying to grow the national spirit of the community and what he is doing is a form of patriotism in advancing Indonesia.

2. The Meaning of Patriotism in the Anthology of 100 Monologues by Putu Wijaya

From the results of the study, several meanings of the ideology of patriotism were found which were described in Putu Wijaya's monologue 100 Monologues. This is presented in table below:

Table 2. The Meaning of Patriotism in the Monologues "Apakah Kita sudah Merdeka?", "Demokrasi", and "Kebangsaan"

No	Meaning of Patriotism	Apakah Kita sudah Merdeka?	Demokrasi	Kebangsaan
1	Respect for Indonesian heroes	The grandfather character in this monologue has a high spirit of patriotism so he really appreciates every struggle of the heroes who have fought for Indonesian independence.	By mobilizing its citizens to fight for democracy, it means that the struggle of today's heroes is not against the invaders but the people themselves who are not obedient to democracy.	The grandfather figure considers that a festive Independence Day celebration means appreciating the services of heroes who have fought for this country.
2	Willing to sacrifice	The grandfather figure who took part in the independence process also experienced many struggles and sacrifices, such as he was willing to be shot in the leg by the colonial army to fight for independence.	One of the residents who also participated in the rejection of the eviction was willing to sacrifice his life in defending their ancestral land.	The struggle of the grandfather figure during the colonial period fought day and night every year to maintain the unity and integrity of the Republic of Indonesia, meaning that the grandfather figure was willing to sacrifice for the sake of the nation and the State of Indonesia.

Heroes are people who have contributed to filling the independence of our country with various activities so that our country becomes developed and developing. So that giving awards to heroes is appropriate for the people of Indonesia considering the services of the heroes in liberating the State of Indonesia. In the monologue "Apakah Kita sudah Merdeka", it can be seen how the character when he saw the flag-raising procession was deeply moved and reminded of the struggles that had been carried out with other fighters. The emotion that shows how the character really appreciates the services of Indonesian heroes. In addition, the character's overwhelming attitude over the ignorance of the younger generation about the independence of this nation shows the spirit of his proclamation as a hero who also fought for the independence of this nation. In addition, the character is seen teaching his grandchildren and the younger generation to understand the history of Indonesia's independence, all of which is done so that the younger generation can appreciate the services of heroes who have fought for Indonesian independence.

In the monologue "Demokrasi", the struggle of the Indonesian people today is not against the invaders, but against the problems of their own people who do not respect each other. how the citizens of RT Gang Gugus Depan in defending Democracy are willing to risk their lives is the meaning of appreciating the services of heroes, how in the heroes are willing to risk their lives to defend Indonesia's independence. In the monologue "Kebangsaan", the atmosphere of commemorating Indonesia's independence day which is full of red and white flags and various billboards depicting the struggles of the heroes, shows how the public appreciates the services of the heroes who fought for independence. In addition, the meaning of the community respecting the services of the heroes who have fought against the invaders is shown when the shop compares the current generation who do not have a high spirit of patriotism as shown by the heroes who were persistent in fighting for independence.

The second meaning of the ideology of patriotism is reflected in the willingness to sacrifice. Willing to sacrifice means the willingness to experience suffering or torture for the benefit or happiness of others or many people. A person who has a patriotic spirit will sacrifice everything he has for the sake of others, for the sake of the people, for the welfare of his country. In the monologue "Apakah Kita sudah Merdeka?", the character is willing to live in the forest and do anything, until he is willing to be shot to fight for Indonesia's independence. Even though he has to walk with a limp, the character in this monologue does not regret having participated in the struggle against the invaders. This willingness shows how patriotic he has; he is willing to sacrifice himself for the sake of the country.

In the monologue "Demokrasi", a self-sacrificing attitude was shown by one of the residents who dared to confront the heavy equipment that was displacing them. The attitude of sacrificing himself to defend the land belonging to the community is a form of patriotism which is depicted in the form of being willing to sacrifice for the common interest. While in the monologue "Kebangsaan" how the character shows the younger generation to be brave enough to sacrifice to maintain the unity and integrity of the nation as the character is willing to risk his life to defend independence.

3. Realization of Patriotism Ideology at the Micro, Meso, and Macro Structure Levels in Anthology of Monologues of 100 Monologues by Putu Wijaya according to Van Dijk's Discourse Analysis

Table 3a contains the realization of the ideology of patriotism at the micro level in the monologues "Apakah Kita sudah Merdeka?", "Demokrasi", and "Kebangsaan". At this level there are two microstructures, namely metaphor and hyperbole.

Table 3a Realization of Patriotism Ideology at the Microstructure Level in the Monologues “Apakah Kita sudah Merdeka?”, “Demokrasi”, and “Kebangsaan”

No	Micro Structure	Apakah Kita sudah Merdeka?	Demokrasi	Kebangsaan
1.	Metaphor	Since then our national flag Sang Dwi Warna has flown until now.	I am not trained to be an <i>juru penerang</i> .	If the <i>api kebangsaan</i> has faded, we will be destroyed, weak, easily give up.
2.	hyperbole	If you want to be rich, you have to <i>banting tulang</i> .	Anyway, democracy is good. Something worth fighting for until <i>titik darah penghabisan</i> .	I immediately <i>berlutut minta ampun. Bersumpah-sumpah</i> , it wasn't me who was this true nationalist who did it.

Metaphor is the use of words or groups of words not as they really are, but as paintings based on similarities or comparisons. In the monologue "Apakah Kita sudah Merdeka". Metaphorical figure of speech is the word of *Sang Saka Dwi Warna*. The context in the monologue quote above describes the red and white flag that is dashing and has two colors, therefore it is called the bi-coloured saka. In the monologue “Demokrasi”, metaphorical figure of speech is the word *juru penerang*. In the monologue describes the character who struggles to maintain Democracy and continues to implement Democracy in Indonesia. However, the character actually does not know the concept or nature of Democracy, the character explains that he is not an *juru penerang* or an expert who understands Democracy. While in the monologue "Kebangsaan" the metaphor is the word for *api kebangsaan*. The monologue describes the character who gives advice to the younger generation to always inflame the national spirit so that the national fire does not fade. The *api kebangsaan* which is associated with the word faded, has the meaning that the national spirit does not decrease or become extinct. Therefore, according to the figure, the spirit of nationalism must continue to burn like fire so that the State is always strong and not destroyed.

In the hyperbole structure, it describes exaggerated speech or figures of speech. In the monologue "Apakah Kita sudah Merdeka?", the hyperbole figure of speech is *banting matanya*. In the monologue, it describes the character's attitude which is surprised at the question posed by his grandson. Until the character *banting matanya*, which means he quickly turns his gaze away and looks at his grandson. Another hyperbole figure of speech is that *darahku mendidih*. In this monologue, the character's anger arises when he reads news that is not in accordance with the circumstances, this anger is described as *darahku mendidih*.

In the monologue "Demokrasi", hyperbole is to the last drop of blood. The use of the word to the last drop of blood is a sentence to give a statement to keep fighting and never give up. The author describes Demokrasi as something worth fighting for and defending forever. Meanwhile, in the monologue “National”, hyperbole is an ocean of red and white. This illustrates the atmosphere of the commemoration of the Independence Day of the Republic of Indonesia which is full of red and white colors, ranging from flags, billboards, knick-knacks, and exhibitions that take place to commemorate Indonesia's independence.

Table 3b contains the realization of the ideology of patriotism at the meso level in the monologues "Apakah Kita sudah Merdeka?", "Demokrasi", and "Nationality". At this level there are two meso structures, namely the structure of intertextuality and interdiscursiveness. As in table 3b, one of the intertextual data is in the title "Apakah Kita sudah Merdeka?" It was found that the attitude of the figures who took part in the process of independence was found. Meanwhile, in the monologue “Kebangsaan”,

there is an element of interdiscursiveness in the grandmother character, which cites the description of the grandfather's attitude because he is impatient with his neighbors.

Table 3b. The Realization of Patriotism Ideology at the Meso Structure Level in the Monologues “Apakah Kita sudah Merdeka?”, “Demokrasi”, and “Kebangsaan”

No	Meso Structure	Apakah Kita sudah Merdeka?	Demokrasi	Kebangsaan
1	Intertextuality	Proclamation, we the Indonesian people, hereby declare the independence of Indonesia. Matters concerning the transfer of power and others are carried out in a thorough manner and in the shortest possible time.	Since then everyone hates democracy. Since that day, the residents of the Front Gugus RT, which I lead, have unanimously rejected democracy.	Is that the collapse of our 256 million nationalities, or the national bankruptcy of young people and the rich citizens of Thok city?
2	Interdiscursivity	Not. It's also in the newspaper	As soon as I sprayed that we didn't want to be trimmed, he was confused.	I'm resentful, dizzy, drunk hearing your grandfather blaspheming us, it's the death of the national spirit, even though it's just because I forgot or didn't have time to put up the flag.

Intertextuality is texts that are often used as references by subjects (characters or authors) in literary works. The three monologues by Putu Wijaya raise the theme of patriotism so that the texts that become references are historical events or stories during the struggle of the Indonesian people to seize Indonesian independence. In the monologue text "Apakah Kita sudah Merdeka??" the intertextuality of the quote is the song *Sorak-Sorak Bergembira*. The song created by Cornel Simanjuntak tells the joy of the Indonesian people celebrating the independence of the Republic of Indonesia. In the monologue "Demokrasi", one of the elements of intertextuality is the poem "Aku Tulis Pamflet Ini" by W.S. Rendra, written in 1978, the poem has the same theme, namely the demands of people's Democracy. People's distrust of Democracy is expressed in the form of literary works. The element of intertextuality of the monologue "Kebangsaan" is found in the mention of the total population of Indonesia, which is 256 million. The Indonesian population survey is conducted every 10 years. The mention of the total population of Indonesia is 256 million people according to population data in 2016, according to the year this monologue was made.

While interdiscursivity are words expressed by other people, which are referred to by the subject (character or author). The first monologue text that contains elements of interdiscursivity is the monologue "Apakah Kita sudah Merdeka?". The element of interdiscursivity refers to the opinion of the young generation who questions Indonesia's independence on the grandfather. The stupid question refers to the news in the newspaper. The media at that time was described by the author through the grandfather character raising the sensational and sensitive theme related to Indonesian independence. The monologue "Demokrasi" has an element of interdiscursiveness in my character, which refers to the voices of the residents of the RT Gang Gugus Depan. *Aku* as main character protested to the factory director by bringing the voices of the people who did not accept that their land was evicted two meters away for widening the road. The sentence used by *Aku* when negotiating with the factory director is a sentence that is also used by residents of RT Gang Gugus Depan, the next script is the monologue "Kebangsaan". The

element of interdiscursivity refers to the grandfather's efforts to raise the national spirit of his neighbors expressed by the grandmother figure. Grandfather figures think that the younger generation now has forgotten Indonesia's independence. Finally, the grandmother figure took action and succeeded in making the grandfather figure aware that the younger generation now also still loves Indonesia and continues to celebrate Indonesia's independence. Monologue "Kebangsaan". The interdiscursive element refers to the quote from Djogjobero's prediction. The author cites Ramalah Jayabaya because the prophecy reveals that the archipelago or Indonesia will be destroyed. So that it is associated with the situation of the younger generation which is told in the monologue text "Kebangsaan".

The macro level or social practice in table 3c describes the power and practices carried out by a person. Every action has an ideological and power content. In the monologue "Apakah Kita sudah Merdeka" the ideologies found are the ideology of patriotism and the ideology of Demokrasi, then the macro level of power is owned by the grandfather who advises his grandson, the Kampret. In the monologue "National" the ideologies found are the ideology of patriotism and social ideology. Then at the macro level, the power is owned by the grandmother who can influence her neighbors.

Table 3c. The Realization of Patriotism Ideology at the Macro-Structure Level in the Monologues “Apakah Kita sudah Merdeka?”, “Demokrasi”, and “Kebangsaan”

No	Macro Structure	Apakah Kita sudah Merdeka?	Demokrasi	Kebangsaan
1	Ideology	The grandfather figure feels the feeling that he must at the time of raising the red and white flag on the Independence Day of the Republic of Indonesia (Patriotism Ideology).	The character <i>Aku</i> leads and mobilizes his citizens to fight to defend democracy as the heroes have fought for (Patriotism Ideology).	The character <i>Aku</i> bought a red and white flag and put it in front of the house to commemorate Indonesia's Independence Day (Patriotism Ideology)
2	Power	Grandfather figures have the power to advise their grandchildren about independence and how to become free citizens.	The factory director was able to change the principle of the democratic ideology of my character who defended the residents of RT Gang Gugus Depan to side with the factory director.	The ingenuity of the grandmother figure beats the grandfather character who at the end of the story can raise the spirit of nationality and the cohesiveness of his neighbors.

Some of the ideologies in the context used in the three monologues that have been analyzed, namely the monologues “Apakah Kita sudah Merdeka?”, “Demokrasi”, and “Kebangsaan” are as follows. The monologue text "Apakah Kita sudah Merdeka" contains elements of the ideology of patriotism. The form of the ideology of patriotism is found in the attitude of the grandfather figure who felt a sense of emotion at the time of raising the red and white flag on the Independence Day of the Republic of Indonesia. The attitude of the grandfather figure waiting for the seconds of Indonesian independence and celebrating the independence day of the Republic of Indonesia is a manifestation of the ideology of patriotism.

The monologue text "Kebangsaan" contains elements of the ideology of patriotism. The form of the ideology of patriotism is found in the attitude of my character that has a leadership spirit. He led his citizens to defend Democracy. The attitude of my character reflects the attitude of the ideology of

patriotism, namely the spirit of a leader like a hero. The monologue text "Kebangsaan" contains elements of the ideology of patriotism. The form of the ideology of patriotism is found in the author's description of the festive atmosphere of the commemoration of the Independence Day of the Republic of Indonesia. The author describes it with the city being a sea of red and white, which means that the atmosphere of Indonesian independence is enlivened by the entire Indonesian nation.

The monologue "Apakah Kita sudah Merdeka" contains elements of power. The form of power is found in the grandfather figure that has the power to advise his grandchildren because of the grandfather's experience during the struggle for Indonesian independence. The grandfather figure in the monologue passage above advises his grandson the Kampret that we are free, we are free from the oppression of the invaders, we are free to determine our own destiny, act, think, and determine our own attitude. The form of power in the monologue "Demokrasi" lies in the figure of the factory director. The factory director has the power and has succeeded in influencing the head of the RT Gang Gugus Depan to persuade his residents to accept the decision to evict two meters of land. The factory director succeeded in changing the head of the RT Gang Gugus Depan head by giving money in the amount of 1 billion to the head of RT Gang Gugus Depan.

The form of power in the "Kebangsaan" monologue is found in the grandmother figure. The grandmother figure succeeded in influencing her neighbors to come to her house to prove to the grandfather figure that they had not forgotten the commemoration of Indonesia's Independence Day. The efforts of the grandfather figures did not get results; it was the grandmother's efforts that succeeded in influencing his neighbors. Therefore, the grandmother has power over the character of the grandfather and his neighbors.

From the results of the research above, it can be concluded that Putu Wijaya's monologues "Apakah Kita sudah Merdeka?", "Demokrasi", and "Kebangsaan" have elements of patriotism ideology. There are forms, meanings, and also representations of the ideology of patriotism from the three monologues which are reviewed using qualitative descriptive research methods and using the theory of critical discourse analysis of Teun Van Dijk. Although in the three monologues, the author reveals the implied meaning, the ideological elements of patriotism are still clearly depicted in each character's behavior. The forms, meanings, and representations of the ideology of patriotism in the three monologues analyzed are the real behavior of the Indonesian people in realizing and interpreting patriotism.

Starting from commemorating the Independence Day of the Republic of Indonesia to maintaining the unity and integrity of the Indonesian nation is a behavior that we often encounter directly. The depiction of the main characters in the three monologues is also very in line with real life in Indonesia. For example, the grandfather figure who is a veteran Indonesian fighter still has a high spirit of patriotism and enthusiasm to move the youth to preserve the ideology of patriotism in Indonesia. In addition, there is also a character I who tried his best to mobilize his people to defend Democracy. Examples of these behaviors illustrate the form, meaning, and representation of the ideology of patriotism in Indonesian society.

So it can be said that the monologues "Apakah Kita sudah Merdeka?", "Demokrasi", and "Kebangsaan" by Putu Wijaya are manifestations, meanings, and representations of the ideology of patriotism that also occurs in Indonesian society. Of course, the form, meaning, and representation of the ideology of patriotism in Indonesian society is wider and more. However, the representation of the ideology of patriotism is quite clearly illustrated in the three monologues that have been analyzed.

Conclusion

Based on the results of data analysis that has been carried out until the discussion, the following conclusions can be drawn.

First, this study found two forms of patriotism, namely appreciating the services of heroes, and fighting for the advancement of Indonesia. The form of the ideology of patriotism appreciating the services of heroes is found in the three monologues “Apakah Kita sudah Merdeka?”, “Demokrasi”, and “Kebangsaan”. The form of appreciating the services of heroes is depicted in every character who struggles to defend independence, the spirit of the national spirit of the characters in the three monologues such as the national spirit of Indonesian heroes. The form of struggling to advance Indonesia is also found in the three monologues studied. In the monologue "Apakah Kita sudah Merdeka?" the author describes the grandfather as a fighter during the revolution, the grandfather's struggle is a manifestation of the struggle to advance Indonesia. In the monologue "Demokrasi" the struggle to advance Indonesia is carried out by upholding Democracy, then in the monologue "Nationalism" the struggle to advance Indonesia is carried out by all figures from the figures of grandfathers, grandmothers, and neighbors.

Second, this study found two ideological meanings of patriotism, namely respect for Indonesian heroes, and being willing to sacrifice. In the three monologues there is a meaning of appreciation for Indonesian heroes, namely every character in the three monologues has a leadership spirit like a hero. The meaning of self-sacrifice is found in the three monologues that have been analyzed. The author describes the meaning of being willing to sacrifice for every character that fights for independence and progress for Indonesia.

Third, the metaphorical microstructure is found in the three monologue titles “Apakah Kita sudah Merdeka”, “Demokrasi” and “Kebangsaan” such as the data on the *Sang Saka Dwiwarna*, the *Juru Penerang*, and the *Api Kebangsaan*. The second microstructure is a hyperbola. This figure of speech is found in the three monologues, namely *darahku mendidih*, *titik darah penghabisan*, and the *lautan merah putih*. The meso structure of the analyzed monologue is intertextual and interdiscursive. Intertextual data include the attitude of the grandfather figure who took part in the independence process, then the grandfather figure quoted Soekarno and Hatta's sentence at the time of the proclamation of independence in 1945. The second intertextual data is the grandfather figure quoting the population of Indonesia in 2015 when the author wrote the monologue "Kebangsaan". The second meso structure is interdiscursivity. The interdiscursive data is on the character of the campret who questioned Indonesia's independence because the campret read a newspaper that carried news about Indonesia's independence. The last discussion is the macro structure. The macro structure consists of ideology and power. The ideological element found is the ideology of patriotism. Then at the macro level the power is owned by the grandfather character who advises his grandson, the Kampret, the power is owned by the factory director, and the power is owned by the grandmother who can influence her neighbors.

References

- Abril. 2012. *Patriotism and Nationalism in Music Education*. England: Ashgate Publishing Limited.
- Ahmad, Athiyat. 2004. *Jalan Baru Islam; Studi Tentang Transformasi dan Kebangkitan Umat, (At-Thariq) alih bahasa*. Bogor: Pustaka Thariqul Izzah.
- Amir dan Mehmood. 2018. “*Critical Discourse Analysis of Tariq Ali’s Novel “The Stone Woman”: A Corpus Driven Study*”. *Jurnal Ilmu Kebahasaan dan Kesastraan*. Medan Makna.
- Brown, G & Yule, G. (1984). *Discourse Analysis*. London: Cambridge University Press.

- Cavallaro, D. 2004. *Critical and Cultural Theory*, terj. Laily Rahmawati. Yogyakarta: Niagara.
- Chen, X., Valdovinos Kaye, D. B., & Zeng, J. 2020. # PositiveEnergy Douyin: constructing “playful patriotism” in a Chinese short-video application. *Chinese Journal of Communication*, 14(1), 97-117.
- Darma, Yoce, A. 2009. *Analisis Wacana Kritis*. Bandung: PT. Refika Aditama.
- Deraman, N. A., & Abdul Razak, F. H. 2018. A study of unity and patriotism elements in film *Ola Bola*: a thematic analysis. *Journal of Media and Information Warfare*, 11(2), 80-107.
- Eriyanto. 2006. *Pengantar Analisis Wacana. Pengantar Analisis Teks Media*. Yogyakarta: Lkis.
- Fairclough, Norman. 1995. *Media Discourse*. London: Edward Arnold.
- Gunawan, A.W. 1993. *Genius Learning Strategy, Petunjuk Praktis untuk Menerapkan Accelerated Learning*. Jakarta: PT Gramedia Pustaka Utama.
- Guozheng Xu, dan Wencheng Liu. 2021 “On Strengthening Patriotism Education in the New Period”. Chinese University Students: *Journal of Asian and African Studies*.
- Hais, A. W. N. 2019. *Representasi patriotisme dalam film Gie* (Doctoral dissertation, UIN Sunan Ampel Surabaya).
- Hussain, J. S., Ejaz, S., & Shabir, G. 2019. Effects of Patriotic Movies on Public Behavior in Pakistan: A Survey Study of Lahore City. *Journal of Business and Social Review in Emerging Economies*, 5(2), 335-350.
- Ishak. M. 2019. *Strategi kebenaran dalam monodrama dan monolog*. Malaysia: Institut Terjemahan dan Buku Malaysia Berhard.
- Jam Sajjad Hussain, Sadaf Ejaz, dan Ghulam Shabir. 2019. “Effects of Patriotic Movies on Public Behavior in Pakistan: A Survey Study of Lahore City”. Georgia State University: Political Science Theses.
- Jorgensen, M. W. dan Louise J. P. 2007. *Analisis Wacana Teori dan Metode*. Yogyakarta. Pustaka Pelajar.
- Kansunnudin, Mohammad. 2014. “Peran Sastra dalam Pendidikan Karakter”. *Jurnal Universitas Muria Kudus*.
- KBRN. 2017. Presiden Jokowi Tekankan Pentingnya Kedepankan Jiwa Patriotisme dan Nasionalisme untuk Jalankan Program Bela negara. http://rri.co.id/post/berita/416616/nasional/presiden_jokowi_tekankan_pentingnya_kedepankan_jiwa_patriotisme_dan_nasionalisme_untuk_jalankan_program_bela_negara.html (diakses pada tanggal 4 Oktober 2021 pukul 12.50 WIB).
- Kress, G. 1985. *Ideological Structures in Discourse*. Dalam van Dijk, T.A. (Ed), *Handbook of Discourse Analysis Volume 4: Discourse Analysis in Society*. London: Academic Press.
- Kridalaksana, H. 2008. *Kamus Linguistik*. Edisi Revisi. Jakarta. PT Gramedia Pustaka Utama.
- Kuncoro, M. 2003. *Metode Riset untuk Bisnis dan Ekonomi* Jakarta: Erlangga. *Majalah Marketing Mix* Edisi, 11.

- Lado, Christo Rico. 2013.” Analisis Wacana Kritis Program Mata Najwa “Balada Perda” Di Metrotv”. Jurnal Humaniora. Vol 2, No 2 (2014).
- Littlejohn, Stephen W & Karen A. Foss. 2010. Teori Komunikasi, edisi 9. Jakarta: Salemba Humanika.
- Mahayana, M.S. 2006. *Bermain dengan Cerpen: Apresiasi dan Kritik Cerpen Indoneisa*. Jakarta: Gramedia Pustaka Utama.
- Matthew Morley. 2018. “Militarized Patriotism: Constructing Norms Of Patriotic Behavior Through The Image Of The Soldier In Film”. Georgia State University: Political Science Theses.
- Maulina 2017. “Strukturalisme Genetik Dalam Naskah Drama Monolog Matinya Toekang Kritik Karya Agus Noor, Nilai Pendidikan Toleransi, Dan Relevansinya Dengan Pengajaran Drama Di Universitas Muhammadiyah Surakarta”. Thesis: Universitas Sebelas Maret.
- Merdeka.com. 2022. Profil I Gusti Ngurah Putu Wijaya. (artikel blog). <https://m.merdeka.com/i-gusti-ngurah-putu-wijaya/profil>.
- Mohd Redzuan, N. 2019. The portrayal of patriotism and the element of unity in American film: a case study of fury. *Journal of Media and Information Warfare*, 12(2), 16-34.
- Morley, M. 2018. Militarized Patriotism: Constructing Norms of Patriotic Behavior Through the Image Of The Soldier In Film.
- Nicole Talmacs. 2020. “Africa and Africans in *Wolf Warrior 2*: Narratives of Trust, Patriotism and Rationalized Racism among Chinese University Students”. Chinese University Students: Journal of Asian and African Studies.
- Rahimi, F. & Riasati, M. J. 2011. Critical Discourse Analysis: Scrutinizing Ideologically-Driven Discourses. *International Journal of Humanities and Social Science*, 1 (16). Hal. 77—81.
- Rashid, Abdul Rahim Abdul. 2004. *Patriotisme: Agenda Pembinaan Bangsa*. Kualalumpur: Utusan.
- Rashidi, N. & Souzandehfar, M. 2010. A Critical Discourse Analysis Of The Debates Between Republicans And Democrats Over The Continuation Of War In Iraq. *Journal of Linguistic and Intercultural Education*, 3. Hal. 55—82.
- Richards, S. 2019. The patriotic narrative of Donnie Yen: how martial arts film stars reconcile Chinese tradition and modernity. *Celebrity Studies*, 10(2), 276-284.
- Saharudin, Nor Suhaili Binti. 2013. “Unsur Patriotisme Dalam Kumpulan Puisi Pilihan Penyair Sarawak Malaysia”. Thesis: Universitas Putra Malaysia.
- Sarbini. 2005. *Islam di tepian Revolusi: Ideologi, Pemikiran dan Gerakan*. Yogyakarta: Pilar Media.
- Satoto, Soediro. 1989. *Pengkajian Drama*. Surakarta: Sebelas Maret University Press.
- Stevey Richards. 2019. “The patriotic narrative of Donnie Yen: how martial arts film stars reconcile Chinese tradition and modernity”. Cornell University: Martial Arts Celebrity Dossier.
- Sudaryat, Y. 2011. Makna dalam Wacana. Cetakan II (Cet. I: 2008). Bandung: Yrama Widya.

- Sumarlam. 2010. *Teori dan Prktik Analisis Wacana*. Surakarta: Pustaka Cakra.
- Suwandi, S. 2008. *Serbalinguistik*. Surakarta. Sebelas Maret University Press.
- Syamsuddin, A. R. 2011. *Studi Wacana: Teori-Analisis-Pengajaran*. Cet. kedua. Bandung: Geger Sunten.
- Talmacs, N. 2020. Africa and Africans in Wolf Warrior 2: Narratives of Trust, Patriotism and Rationalized Racism among Chinese University Students. *Journal of Asian and African Studies*, 55(8), 1230-1245.
- Tambajong, Japi. 1981. *Dasar-Dasar Dramaturgi*. Bandung: Pustaka Prima.
- Van Dijk, Teun A. Ed. 1993. *Handbook of Discourse Analysis: Discourse Analysis in society*. London. Academic Press, Inc.
- Van Dijk. 1989. *Text and Conext (Explorations in the Semantics and Pragmatics of Discourse)*. New York: Longman London and New York.
- Wahyuningtyas, Mujtaba, dan Adham 2021. "Analisis Masalah Sosial dalam Kumpulan Naskah Monolog Politik Karya Putu Fajar Arcana". Vol.5 Jurnal Pendidikan Tambusai. Vol. 5 No. 3 2021.
- Wijaya, Putu. 2017. *100 Monolog*. Jakarta: Pentas Grafika.
- Xu, G., & Liu, W. 2021. *On Strengthening Patriotism Education in the New Period*. Marxism School of Hunan University. Hunan China.
- Yoce, A. 2009. *Analisis Wacana Kritis*. Bandung. Yrama.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).