

GRADUATING PAPER

**A DESCRIPTIVE ANALYSIS OF NATIONALISM VALUES ON
"NAGABONAR JADI 2" MOVIE**

Submitted to the Board of Examiners as a Partial Fulfillment of the Requirements
for the Degree of Sarjana Pendidikan Islam (S.Pd.I)
In English and Education Department



By:

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DECLARATION

In the name of Allah the most gracious and the most merciful.

Hereby the writer fully declares that this thesis is made by the writer herself, and it is not containing material written or has been published by other people ideas except the information from the reference.

The writer capable account this for thesis if in the future this thesis can be proved of containing others ideas or in fact the writer imitate the other thesis.

This declaration is made by the writer to be understood

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Case : SitiKomsah's Graduating Paper

Dear:

The Head of State Islamic

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Assalamu'alaikum, Wr.Wb

After reading and correcting SitiKomsah's Graduating Paper entitled "A DESCRIPTIVE ANALYSIS OF NATIONALISM VALUES ON *NAGABONAR JADI 2* MOVIE "I have decided and would like to propose that if it could be accepted by educational faculty, I hope it would be examined as soon as possible

Wassalamu'alaikumWr.Wb

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STATEMENT OF CERTIFICATION


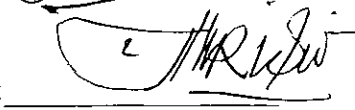
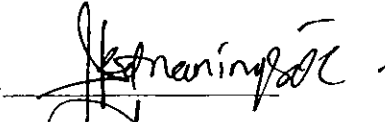
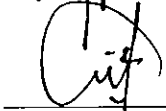
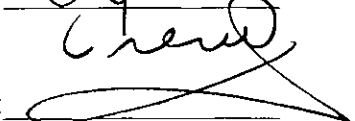
A DESCRIPTIVE ANALYSIS OF NATIONALISM VALUES ON

“NAGABONAR JADI 2” MOVIE


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and hereby considered to completely fulfill the requirement of the degree of
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MOTTO

‘The journey of thousand stones begin with one step’
(Law Tze)

‘Experience is the best teacher’
(<http://ylc.or.id/komunitassearchfield.html>)

DEDICATION

This graduating paper is whole heartedly dedicated to:

1. My beloved father Muskamand mother Suwarni, thanks all support, and trust
2. My beloved husband Muhamad Nurul Huda thanks for support and finance encouragement
3. My baby Dina Aulia Fauziyah El Huda who always in my heart. Because of you, I try to keep my spirit to finish this paper. I hope you become *Solekha* women, dutiful to parents, and useful to the state and religion
4. My beloved older brother Suroso and Sugiono and my beloved older sister Sri Utami, thanks for your kindness, togetherness and love
5. My big family, thanks for gathering, love, support and affection
6. My friends in TBI 07
7. The Big Family of STAIN Salatiga
8. The Big Family of Racana Kusuma Dilaga – Woro Srikandhi STAIN Salatiga
9. Everyone who can not be mentioned here

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In the name of Allah, the most gracious, the most merciful, the lord of universe, because of him, the writer could finish this thesis as one of the requirement for Sarjana in English Department of Educational Faculty of State Islamic Studies Institute (STAIN) Salatiga in 2012.

Secondly, peace and salutation always be given to our prophet Muhammad SAW who has guided as from the darkness to the lightness.

However, this success would not be achieved without those supports, guidance, advice, help and encouragement from individual and institution and I somehow realize that an appropriate moment for me to deepest gratitude for:

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3. Dr. Sa'adi M.Ag., as a consultant who has educated, supported, directed and given the writer advice, suggestion and recomendation for this thesis from begining until the end
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5. All of the staffs who have helped the writer in processing of thesis administration
6. My beloved father and mother, thanks all support, and trust
7. My husband and my child who always give me spirit
8. All of my friends who have help me to finish this paper

Finally this thesis is expected to be able to provide useful knowledge and information to the readers. And the writer is pleased to accept more suggestion and contribution from the reader for the improvement of this thesis.

Salatiga, February 10th 2012

Writer

**A DESCRIPTIVE ANALYSIS ON NATIONALISM VALUE
IN "NAGABONAR JADI 2" MOVIE**

By:SitiKomsah

ABSTRACT

Every movie has message toward the audience. The director covers it in a unique style, through conversation and the action of the character. *NagabonarJadi 2* movie has comedy drama genre. This film is sequel from *Nagabonar* was produced in 1986 which has some messages to the audience. One of them is about nationalism. Nationalism is a concept or theory of loving nation-state base on citizens' awareness. Specially, it represents collectively achieving, maintaining and dedicating identity, integrity, prosperity and strength of its nation. With nationalism, society can create harmonious life because nationalism has principles such us; unity, liberty, equality, individuality, and performance. To analyze the film, the writer watches the film and writes the conversation which is supported to theme to collect the data. From the analysis the writer finds the nationalism values in the movie are: The sacrifice value, the unity value, the price and appreciate value, the cooperation value and the proud of Indonesia nation value. Nationalism values are good for the nation Indonesia describing its activities. The values in question are the values that originated in Indonesia's independence proclamation of 17th August 1945, which is a reflection of the nation's commitment to an independent of Indonesia and spirit of *Pancasila*

Keywords:DescriptiveAnalysis, Nationalism Values

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CHAPTER I

INTRODUCTION

A. Background of The Study

Literature is a place to express something beautiful that contains the values of goodness in the form of songs, poems, film and other. There are some functions of literature:

1. Recreational function to provide entertainment for the readers.
2. Educative function to provide education through the true values
3. Aesthetic function to give beauty
4. Morality function to give knowledge of good and bad morals.
5. Religious functions which contain the teachings of religion.

Many forms of literature have different values. Such as education, morality, religion, politics, economics, nationalism, and others. For example "*Ayat-Ayat Cinta*" movie has religious values that can be followed by audience, "*Denias*" movie represents the world of education in Indonesia in the village and "*Nagabonar Jadi 2*" movie has nationalism value that can teach people to love and proud with their country.

Nationalism tells people who they are and who belongs. It can be a force for violence conflict, repression, and exclusion, but it can be a powerful impetus for assimilation as well. It seems that nationalism is inherently neither one nor the other of these forces but is instead an ideological tool that in

different political and historical contexts can be put to radically different uses. (Doyle. 2006:9)

According to *KOMPAS*, Tuesday, May 3rd 2011, planting the nationalism values have not been effective because students do not find the figure of exemplary so student just holds only a discourse, They just hear about good character, honest in the school but not in the real life. This case make them lost figure that can be followed. They are more convinced the new understanding like radicalism that opposite from nationalism, patriotism and pluralism.

Nationalism not only can be learnt in the civic education from school but also from many sources like electronic media; internet, news paper, magazine, film and others. Film represents the audio visual that can be watched by many people and do not make them bored. It can be watched at the home, theater, and many places that comfortable for watcher.

"*Nagabonar Jadi 2*" movie represents the film that gives nationalism value to the audience. It is the comedy film that gives an illustration about a principle that can not be conquered by modern discourse. This film is produced by Dedi Mizwar, one of famous actor in Indonesia especially in the entertainment world.

Deddy Mizwar was born on March 5th, 1955 in Jakarta, Indonesia. He was born of an Indo father and Betawi mother. He is the Chairman of Indonesia's National Film Council (*Badan Pertimbangan Perfilman Nasional*). He is a senior actor in Indonesia whose acting in many movies like; "*Ketika*

Cinta Bertasbih II (2009), *"Ketika Cinta Bertasbih"* (2009), *"Ketika"* (2005) (actor and director), *"Kiamat Sudah Dekat"* (2003) (actor and director), *"Kejarlah Daku Kau Kutangkap"* (1986) (actor), and many more. His 2010 film *"Alangkah Lucunya Negeri Ini"* was selected as the Indonesian entry for the Best Foreign Language Film at the 83rd Academy Awards.

From the clarification above, the writer takes the nationalism as the topic of this research. That is the reason why the writer chooses the title for this thesis **"A DESCRIPTIVE ANALYSIS OF NATIONALISM VALUES ON *"NAGABONAR JADI 2"* MOVIE"**

B. Statement Of The Problem

It is necessary to formulate the scope of research, in order to avoid misunderstanding of the writer about the subject matter discussed, the problem is;

1. What are the literary elements in the movie?
2. What the nationalism values are presented in the movie?
3. How are the nationalism values presented in the movie?
4. What are the implications of *"Nagabonar Jadi 2"* movie in nationalism education?

C. Objective of the Study

The objects of the study are:

1. To find out the literary elements in the movie.

2. To find out the nationalism values presented in the movie.
3. To find out the way the nationalism values are presented.
4. To find out the implications of "*Nagabonar Jadi 2*" movie in nationalism education.

D. Benefits Of The Study

Hopefully, the result of this study is useful theoretically and practically.

1. Practically
 - a. By doing the research, the writer hopes that she can develop literary study and give positive contribution to enlarge our knowledge about nationalism
 - b. To remind the reader about the importance of nationalism in our life.
2. Theoretically

The result of the study is expected to be beneficial to the world of literature as the complement to the study of "*Nagabonar Jadi 2*" and can contribute to the development of nationalism value.

E. Clarification Of Key Term

1. Descriptive

Referring to, constituting, or concerned with empirical things or events or with their part, characteristics, or functions. (Webster Dictionary 1986: 610)

2. Analysis

A detail examination of anything complex (as a novel, an organization, a race) made in order to understand its nature or to determine its essential feature. (Webster Dictionary 1986: 77)

3. Nationalism

An attitude, feeling or belief characterized by a sense of national consciousness, an exhalation of one nation above all others, and an emphasis on loyalty to and the promotion of the cultures and interests of one nation as opposed to subordinate areas or other nations or supranational groups. (Webster Dictionary 1986: 1505)

4. Value

The measure of how strongly something is desired for its physical or moral beauty, usefulness, and rarity (Webster Dictionary, 1986: 1087)

5. "*Nagabonar Jadi 2*"

"*Nagabonar Jadi 2*" is a comedy movie starred by Deddy Mizwar and Tora Sudiro as father and son. This movie is a sequel to 1986 hit movie *Nagabonar*. The story revolves around the relationship between the now old *Nagabonar*, a pickpocket who became a self-proclaimed general during Indonesia's War of Independence, and his only son *Bonaga*. The movie touches on various subjects concerning the different views of the older generation and the younger, post-modern generation of Indonesia. These subjects include patriotism, traditional values, and love. (http://en.wikipedia.org/wiki/Naga_Bonar_Jadi_2)

6. Movie

A theater designed or used for the presentation of motion pictures.
(Webster Dictionary, 1986: 1480)

F. Review of Previous Researches

This is descriptive qualitative research, so the writer concerns to analyze the nationalism values of "*Nagabonar Jodi 2*" movie through library analysis. The writer reviews in graduating paper of Atik Sofriyani entitled "*The Moral Values of 'Crime and Punishment'*" novel. She tries to analyze the structure elements, the moral values, the style of presenting the moral values and the implementation of moral education of the novel.

The writer also reviews the research written by Nani Lafifah entitled "*The Educational Values in Andrea Hirata's Novel Edensor*". She found the educational values such as respect, brotherhood, fighting for dream, friendship, love and optimism. She presents the educational values by characterization especially major character, choosing specific word or diction, using and imagination.

Beside two researches above, the writer scrutinizes her study based on the research by Muhammad Shol Syamsuri entitled "*Moral Values in Kingdom of heaven Movie*." In this research, He analyzes on the moral value for human life is very great in building good relationship between Muslim and Christian. The implications of the moral values is God consciousness and

faith, striving and hard work, kindness, tolerance and forgiveness, patience and thankful, responsibility and keeping commitment.

G. Research Methodology

Research methodology is step of the way to do some researches. In this research, the writer uses a descriptive analysis

1. Research object

The research object in this study is the main character in "*Nagabonar Jadi 2*" Movie by Dedi Mizwar, Published at 2007.

The film won five Citra Awards at the 2007, Citra Awards for Best Film, Best Screenplay (Musfar Yasin), Best Leading Actor (Deddy Mizwar), Best Supporting Actor (Lukman Sardi), and Best Sound Editing (Adityawan Susanto and Adimolana Machmud).

(http://en.wikipedia.org/wiki/Naga_Bonar_Jadi_2)

2. Method of Collecting Data

The writer used study of document taken from library to collect the data. The writer uses the source divided into primary and secondary sources.

a. Primary Data Source

It is a source of data related to the object of research. Primary data source is essential sources derived from movie "*Nagabonar Jadi 2*" directed by Deddy Mizwar. It is comedy film sequel to the Indonesian film *Nagabonar* (1987).

b. Secondary Data Source

Data support and complete the primary data source. This data are taken from any kind of literary books and sources, deal with underlying theories of literary work and article.

3. Type of Research

This is library research. Library research is a research which is conducted by collecting secondary data from books, regulations and academic writing

4. Technique of Collecting Data

The techniques of collecting data in this research are using study document. Document is any written material or film that is prepared because of the investigation. Documents are used in research as a source of data to examine, interpret and even to predict (Lexi, 2008:216-217). According to Guba and Lincoln (1981:235) documents are used because of the following reasons:

- a. The document is a stable source, rich, and encourage
- b. Useful as evidence for a test
- c. Appropriate with qualitative research, the document is natural and appropriate in the context
- d. Assessment results will be broaden the knowledge of something that is under investigation

The document is divided into 2 terms: formal and personal documents. Formal documents are also divided into two: internal and

external documents. In this study the writer uses an external formal document containing the information materials which are produced by a social institution such as magazines, statement and news that are released on the media. This document can be used to examine the social context, leadership and others.

The steps in collecting data are as follows:

1. Selecting the Movie of Dedi Mizwar
 2. Choosing "Nagabonar Jadi 2" Movie
 3. Watching the movie
 4. Choosing the diction and figurative language
 5. Write down important data
 6. Concluding about the nationalism value based on the data analyzed
7. Method of Analysis Data

The method that is used in this research is descriptive analysis and the interpretation of conversation analysis. The techniques are:

- a. Collecting references relevant with the analysis of the movie
- b. Watching the movie
- c. Identifying the nationalism value in the movie
- d. Identifying the style presenting of nationalism values in this movie

H. Thesis Organization

As guidance for either writer in writing the thesis or reader on whole content of the thesis, the writer needs to set up thesis outline. This graduation paper consists of five chapters, those are following:

Chapter one is introduction, containing background of the study, statement of the problem, object of the study, benefit of the study, definition of key term, review of previous research, research methodology, and thesis organization.

Chapter two presents review of related theory. It consists of description of nationalism value, the relation between literature and nationalism value, movie as a method and media of education, literature and movie

Chapter three presents the certain element of the movie "*Nagabonar Jadi 2*" It deals with biography of the author and synopsis of the movie.

Chapter four presents the finding research and discussion, which consists of the literary elements of the movie, nationalism value and the style of presenting the nationalism value in the movie and the implication of *Nagabonar Jadi 2* movie in nationalism education

Chapter five is closure. It consists of conclusions and suggestion.

The last part is Bibliography and Appendix.

CHAPTER II

THEORETICAL REVIEW

A. Description of Nationalism Value

Spirit of loving nation is commonly known as nationalism. Generally it means a concept or theory of loving nation-state base on citizens' awareness. Specially, it represents collectively achieving, maintaining and dedicating identity, integrity, prosperity and strength of its nation. (Hasim, 2010:37)

Nationalism is a political ideology that involves a strong identification for a group of individuals with a political entity defined in nation term. In the modernist' image of the nation, it is nationalism that creates national identity. There are various definitions for what constitutes a nation, however, which leads to several different strands of nationalism. It can be a belief that citizenship in a state should be limited to one ethnic, cultural or identity group, or that multinationality in a single state should necessarily the right to express and exercise national identity even by minorities. (<http://en.wikipedia.or/wiki/Nationalism> on 14th/9/2011 at 21:55).

In expressing the spirit of nationalism, we have to develop civic nationalism that avoids group or race identity and compels uniformity. It is importance of preventing romantic nationalism which exclusively adores ethnic groups. Thus we have to be very cautious in implementing nationalism.

Expressing the spirit of nationalism could be done through several activities as follows:

1. Providing a role model
2. Inheriting nationalism values
3. Willing to defend homeland and nation
4. Preserving environment and historical inheritances
5. Loving domestic products
6. Defending the truth and justice courageously
7. Maintaining and strengthening the state's unity. (Hasim, 2010:39)

According to Budiyanto (2007:31) translated from *Pendidikan Kewarganegaraan*, nationalism has two senses:

- a. Nationalism in the narrow sense

Nationalism is defined as a feeling of nationality or loving country with high or excessive loyalty, this understanding looks at other country lower than their nation and this is often called chauvinism.

- b. Nationalism in the broad sense

It is feeling of love or pride in the homeland with respecting other people because they feel as part of other nations in the world.

Before the Indonesia proclamation of independence, the spirit of nationalism was begun by the youths to become unity as an independence country. Referring to this phenomenon, nationalism can be interpreted as a

huge aspiration for independence. It is expressed in the The Youth Pledge (*Sumpah Pemuda*) which include these items:

- a. We the all Indonesian youths, acknowledge one motherland, Indonesia.
 - b. We the all Indonesian youths, acknowledge one nation, the nation of Indonesia.
 - c. We the all Indonesian youths, respect the language of unity, Indonesia.
- (Hasim, 2010:37)

In implementing nationalism, the society must uphold the unity of the nation, the importance and safety of the nation as well as respecting other nations as the nation itself. Therefore nationalism principles must contain the following principles:

1. Unity
2. Liberty
3. Equality
4. Individuality
5. Performance (Kartodirdjo, 1993:16)

From the clarification above, the five principles should be done as a form to maintain the dignity and national pride. Without the collective achievements in one hand there is no pride in themselves and in the other side the young generation loses inspirations. Thus national lives lost vitality and creativity, so prone to decadence.

Nationalism challenging in globalization era is no longer how the independence of political domination but how to be economically

independent, and socio-cultural. Even further more, not only talk about how we were independent but also talk about how we can excel in partnership and global competition. (*Translated from Rumusan Hasil Seminar Nasionalisme dalam Rangka Menyongsong Era Kebangkitan Nasional Kedua, 1992:15*)

According to Joyomantoro (1990:5), Nationalism values are good for the nation Indonesia describing its activities. The values in question are the values that originated in Indonesia's independence proclamation of 17th August 1945, which is a reflection of the nation's commitment to an independent of Indonesia and spirit of *Pancasila*. The five values are:

1. The sacrifice value
2. The unity value
3. The price and appreciate value
4. The cooperation value.
5. The proud of Indonesia nation value. (translated from www.repository.upi.edu/operator/upload/t_ind_0808792_chapter2.pdf at 15/12/2011 at 19:34)

B. The Relation Between Literature and Nationalism Value

As it is discussed in the introduction above, literature has several functions. One of them is educative function that gives true values to the audience. In this study the writer chose movie as an object which gives the values of education, especially in terms of nationanism.

Film is frequently studied along with literature and can usefully be compared with drama, it also shares certain characteristics with fiction, poetry and even non fiction. Like drama in performance, film creates an image to be seen and heard by an audience, though generally what is seen plays the more important role in film and what is heard (in particular, the dialogue) plays the more important role in drama (Annas, 1990:1449).

A great many movies are adaptation of literary sources. In some respects, adapting a novel or play required more skill and originality than working with an original screenplay. Furthermore the better literary work, the more difficult the adaptation. (Giannetti, 1972:297)

Films are cultural carriers, as well, bringing their message to all their messages to an entire nation or language area or even the world, although different audiences may read different messages from the same statement. (Heider, 1991:1)

From those, the writer knows that literature is related with nationalism. Because movie is one kind of literature so it becomes reference to every people that movie has some messages based on their themes. Every movie has some messages to the audience like religion, education, politic and also nationalism. There are many kinds of movie like comedy, horror, colossal and triller. Every of them has some values that can be watched by everyone.

Nagabonar Jadi 2 movie is a comedy film that gives nationalism values to the audience. It tells about Nagabonar defending the sawit coconut

plantation from Japan company. Because Japan ever colonized Indonesia so Nagabonar determined that Japan is an enemy.

C. Movie as Medium and Method of Education

1. Movie as a Medium of Education

Before the writer explains about media, she would explain about educational technology. According to Venkataiah (2008:2) a more useful approach is to define education technology as the application of procedures and techniques for the systematic design of a learning experience. In this broader context the emphasis is taken away from the use of individual media and focuses more on a problem oriented approach to the design of learning experiences in which media are selected on the basis of their appropriateness for the achievement of the educational objectives specified for the course.

Educational technology aids to improve the process of human learning, educational technology integrates process involving people, procedures, ideas, devising, implementing, evaluating and managing solution to those problems involved in all aspect of human learning (AECT task force, 1977 p. 164) in other words educational technology is the technology that prescribes the design of instructional materials and then structures learning interactions for maximum benefit. (Venkataiah, 2008:2)

Talking about media, there are many kinds of definition media. It is based on the area discussion, therefore this thesis limits about medium of

learning. Medium is a any language or other tools used to educate, train, or instruc (<http://www.thefreedictionary.com/movie> at 14/9/2011 in 21:59)

Medium of learning is a device that can transform a message and stimulate students mind, feeling and desire so it can motivate a process learning at themself. (translated from *Media Pembelajaran*. Usman, 2002:11)

Lcarning is one of the most important topic in present day psychology, yet it is an extremely difficult concept to define. The America heritage dictionary defines learning as follow: to gain knowledge, comprehension, or mastery through expirience or study. Most psychologists, however, would find this definition unacceptable because of the nebulous terms it contains. Such as knowledge, comprehension adn mastery. Instead, we prefer a definition of learning that refers to changes in observable behavior. One of the most popular of these definitions is the one suggested by Grcgory A. Kimble (1917-2006), which defines learning as a relatively permanent change in behavioral potentiality that occurs as a result of reinforced practice. (Matthew, 2009:1)

To convey the message of learning from teacher to student, usually teacher uses teaching aids, in the form of drawings, models, or other tools that can provide concrete experience, motivation to learn and enhance the absorbtive capacity or known as visual aids.

Those media of learning can be chosen by teacher to facilitate the learning process. This is expected to provide facilities both for teachers

and students. Teachers will continue to innovate to make learning fun while the students are expected to be more clear and understanding with the material based on the medium. According to Usman (2002:27) translated from *Media Pembelajaran*, there are eight kinds of media of learning:

1. Dynamic audio visual media
2. Static audio visual media
3. Semi dynamic audio media
4. Dynamic visual media
5. Static visual media
6. Semi dynamic visual media
7. Audio media and
8. Print media

Audio visual technology refers to the systematic use category of instructional material. All the teaching can be broadly categorised under 2 heads: projected and non projected. Projected aids like film, film stripes, slide, opaque projection and overhed projection. One advantage of using projected aid is the resulting high magnification of the image formed on the screen which is easily seen by all. (Venkataiah, 2008:6)

Audio visual which are sometimes called as media or intruactional aids have been used in intruactional process to hold attention, motivate people to take action, create interest, increase permanency of learning and to make the job of the teacher easier. (Venkataiah, 2008:6)

From the clarification above, the writer knows that film is one kind of media of learning in the form of audio visual technology. By using film, a teacher expects that student gives more attention and motivate in the teaching learning process and become spirit to join the class. Film is also as a tool of media education to studens for making learning proces succesfully and do not make sleepy and bored.

Most theories of film are concerned with the wider context of the medium. It is social, political, and philosophical implication. (Giannetti, 1972:362). Film in theaters, on television, on videocassette all these are sending their message to all these voluntary audience who watch and listen eagerly, without the inducement of heaven or promotion, without the threats of hell or prison (Heider, 1991:1)

2. Movie as a Method of Education

According to Karl G. Heider (1991:2-3) there are two emphasis in the film, active aggent and passive product. The active version takes film as communication which is containing what are the massages of a film and how are they encoded. Passive version sees film as product of the culture wich produced it. Movie cameras, tape recorders, editing tables, and projectors are the same around the world.

In recent time, movie as an entertainment art is very develop. Not only in performance but also the function of movie is very broad. Movie as a medium to entertain people, loss stress and bored from the activities in everyday life. Besides that, it can deliver messages to the audience

accordance with the theme that will be displayed. The messages can be a political, economic, education and others. It can transform the humanity values, religion, until nationalism value.

Film has a narrative that is played by the artist. They should be able to animate as his role in an acting. They cultivate the soul, body and voice to obtain maximum results. Whatever the demands of their director they should be able to play their role professionally.

A story can be many things. To a producer it is a property that has a box office value. To a writer it is a script. To a film star it is a vehicle. To a director it is an artistic medium. To a genre critic it is an objective, classifiable narrative form. To a sociologist it is an index of public sentiment. To a psychiatrist it is an instinctive exploration of hidden fears or communal ideals. To a moviegoer it can be all of these and more (Giannetti, 1972:276)

A more precise method of classifying narrative structures is by genre or story type. Most fiction films fall into some recognizable narrative category. Genres are distinguished by a characteristic set of convention in style, values and subject matter. It is also a method of organizing and focusing the story materials. (Giannetti, 1972:268)

According to Louis Giannetti (1972:271-272), film critics and scholars classify genre movies into four main cycles:

1. Primitive

This phase is usually naive, though powerful in its emotional impact, in part because of the novelty of the form. Many of the conventions of the genre are established in this phase.

2. Classical

This intermediate stage embodies such classical ideals as balance, richness, and poise. The genre's values are assured and widely shared by the audience.

3. Revisionist

The genre is generally more symbolic, ambiguous, less certain in its values. This phase tends to be stylistically complex, appealing more to the intellect than the emotions. Often the genre's preestablished conventions are exploited as ironic foils, to question or undermine popular beliefs.

4. Parodic

This phase of a genre's development is an outright mockery of its conventions, reducing them to howling clichés and presenting them in a comic manner.

According to Corrigan. (1999:90-91), there are two kinds of genre. comedy and tragedy. Comedy is a dramatic genre that is less about laughs than about the triumph of society and social consensus over the differences of individuals. Tragedy is usually presented as the generic opposite of comedy. In classical tragedy, the central character and leader acts out a

tragic flaw, which is normally related to pride and which directly affects the heart of the community.

Based on the explanation above the writer knows that movie gives the education values to the audience using the genre. Every movie has theme based on their genre. The author can choose them based on the text narrative that is acting by the artist. Artist should play the role of professionalism based on the script. If they play good acting it will influence the audience, moreover it can make the audience cry. A film has good design to stimulate the feeling of the audiences.

D. Literature

Literature is a body of written works related by subject matter, by language or place of origin, by prevailing cultural standard of merit. In this last sense, literature is taken to include oral, dramatic and broadcast composition that may not have been published on written form which have been preserved. (Chris, 1990:189)

Literature is the art of written work, and is not confined to published sources (<http://www.buzzle.com/articles/types-of-literature.html> on 1st March 2012). According to Tara (1996:8) there are three types of literature: poetry, fiction and non fiction.

1. Poetry

The major character of poetry in general and a formal difference between lyric poetry and narrative poetry

No.	Lyric poetry	Narrative poetry
1.	Uses word pictures to build sensory impressions and creates images	Plays with the sounds of words and the rhythms of phrases
2.	Usually compresses ideas: poetry uses less "space" than prose does to tell about an idea	Is usually intended to be read a loud
3.	Lyric poetry is meant to reveal the poet's feeling unique reactions	Narrative poetry is meant to tell a story

2. Fictional literature

- a. Drama is the theatrical dialog performed on stage. tragedy, comedy and melodrama are the sub types of drama

1. Tragedy

It is a story of the major character who faces bad luck.

Elements of horrors and struggle usually concludes with the death of a person

2. Comedy

The lead character overcomes the conflicts and overall look of the comedy is full of laughter and the issues are handled very lightly

3. Melodrama

The play that begins with serious mode but has a happy ending in tragic.

b. Myth

Myth are the fairy tales with lots of adventure, magic, and it lacks scientific proof nursery rhymes, songs and lullabies are forms of myths that strike the interest of children.

c. Short story

The small commercial fiction, true or imaginary, smaller than a novel is known as short story. Short stories are well grouped that followed the sequence of easy and no complexity in beginning, concrete theme, some dialogs and ends with resolution

d. Novel

Novel can be based on comic, crime, detective, adventurous, romantic or political story divided into many parts. The major kinds of novel are:

1. Allegory

The symbolic story revolves around two meanings. What the writer says directly is totally different from the conveyed meaning at the end. Political and historical allegory are two forms of allegory

2. Comedy

This novel tries to focus on the facts of the society and their desire.

3. Epistolary

The collection of mails is the epistolary novel

4. Feminist

The types of novel are written by women writers around the world to describe the place of women in a male dominated society.

5. Gothic

Combination between horror and romance. Melodrama and parody were grouped in the gothic literature in its early stages.

6. Ironic

Ironic novels are known for excessive use of narrative technique. It is satire on the contemporary society about cultural, social and political issues

7. Realism

Tells about society and their problems. It focuses on the plot, structure and the characters of the novel

8. Romance

Love and relationship topics are handled optimistically in the romantic novel

9. Narration

Writer becomes the third person who narrates whole story around the characters

10. Naturalism

Naturalism is based on the theory of Darwin

11. Picaresque

It is opposite to romance novels as it involves ideas, themes and principles that refuse, so called prejudices of the society.

12. Psychological

It is the psychological prospective of mind with a resolution.

3. Non fiction

a. Biography

Biography has the following characteristics

1. Tells about a real person
2. Shows that the writer knows a lot of about this person
3. Describes the person's environment
4. Provides anecdote or details that show the person in action
5. Shows how the person affects other people
6. States or implies how the writer feels about the person.

b. Autobiography is the story of the author's own life

c. Essay

Generally the authors' point of view about any particular topic in detailed way is an essay. Essay has simple way of narrating the main subject, therefore they are descriptive, lengthy, subject oriented and comparative

d. Literary criticism

It is the critical study of a piece of literature. Here critics apply different theories, evaluation, discussion and explanation to the text or in essay to give total judgments.

e. Travel literature

It is the narration of any tour or foreign journey with the description of the events, dates, places, sights and author's view

f. Diary

Diaries are the incidents recorded by the author without any means of publishing them.

g. Journal

Journal is one of types of diaries that records infinite information

h. Newspaper

It is a collection of daily or weekly news of politics, sports, leisure, fashion, movies and business

i. Magazine

Magazine can be the current affairs or opinions well collected covering various content

E. Movie

Movie is a form of entertainment that enact a story by sound and a sequence of images giving the illusion of continuous moment. According to

Pamela (1990:362) theorist of movies can be divided into realists and formalist, just as filmmakers tend to favor one style or the other. The most important artist oriented approach is the auteur theory, the belief that a movie is best understood by focusing on its artistic actor and the director. Marxist theories are prominent in Europe, the Third World, and of course the Communist bloc countries.

1. Theories of realism

Most theories of realism emphasize the documentary aspect of film art. Movies are evaluated primarily in terms of how accurately they reflect external reality. The camera is regarded as essentially a recording mechanism rather than an expressive medium in its own right. The subject matter is paramount in the cinema of realism, technique its discreetly transparent handmaiden.

2. Formalist film theories

Formalist film theories believe that the art of cinema is possible precisely because a movie is unlike everyday reality. The filmmaker exploits the limitations of the medium into two dimensions: confining frame and fragmented time space continuum.

CHAPTER III
CERTAIN ELEMENTS OF THE MOVIE
“NAGABONAR JADI 2”

A. Biography of The Author

Musfar Yasin was born in Lombok West Nusa Tenggara 1960. He is an author from Indonesia. His appearance is a calm and not talkative. In the world of Indonesia Cinema, he is often spoken by people because of his scenario. Recently Musfar Yasin lives in his hometown, Selong, Lombok, Nusa Tenggara. He got Vidia Cup 2005 which is won as the best author in the *Kiamat Sudah Dekat* (translated from http://id.wikipedia.org/wiki/Musfar_yasin at 31/07/2011 at 10:51). More two decades Musfar writes a scenario. Because of his totality on advertisement world as an author, he dropped out from Social and Political Sciences Faculty in the Gadjah Mada University. (translated from <http://www.sasak.org/2007/10/30/musfar-yasin-penulis-skenario-beken/> at 17/08/2011 at 13:13)

Musfar's career started by following a scenario writer training by Asrul Sani in TVRI Yogyakarta. His first scenario with title *Lantaran Cinta Kami* was produced in 1998 in TVRI. His career is not smooth. As a new author, rarely people want to read his scenario. His texts just often arrive at

the security desk not in the production house. From those case Musfar Yasin struggle and creates a new charming scenario for new movie.

After many years he becomes an author, finally he got achievement in the festival. He won two awards in the Indonesian Film Festival 2005, for best scenario writer for films and the electronic cynema (*Kiamat Sudah Dekat*) that was presented in SCTV. Before it, in Bandung Film Festival 2005, (*Ketika*) also won the award for scenario commendation.

Previously, he considered that social manuscripts with religius theme did not sell. He dared to visualize the religius text scenario after metting Deddy Mizwar. Dedy opened his discourse with new experience. He got freedom from Deddy for his scenario. Musfar could drain all the ideas in his head in the form of scenario.

He got experience as a scenario writer since the age of 26 years. Many scenarios was written by him. After *Kiamat Sudah Dekat* becomes good electronic cynema that could survive until three series in SCTV, he becomes well known. Previously he had waited response until three years from the producer to his scenario. His text is not answered. Finally his scenario was sold after meeting Budiati Abhiyoga who received his manuscript. Now, he has met and associated with Deddy Mizwar, Marissa Haque, Chairul Umam. Rudy Sujarwo and Hanung Bramantyo.

After that, many production houses are looking for him. His old manuscript are asked again. More over, a large production house intends to take his script. According to him, scenario writer is very limited. Most of

them write based on the orders for a trendy electronic cynema. Producers have a story, while the scenario writer is not more than typists. He can develop his idea.

Currently, he rested for two years from writing electronic cynema, after he feels not maximal. He pitied with the crew of film who had waited a script. Then he explained the secrets of the electronic cynema in Indonesia television. For example, for one story that prompted the original 13 episodes become six episodes because get high prospect. If the advertisement is bad it had been stopped, but if good forwarded.

Nowadays, Musfar has just finished his latest work *Ikuti Kata Hati* that resulted from the idea which is got four years ago from a rural location, Ekas, East Lombok. This film made by Rudi Sujarwo. Another scenario is *Jagoan Instan* prepared to fill the holiday season.

Previously, Musfar had produced a script *Idolaku, Bukan Superman* or *Adilah, Apa Kabar Bangsamu* and *Kampung Girang* (TV7). Before it many people do not care with electronic cynema but after president watching *Kiamat Sudah Dekat*, the rating grow up. Originally *Kiamat Sudah Dekat* been built as a cinema film but it is not popular because the artist is not popular. Finally, his film get married handled by Hanung Bramantyo

Before he succeeds as an author, he ever had studied *sablon* and try applying a radio announcer voice but he is refused because the test was bad. He also made caricatures and humor drawing. He ever won a short story writing competition held by the VOA (Voice of America Radio).

2. Indonesia film festival 2005 : Praised Scenario Writer for series film *Kiamat Sudah Dekat*, Praised Scenario Writer for series sinetron in *Ketika*
3. Bandung Film Festival 2005 : Best Writer Scenario for film in *Ketika*
4. Bandung Film Festival 2006 : Best Writer Scenario for FTV
5. Indonesia film festival 2006 : Praised Scenario Writer for film in *Sebatas Aku Mampu*
6. Bandung Film Festival 2007 : *Nagabonar Jadi 2 Film*
(<http://yantia.wordpress.com/2011/07/06/musfar-yasin-penulis-skenario-asal-lombok/> at 17/08/2011 at 15:02)

Products :

1. *Get Married* (2007)
2. *Nagabonar (Jadi) 2* (2007)
3. *Karena Hidup Adalah Cobaan*
4. *Perempuan-perempuan*
5. *Bukan Superman*
6. *Apa Kabar Bangsamu*
7. *Adillah*
8. *Kiamat Sudah Dekat*
9. *Kiamat Sudah Dekat* 1,2,3 serial TV
10. *Ketika*
11. *Lantaran Cinta Kami* TVRI 1986
(http://www.movietei.com/celeb_detail.php?cel=Musfar.Yasin&idx=531
at 31/07/2011 at 10:46).

B. Synopsis of The Movie

Nagabonar Jadi 2 movie is comedy drama genre. This film is directed by Deddy Mizwar and it is producer, distributor, script writer by Musfar Yasin. The film was released on March 29th 2007. This film is sequel from *Nagabonar* produced in 1986, the popular production by Asrul Sani in 1987. At the time, this film is successful achievement of quality (Best Indonesia Film Festival 1987) as well as panning for achievement in collecting the number of audience.

Events background of *Nagabonar* Film taking the struggle of people in Indonesia against the Dutch colonizers in North Sumatera in the independence era. *Nagabonar* figure (Deddy Mizwar) is a pickpocket and had the opportunity to call himself as a general in the Indonesia independence forces during Japanese forces retreat in 1945 and the Dutch tried to dominate the abandoned areas. Firstly, *Nagabonar* did this act just to get the luxuries in life as a general but in the end, he became a real army and led the Indonesia victory in battle.

Produced by PT Demi Gisela Citra Sinema with PT Bumi Prasidi Bi-Epsi, *Nagabonar Jadi 2* movie is dedicated for Drs. Asrul Sani who has created *Nagabonar* fictional character. A pickpocket who was appointed as a general in the war of independence.

After independence, *Nagabonar* (Deddy Mizwar) became a single parent maintaining his child Bonaga (Tora Sudiro), the baby from his wife Kirana. Bonaga is successful businessman in Jakarta.

As a child, Bonaga has a same character with his father: honest, responsible and unable to express love. From the leadership soul with his friends: Pomo (Darius Sinathrya), Ronnie (Uli Herdiansyah), Jaki (Michael Muliadro) he manages the business strategically. Bonaga with three companions are a mirror of modern youth: smart, intelligent and dynamic.

Bonaga is a successful businessman. He gets project from Japanese company to build a resort in the father's palm oil plantation, North Sumatera. Bonaga brings his father to Jakarta to persuade him to sell the land.

Bonaga's effort is unsuccessful. Then conflicts arise in this film, Bonaga and his friend want to sell the land but his father does not want. Nagabonar is very ungrateful because three graves of people who always in the nagabonar's heart in the garden. They are kirana (his wife), his mother and si Bujang (his best friend).

Monita (Wulan Guritno) as a business consultant of Bonaga is very beautiful, independent, professional and loving Bonaga. She tries to bridge the conflict between Bonaga and his father. She has some ideas to Nagabonar to choose what is the best way to keep the graves after the land become resort.

The ideas are:

1. Graves are evicted
2. Graves are moved
3. Make a permanent graves and making garden around there

Nagabonar meets with Umar (Lukman Sardi), the son of a fighter who becomes a bajai driver and lead a simple life. become a point in attitude of Nagabonar to see the world and life. He agree with the last monita's idea that is make a permanent graves and making garden around there. Than he gives signature in the cooperation letter.

Nagabonar Jadi 2 movie with comedy theme has some messages about love: love of man and woman, love parents and kids, love in friendship, love homeland and love in seeing difference. The film was well received by the public. The film gives a sense of love for country, family and community. The story is very prominent about reality of life. Although the film *Nagabonar jadi 2* is sequel of the previous film but it is able to offset the film of Nagabonar.

According to http://www.citrasinema.com/index.php?option=com_content&view=article&id=56:naga2&catid=46:movies&Itemid=270,

Nagabonar Jadi 2 gets several awards:

Bandung Film Festival (FFB) 2007

- | | |
|-----------------------------------|---------------|
| 1. Best Film | DGCS |
| 2. Best Director | Deddy Mizwar |
| 3. Best Scenario | Musfar Yasin |
| 4. Best Editing | Tito Kumianto |
| 5. Most Favorite Actor | Tora Sudiro |
| 6. Most Favorite Supporting Actor | Lukman Sardi |

Jakarta International Film Festival (JIFFEST) 2007

- | | |
|------------------|--------------|
| 1. Best Director | Deddy Mizwar |
|------------------|--------------|

Festival Film Indonesia (FFI) 2007

- | | |
|-----------------------------------|---------------------------------|
| 1. Most Favorite Actor | Deddy Mizwar |
| 2. Most Favorite Supporting Actor | Lukman Sardi |
| 3. Best Sound | Aditya Susanto/
Adimolana M. |
| 4. Best Scenario | Musfar Yasin |
| 5. Best Director | Deddy Mizwar |
| 6. Best Film | DGCS |

JAK-TV Festival Film Jakarta 2007

- | | |
|---|--------------|
| 1. Best Film | DGCS |
| 2. Best Actor | Deddy Mizwar |
| 3. Most Favorite Supporting Actor | Lukman Sardi |
| 4. Best Scenario | Musfar Yasin |
| 5. Favourite Film Oktober 2006 - September 2007 | DGCS |

MTV Indonesia Movie Award (MIMA) 2007

- | | |
|-------------------------------------|---------------|
| 1. Best Movie | DGCS |
| 2. Most Favorite Actor | Tora Sudiro |
| 3. Most Favorite Supporting Actress | Wulan Guritno |
| 4. Lifetime Achievement | Deddy Mizwar |

Bali International Film Festival 2007

- | | |
|------------------------|--------------|
| 1. People Choice Award | DGCS |
| 2. Best Actor | Deddy Mizwar |

Indonesian Movie Awards (IMA) 2008

- | | |
|--------------------|--------------|
| 1. Best Actor | Deddy Mizwar |
| 2. Favourite film | DGCS |
| 3. Attention Actor | Julian Kunto |

Nagabonar Jadi 2 film is an attempt to reconstruct and represent the nationalism values in Indonesia society, people should have a loyalty to the state and nationalism values needs to be discoursed for young generations.

Those are the actor and character of the *Nagabonar Jadi 2* movie:

Actor	Character
Deddy Mizwar	Nagabonar
Tora Sudiro	Bonaga
Wulan Guritno	Monita
Michael Muljadro	Jaki
Uli Herdinansyah	Ronny
Darius Sinathrya	Pomo
Lukman Sardi	Umar
Jaja Mihardja	Laskar Arjuna Banci Club (Homo)
Indra Birowo	<i>Tukang Karpét</i>

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

A. Literary Elements of the *Nagabonar Jadi 2* Movie

1. Character and Characterization

Characters are individuals that populate and propel stories, plays, movies, and even poems. Traditionally characters have been designated as major or minor, as a protagonist (one with heroic or positive features) or an antagonist (one with villainous or negative features). (Corrigan, 1999:80-81)

The characters and characterizations in the *Nagabonar Jadi 2* Movie are:

a. Major Characters

1. Nagabonar

Nagabonar is Bonaga's father. He is wise, struggle and appreciative. He is a former pickpocket who is becoming generals in the Indonesian war against the Dutch Colonialists. Nagabonar maintained Bonaga alone since widowed by his wife during childbirth Bonaga. Nagabonar has palm oil plantations which are located in North Sumatra. On this ground there are graves of his wife, mother and his friend Bujang.

Nagabonar is invited to Jakarta by Bonaga to discuss about Bonaga's Company which is cooperated with Japanese companies

to create a resort on the Palm oil plantation. Bonaga persuades Nagabopnar to approve and gives signature as a proof of the cooperation agreement.

Nagabonar lives in colonial era. He appreciates Indonesia's heroes and maintains the heritage. As a parent, he tries to understand his child (Bonaga). He did not permit to sell Palm oil plantation to Japanese company but finally he permit.

2. Bonaga

Bonaga is the fifth child of Nagabonar and Kirana. He is a successful metropolitan youth, handsome, independent and wealthy. He becomes famous entrepreneurs not only in Indonesia but also abroad. He wants to build a resort in the garden of his father.

Bonaga fell in love with Monita who is a consultant of his company. He do not dare to express his feelings because he things that Monita is incredible woman. She is beautiful, independent, and wealthy

Bonaga lives in modern era. He is a young people but still appreciates the heritage. He respected to parent and cancels his business with Japanese company to sell palm oil plantation.

b. Minor Character

1. Monita

Monita is a business woman. She is beautiful and smart. She is a counselor. Her task is to provide solution for Bonaga's

company where there are some problems. She gives three solutions for the tomb of Nagabonar's Wife, Mother and Friend. Monita fell in love with Bonaga who is her partner.

2. Jaki

Jaka is a successful young man and hard worker. He is a business colleague Bonaga, he takes care of financial Bonaga's Company. He manages every money both debit and credit. He also manage tax from government.

3. Pomo

Pomo also Bonaga business colleague, he is workholic and successful young man. He is an architect in charge of the order of the company. He made the design of the location where the company will be founded. He designed all the buildings in this company.

4. Ronny

Ronny also Bonaga business colleague. He is also a successful young man and workholic. He becomes a public relation in Bonaga's Company who is managing of business association

5. Umar

Umar is a pedicab driver who is bringing Nagabonar around Jakarta. He is very patient brings him to the Sudirman General Statue and a hero's grave. He asked Nagabonar to tell the

story of the struggle of general to his child. He also taught Nagabonar pray.

6. A Gay

He is a gay. He is girlish. He works in a Bar which is visited by Bonaga and his friend. He tried to persuade Nagabonar to date.

7. Carpets Craftman

He is persistent salesman. He offered a varitey of carpets to the Nagabonar when he was on the Mosque. He offers low until expensive prices, from domestic until impored.

8. The Directors of Japanese Company

They are business partners of Bonaga who want to work together to make the resort in palm oil plantation. They struggle build business in Indonesia because the structure of the area is hilly so the place is very strategic.

2. Setting

In one sense, all film and literature depends on a setting or a location in which to place the action and characters. Settings are more precisely as the descriptive backgrounds used in novels, short stories, and some poetry, and, like the mississippi river in mark twain's adventures of Huckleberry Finn. Settings can have realistic, cultural, historical and symbolic meanings. (Corrigan, 1999:84)

According to Abrams (1971:157) setting as the general locale and the historical time in which the action occurs in a narrative or dramatic work, while the setting of an episode or scene within a work is the particular physical location in which it takes places.(Basuki, 1998:80)

a. Setting of Place

1. Palm oil plantation

A region in North Sumatera where Nagabonar lived and where the grave of his wife, mother and his friend. This place also will be used as a resort by Japanese Company

2. Airport

A place where Pomo, Jaki and Ronny picked up Bonaga and his father

3. Bonaga's House

A place where Bonaga and his father live in Jakarta

4. Bonaga's Company

A room which is used business transaction by Bonaga and become a business centre or meeting.

5. Road

Nagabonar went around Jakarta by using Pedicab and stopped in one road in front of Sudirman General Statue then respect it as a proud of Indonesia's Hero.

6. Bar

A place where Bonaga shows successful people to Nagabonar and place where Bonaga and his friend relax and get free from the world of work.

7. Mosque

A place where Umar teaches the Holy Qor'an to children and Nagabonar

8. Apartement

A place where Monita lived.

b. Setting of time

This movie takes set of time in modern era, where their life in Jakarta as a capital of Indonesia with a successful people.

3. Plot

A plot is a series of events deliberately arranged so as to reveal their dramatic, thematic, and emotional significance (Basuki, 1998:31).

a. Exposition, introduction to the story

Nagabonar has a palm oil plantation. He is a general who has a child, he is Bonaga. He likes to play football. He is invited by Bonaga to go to Jakarta to talk about his business.

b. Conflic

The problem occurs when Bonaga presents that his palm oil plantation in North Sumatera will be made resort by a foreign

company. Nagabonar did not approve it because in the plantation there is the tomb of the wife, mother and his friend Bujang.

c. Suspense

Bonaga asked his assistant (Monita) to solve the problem. Monita gives three options to Nagabonar about the tomb of his wife, mother and his friend. The first choice that is the tomb will be evicted. Second choice the tomb will be moved and third choice the tomb still on there and will be built garden, resort and game area.

d. Climax

When Nagabonar, Bonaga and his friend eat at the restaurant, Bonaga unaware by mentioned that the company would make the resort on its palm oil plantation by Japanese Companies. Nagabonar was angry because Japan had colonized Indonesia. Nagabonar did not sleep at home but in the pedicab belonged to the Umar

e. Resolution

Nagabonar was aware that he was living in the modern world and not living in the colonial era. He agreed and signed a contract with Japanese Company. He wrote a letter to the wife, mother and friend's tomb through Bonaga. Bonaga realized how great the struggle of them. When Bonaga wanted to signature to the contract, he got a phone from his father that he was sick. He spreads the document and said "my dad is more important than all these".

4. Point of view

Point of view is central to both visual and literary art. It describes the position from which an individual views another person, object, or event and often suggests how that point of view determines the meaning of what is seen (Corrigan, 1999:82).

Overall this movie uses first person and third person point of view which is used by all the character in their dialogue. The first point of view can be seen in the using of 'I' in the dialogue. For example :

Nagabonar : " Ah, you're looking for just another palm oil plantation!"

Bonaga : " I'll do dad, but you look here first, than after that you come back home."

The third person point of view can be seen in the using of "he or she" in the dialogue. For example:

Nagabonar : " Baru kemarin rasanya Umar, baru kemarin aku mendengar suara beliau menggelegar di radio mengajak anak-anak muda melawan penjajah. Seorang pencopet, perampokpun akan tergetar hatinya kalau Dia bicara" (menunjuk patung Soekarno dan Hatta lalu Nagabonar hormat)

Nagabonar : " Umar just yesterday it seems, just yesterday I heard his voice blaring over the radio to invite the young people against the colonialist. A pickpocket and robber will be thrilled if he was talking" (pointing to the Soekarno and Hatta statue and respect with rise his hand)

5. Theme

Whether in film or literature, a theme or motif identifies the main idea or ideas developed in that work. This is not necessarily the same as

a moral or message, although often themes and motifs are a way of focusing what the work is 'about'. (Corrigan, 1999:80)

Theme in this film is Bonaga maintains his Palm oil plantation to be made a resort by Japanese Company. He is aware that everything he had done only for the people who his loved.

6. Language Style

Whether poetic or prosaic, literary and filmic language will rely on movements between denotation and connotation, imagery and rhetorical figures such as similes, metaphors and symbol. Denotation describes the dictionary meaning of a word, while connotations are those other meanings that common usage has added to words. (Corrigan, 1999:86)

The language used in conversation in this film is a very simple language and very clear because this film uses *Batak* ethnic where Nagabonar and Bonaga comes. This film uses denotation that does not need interpreted the word. The use of metaphor just one phrase: *apa kata dunia* 'what the world says' which is became the slogan for tax in Indonesia. The film is also comedy type based on the dialogue and action by the actor.

7. Message

After analyzing the *Nagabonar Jadi 2* Movie, the writer gets messages that will give influence to the audience. They are :

1. As a citizen we should be proud of the Indonesian nation.

2. To develop the state of Indonesia, we should be obedient to the rules of the government and pay tax.
3. In this modern era, harmony should be maintained. Young people should respect older ones and parent also love the young people.

B. Research Finding

There are some values in this film:

1. The Sacrifice Value

- a. *Naga* : " Eh apa ini?"
Pomo : " Ini gudang, Om. "
Nagabonar : " Ah kalau begitu, kau robohkan saja 1 atau 2 gudang it., kau buat lapangan sepak bola di sana ongkos membuat gudang itu kau belikan tanah di sana."
Pomo : " Aduh..!"
Nagabonar : " Eh katanya kau ini ingin melihat bangsa ini menang sepak bola. Ah.. bagaimana bisa menang kalau tidak ada lapangan sepak bola, apa kata dunia?"
- Nagabonar* : " Uh what's this?"
Pomo : " This is warehouse mister."
Nagabonar : " Ah you should destroy just one or two warehouses, you create a soccer field there. You change the cost to create the warehouse with bought the land there."
Pomo : " Uch..!"
Nagabonar : " Eh you said that you would like to see this nation won in the football. Ah.. how can win if there is no football field, what the world says?"

Nagabonar gives suggest to Pomo to build a field soccer in the company. He wants the football of Indonesia win in the competition.

Pomo sould sacrifice the land in the company for field soccer.

- b. *Jaki* : “ *Gimana kabar kantor lo Mon, bayar pajak nggak?* ”
Bonaga : “ *Mobilnya Monita aja masuk bengkel gara-gara kejeblas di lubang.* ”
Jaki : “ *Kasih lo Mon.* ”
Monita : “ *Yah... lo nggak ngerti Jak?* ”
Jaki : “ *Ngerti Apaan?* ”
Monita : “ *Eh Jak, Pemerintah itu nggak punya duit buat naubal jalan gara-gara orang kayak lo masih ngakalin pajak.* ”
Jaki : “ *Lo berdua emang cocok.* ”

- Jaki* : “ *How is your office mon, pay tax too?* ”
Bonaga : “ *Monita’s car entered into the garage because slip into the hole* ”
Jaki : “ *How a pity you Mon.* ”
Monita : “ *Yah..you don’t understand Jack?* ”
Jaki : “ *What will be understood.?* ”
Monita : “ *Eh Jack, the government don’t have money to patch the road because of people like you still lie pay the tax.* ”
Jaki : “ *Both of you are compatible.* ”

Bonaga and Monita always pay tax. They sacrifice to pay the tax because it can help the government to develop the area and can finance building the infrastructure in the cities and villages

2. The Unity Value

- Naga Bonaga* : “ *Berhenti berhenti.* ”
Anak kecil : “ *Bapak mau ikut main?* ”
Naga Bonaga : “ *Iya.* ”
Anak kecil : “ *Bapak main di sana.* ”
Naga Bonaga : “ *Aku penyerang tengah ya?* ”
Anak kecil : “ *Terserah kaulah.* ”
Bonaga : “ *Pak ketinggalan pesawat kita.* ”
Nagabonar : “ *Kau telfon sajalah mereka suruh menunggu.* ”
Bonaga : “ *Manalah bisa pesawat berangkat sesuai jadwal, apa kata dunia kalau kita ketinggalan pesawat.* ”
Nagabonar : “ *Apa kata dunia kalau nagabonar tidak main bola.* ”
Bonaga : “ *Ayolah Pak!* ”

- Nagabonar* : “ *Tendang! Tendang! Tendang!*”
(*Bonaga menendang bola lalu gol*)
- Nagabonar* : “ Stop stop!”
A child : “ You want to play?”
Nagabonar : “ Yes”
A child : “ You play over there”
Nagabonar : “ Ok, I am attacker?”
A child : “ Up to you.”
Bonaga : “ Dad, we missed the fligt”
Nagabonar : “ Please telephone them, tell to wait!”
Bonaga : “ I can’t, the plane depart base on the schedule,
 what the world says if we missed the flight”
Nagabonar : “ What the world says if Nagabonar do not play
 football”
Bonaga : “ Come on dad”
Nagabonar : “ Kick! ..Kick!..Kick!”
 (*Bonaga kicking the ball and goal*)

Nagabonar and a child unite in the football game. It can attack the rival to be a winner. Unity in the competition is very needed to make the play spirit to win.

3. The Price and Appreciate Value

- a. *Nagabonar* : “ *Baru kemarin rasanya Umar, baru kemarin aku mendengar suara beliau menggelegar di radio mengajak anak-anak muda melawan penjajah. Seorang pencopet, perampokpun akan tergetar hatinya kalau Dia bicara*” (*menunjuk patung Soekarno dan Hatta lalu Nagabonar hormat*)

Nagabonar : “ Umar just yesterday it seems, just yesterday I heard his voice blaring over the radio to invite the young people against the colonialist. A pickpocket and robber will be thrilled if he was talking” (*pointing to the Soekarno and Hatta statue and respect with rise his hand*)

Nagabonar appreciates the statue of Soekarno and Hatta by giving respect with rise his hand. He still remembers that the President Soekarno's speech is very influential to every people.

b. *(Nagabonar hormat pada patung Jendral Sudirman)*

Nagabonar : " Jendral! turunkan tanganmu... apa yang kau hormati siang dan malam itu. Apa karena mereka itu memakai roda empat? tidak semua dari mereka pantas kau hormati. Turunkan tanganmu Jendral "

Umar : " Pak.... "

(Nagabonar menaiki patung Jendral Sudirman sambil berkata, " Turunkan tanganmu Jendral... turunkan tanganmu Jendral... turunkan tanganmu Jendral... turunkan tanganmu Jendral... turunkan tanganmu Jendral...")

(Nagabonar respect to the statue of Sudirman General)

Nagabonar : " General down your hand..what do you respect all the day. Is it because they ride on the four wheels, not all of them be suit respected by yours. Down your hand General"

Umar : " Mister.."

(Nagabonar ride up the General Sudirman statue and said "down your hand General.. down your hand General... down your hand General.. down your hand General.. down your hand General")

Nagabonar appreciates the statue of General Sudirman with respect. He things that Sudirman do not have to respect on the road in front of a four whell users but down his hand.

c. *Nagabonar : " Eh! Kenapa nenekmu itu? "*

Anak kecil : " Hampir mati om, mau di bawa ke Runnah Sakit. "

(Nagabonar menghampiri sopir bus)

Nagabonar : " Eh sopir! tidak pernah punya nenek kau? "

Sopir : " Ya punyalah. "

Nagabonar : " Coba kau tengok di belakang sana, tengok di belakangmu ada nenek-nenek sekarat di atas roda tiga terhalang mobilmu yang roda enam ini. "

Sopir : " Ya suruh ajalalah dia tunggu sebentar. "

- Nagabonar* : " Eh! kau kenal Nagabonar? "
- Sopir* : " Tau aku, udah mati dia. "
- Nagabonar* : " Aku hantunya! Whaaaaaa!!! Jalan...jalan...!"
- Sopir* : " Makin banyak aja orang stres "
-
- Nagabonar* : " Eh, why your grandmother? "
- A child* : " Sick mister. I would bring her to the hospital."
(Nagabonar go to the bus driver)
- Nagabonar* : " Eh you never have a grandmother? "
- A driver* : " Ofcours I have. "
- Nagabonar* : " You look behind there, look there, the grandmother sick on the pedicab be accrosed by this six whells "
- A driver* : " Lets get them wait a minute "
- Nagabonar* : " Eh do you know Nagabonar? "
- A driver* : " I know he's already dead "
- Nagabonar* : " I am his ghost. Whaaaa...go...go! "
- A driver* : " Many people stressed "

Nagabonar asked the driver who is stoped his bus on the way to go because behind the bus there is a grandmother sick on the pedicab. As a road user we should appreciate each other to keep the harmony.

- d. *Nagabonar* : " Umar, besok aku mau pulang kampung. Kau sudah mengajakku ke mana-mana jadi aku pengen memberi kau sesuatu "
- Umar* : " Bapak kan sudah memberi ongkos bajai "
- Nagabonar* : " Itu bukan pemberian , itu imbalan ini semacm hadiah begitulah "
-
- Nagabonar* : " Umar, tomorrow I will come back home. You had taken me anywhere. So, I want to give you something "
- Umar* : " Mister had payd me "
- Nagabonar* : " It's not gift but some reward "

Nagabonar appreciates Umar by giving a reward because he had accompanied Nagabonar around Jakarta and go anywhere what he want.

- e. Nagabonar : " Ini makam pahlawan?"
 Umar : " Betul pak. "
 (Nagabonar lalu hormat)
 Nagabonar : " Yakin kau yang dikubur semua disini pahlawan "
 Umar : " Ya kalau bukan pahlawan gak mungkin dikubur
 di sini pak "

Nagabonar : " Is this hero's tomb?"
 Umar : " Yes, Sir"
 (Nagabonar gives respect)
 Nagabonar : " Are you sure, all heroes here"
 Umar : " Yes, Sir, if not heroes are not buried in this
 place"

Nagabonar appreciates the fighters by come to the tomb of a heroes. He respects to the whole of the tomb.

- f. Asisten Menteri : " Bapak Menteri kalau kulihat jadwal mestinya Dia di Cilegon tapi kalau kau mau bermurah hati sedikit akan ku atur dia akan datang ke tempat kalian."
 Ronny : " Bentar ya Pak" (telepon Bonaga)
 Bonaga : " Kalau Menteri itu mau datang ya silahkan tapi kalau tidak biar Menteri Perindustrian Amerika yang meresmikan pabrik kita, bilang ama dia begitu."

Assistant minister : " When I saw the schedule of the Minister, He should on Cilegon but if you give for repayment I will set He will come to your place."
 Ronny : " Waite a minute Sir." (then telephone Bonaga)
 Bonaga : " If the Minister would come, please come, but if not. let America Industry Minister who is authenticating our factory, said him like that! "

Bonaga appreciates every people who is authenticating his factory. If the minister docs not come, let foreign minister of America who came to Indonesia to autheticate the company

4. The Cooperation Value

- a. *Jaki* : " Eh kalian lagi ngapain?"
Bonaga : " Soal Bapak gue, Monita akan bantu kita. "
Jaki : " Ya itu harus, pokonya Mon lo pake ilmu lo buat naklukin bapaknya Bonaga, habis itu lo ngadapetin anaknya. "
Bonaga : " Ngaco kau. "
- Jaki* : " Eh,, what are you doing?"
Bonaga : " About my Father, Monita will help us "
Jaki : " Yes it should. Mon, you use all your science to qonquere Bonaga`s father after that you get his son."
Bonaga : " You`re bullshit."

Bonaga cooperates with Monita as his counselor to provide solution to his problem with tomb in the plantation because his father do not permit if the plantation will be built a resort.

- b. *Nagabonar* : " Ah, sudahlah kau cari saja kebun kelapa sawit yang lain!. "
Bonag : " Aku akan lakukan itu pak tapi lihat saja inilah dulu, baru setelah itu Bapak pulang. "
Monita : " Oke pak Nagabonar kami akan menunjukkan ke Bapak bahwa tidak ada maksud Bonaga menjual kebun itu, ini adalah usaha kerjasama dengan pihak lain yang memiliki dana pak. "
Nagabonar : " Tapi disana ada kuburan maknya neneknya dan pamannya mau kalian apakan kuburan itu. "
Monita : " Bapak lihat saja "
- Nagabonar* : " Ah, you`re looking for just another sawti coconut plantation!."
Bonaga : " I`ll do dad, but you look here first, than after that you come back home."
Monita : " Ok mister Nagabonar we will demonstrate to you that there is no intention to sell the garden Bonaga, this is a joint venture with another company which has the funding pack"
Nagabonar : " But there are graves of his mother, grandmother and uncle. What are you doing with the graves?"

Monita : " You will see."

Japanese company will cooperate with Bonaga's company to create a resort in Nagabonar's Plantations. Firstly, Nagabonar did not permit but Monita as a counselor of Bonaga's company make three options to the tomb in the plantation. Finally Nagabonar choose the third option that is the tomb still on there but around there will be built area game, garden and resort.

5. The Pride of Indonesia Nation Value

- a. Nagabonar : " *Mana gambar presiden Kita ?* "
 Bonaga : " *Ah ini baru gambar menteriya* "
 Nagabonar : " *Ah ini pasti menteri Olah Raga?* "
 Bonaga : " *Sepertinya memang iya.*"

Nagabonar : " Where is the president picture?"
 Bonaga : " Ah.. it's just a picture of his minister"
 Nagabonar : " Ah..this is Sport Minister?"
 Bonaga : " It seems ..yes"

Nagabonar wants to see the President picture displayed on the billboard. Nagabonar proud of the president who leads the Indonesian nation. He felt that president is one the people that should be appreciated by society

- b. Pomo : " *Yang ini Mushola.*"
 Nagabonar : " *Lapangan Sepak Bolanya?* "
 Pomo : " *Waduh om, om coba bayangin kalau kita bangun lapangan sepak bola disitu, investasi kita akan balik sangat lama om, tanah disini mahal.* "
 Nagabonar : " *Eh, Kau tidak ingin melihat bangsa kita menang main sepak bola.* "
 Pomo : " *Iya juga sih om malu kalah terus.*"

- Pomo : " It is the Mosque."
- Nagabonar : " Where is Football Field?"
- Pomo : " Mister, please imagine if we build a football field there, our investment will be back very long sir, the land in here is expensive."
- Nagabonar : " Uh,,You don't want to see our government win in the football game?"
- Pomo : " Yes sir, embrassed if we lose."

Nagabonar wants to see this nation won in football. As a citizen, we should proud and support the achievement of the sport both soccer and others. Nagabonar wants to build a soccer field at the Bonaga's factory.

C. The Nationalism Values Presented in the Movie

Poetry, novels, and films (both silent and sound) use language in various ways. Language can be printed, spoken, or recorded, and in each of these sparate materials and forms, language can be stylistically complex. (Corrigan, 1999:85)

After wathcing the film, the nationalism values are presented in the movie based on the dialogue. For example:

The sacrifice value

- Naga* : " Eh apa ini? "
- Pomo* : " Ini gudang om. "
- Nagabonar* : " Ah kalau begitu kau robohkan saja 1 atau 2 gudang itu. Kau buat lapangan sepak bola disana. ongkos membuat gudang itu kau belikan tanah disana. "
- Pomo* : " Aduh. "
- Nagabonar* : " Eh katanya kau ini ingin melihat bangsa ini menang sepak bola. Ah bagaimana bisa menang kalau tidak ada lapangan sepak bola, apa kata dunia? "

Nagabonar : “ Uh.. what’s this?”
 Pomo : “ This warehouse mister.”
 Nagabonar : “ Ah you should destroy just one or two warehouse. You create a soccer field there. You change the cost to create the warehouse with bought the land there.”
 Pomo : “ Uch,,”
 Nagabonar : “ Eh you said that you would like to see this nation won in the football. Ah how can win if there is no football field, what the world says?”

Nagabonar gives suggested to Pomo to build a field soccer in the company. Nagabonar wants the football of Indonesia win in the competition. Pomo should sacrifice the land in the company for field soccer.

In more detail, the writer has explained above.

D. The Implications of “*Nagabonar Jadi 2*” Movie in Nationalism Education

As the writer knows that the influence of political factors on the development of performing arts is very protude in the *Wali* era on the land of Java. Sunan kalijaga using the art of puppet to convey Islamic messages to the audience to spread the religion. It is very effective and efficient because through art all people will be entertained. The art audio visual gave a clear message to the audience.

Nagabonar Jadi 2 Movie tells of the succesful metropolitan adolescents become a businessman. *Nagabonar Jadi 2* movie gives a clear message to the audience about the value of nationalism like: sacrifice value, unity value, price and appreciate value, cooperation value and proud of indonesia nation value.

The implication of *Nagabonar Jadi 2* Movie to nationalism education is to teach how these values are applied in daily life. Nationalism education is very important because honesty for the Indonesia nation is currently expensive in recent time. Preventing of corruption, collusion, and nepotism in Indonesia should be applied early. Education is not only done by conventional models, but also with technology such as watching movie in the class.

Nationalism values to both Nagabonar and bonaga is as a key to walk on his life. As a good citizen they should obidien all of the rule of government and always support and maintain the harmony of society relation based on *Bhineka Tunggal Ika*.

CHAPTER V

CLOSURE

A. Conclusion

After analyzing the *Nagabonar Jadi 2* Movie, the writer takes some conclusions:

1. The literary elements in the *Nagabonar Jadi 2* movie are:

a. The characters and characterizations are:

1) Minor characters

a) Nagabonar : wise, struggle and appreciative

b) Bonaga : handsome, independent and wealthy

2) Major characters

a) Monita : beautiful and smart

b) Jaki : succesful young man and hard worker

c) Pomo : workholic and succesful young man

d) Ronny : workholic and succesful young man

e) Umar : patient

f) A gay : girlish

g) Carpet craftman : persistent salesman

h) The directors Japanese company : struggle

b. Setting

Setting of places in Jakarta and North Sumatera while setting of time using modern era.

c. Plot

Bonaga wants to build resort in the palm oil plantation in North Sumatera but his father did not permit because in this place there are graves of his wife, his mother and his friend. Nagabonar angry when he knows that the company which is joining with Bonaga's company is Japan, than Bonaga awares that all of his work just for people who is his love and he cancels his business with Japanese company.

d. Point of view

First and third person.

e. Theme in this movie

Maintain the palm oil plantation which is became resort by Japanese company.

f. Language style use in this film are:

Denotation and simple language.

2. The nationalism values presented in this movie are: the sacrifice value, the unity value, the price and appreciate value, the cooperation value and the proud of indonesia nation value.
3. The nationalism values are presented in the movie by using dialogue in the film which is played by characters.
4. The implications of "*Nagabonar Jadi 2*" movie in nationalism education are: To teach how these nationalism values applied in everyday life because nationalism education is very important, to conquer and preventing of corruption, collusion and nepotism in Indonesia. the

nationalism should be applied early. Education can be learnt in many ways not only in the class, but also with technologies such as watching movie.

B. Suggestion

In the end of this paper, the writer would like to give some suggestions as follow:

1. For learner
 - a. Watching movie is entertain education. Every movie has a message base on their theme raised.
 - b. Nationalism is very important to be applied in daily life. It can create harmony, safe and peaceful. With nationalism we can support our country become more developed
2. For teacher

Be open and broad minded. Learning not only use books but in this modern era we can learn through educational technology like watching movie, using projector, open the web, and others. Do not be *Gaptek*

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24 Mei 2011

Lamp. : Proposal Skripsi

Hal : Pembimbing dan Asisten
Pembimbing Skripsi

Yth. Dr. Saadi, M. Ag

Assalamualaikum w.w.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1). Saudara ditunjuk sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

Nama : Siti Komsah
NIM : 12307001
Jurusan : Tarbiyah
Judul Skripsi :

A DESCRIPTIVE ANALYSIS ON NATIONALISM VALUE IN "NAGA BONAR
JADI 2" MOVIE

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum w.w.

a.n. Ketua,
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 JUDUL: A DESCRIPTIVE ANALYSIS ON NATIONALISM VALUE ON NAGA BONAR JADI 2 MOVIE

NO.	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
1	310511	Proposal	To be revised	<i>[Signature]</i>
2	060611	Proposal Chapter I	see	<i>[Signature]</i>
		To be continued.	by	<i>[Signature]</i>
3	110712	Chapter II	To be revised	<i>[Signature]</i>
4	130712	Chapter III	To be revised	<i>[Signature]</i>
5	140712	Chapter IV & V	To be revised	<i>[Signature]</i>
		Read all notes in the draft.		<i>[Signature]</i>
6	070212	Chapter I	To be revised	<i>[Signature]</i>
		Chapter II	To be revised	<i>[Signature]</i>
		Chapter III & IV	To be revised	<i>[Signature]</i>
7	090212	Chapter I, II, III, IV, V	see	<i>[Signature]</i>
		Chapter III, IV, V	see by revision	<i>[Signature]</i>
8	100212	Chapter I, II, III, IV, V	see	<i>[Signature]</i>
		Prepare for examination		<i>[Signature]</i>

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1.	OPSPEK STAIN Salatiga	24-27 Agustus 2005	Peserta	3
2.	Pendidikan dan Latihan Calon Pramuka Pandega (PLCPP) XV	13 September 2005	Peserta	3
3.	Kursus Pembina Pramuka Mahir Tingkat Dasar (KMD)	8-13 Juli 2006	Peserta	3
4.	OPSPEK STAIN Salatiga	26-29 Agustus 2006	Panitia	4
5.	Pembrivetan dan Pelantikan (VETTIK XII)	4-5 Pebruari 2006	Peserta	2
6.	Perkemahan Wirakarya PTAIN VIII Se Indonesia	13-22 September 2006	Peserta	6
7.	Amalan Ramadhan Racana (ARR) 2006	13-18 Oktober 2006	Panitia	3
8.	Pendidikan dan Latihan Calon Pramuka Pandega (PLCPP) XVI	21-24 Nopember 2006	Panitia	4
9.	Diskusi 2 Mingguan "Air dan Kekayaan Alam Adalah Untuk Kesejahteraan Rakyat" BEM STAIN Salatiga	13 Nopember 2006	Peserta	2
10.	Musyawaharah Santri "Menuju Format Ideal Keilmuan Pesantren" Wisma Santri Edi Mancoro (WSEM)	25-26 Maret 2006	Panitia	3
11.	Gladi Wira Brigsus ke 12	21-24 Januari 2006	Peserta	2
12.	Asramanisasi Ramadhan 1427 H di Wisma Santri Edi Mancoro (WSEM)	24 September – 18 Oktober 2006	Panitia	3
13.	Pelatihan Manajemen TPQ	12-14 April 2006	Peserta	3

14.	Workshop Kepemimpinan "Become The Great Leader" STAIN Salatiga	18-20 April 2007	Peserta	3
15.	Gladi Wira Brigsus (GWB XIV)	14-17 Desember 2007	Panitia	3
16.	Seminar Sehari "Penanggulangan HIV/AIDS dan Penularan Penyakit Lewat Tranfusi Darah"	15 Januari 2007	Peserta	2
17.	Pengurus Brigsus Racana STAIN Salatiga	Periode 2006-2007	Sekretaris	6
18.	Sarasehan Gender "Perjuangan Perempuan Indonesia: Belajar Dari Sejarah" Pusat Pengembangar. Sumber Daya Manusia (PPSDM)	21 April 2007	Peserta	2
19.	Seminar Nasional Politik Pendidikan BEM STAIN Salatiga	5 April 2007	Peserta	6
20.	Karang Pamitran Pembina Pramuka Pangkalan SD/MI se Kota Salatiga	29 Juli 2006	Peserta	3
21.	Kursus "Conversation" UPB STAIN Salatiga	Maret-Juni 2008	Peserta	3
22.	Kursus Speaking at The Awareness	Agustus 2008	Peserta	3
23.	Kursus Grammar Stage III at Kresna	Agustus 2008	Peserta	3
24.	Amalan Ramadhan Racana (ARR) 2008	21-25 September 2008	Panitia	3
25.	Latihan Gabungan ke 5 Racana STAIN Salatiga	16-17 Pebruari 2008	Panitia	3
26.	Kursus Pembina Pramuka Mahir Tingkat Lanjut (KML)	20-24 Pebruari 2008	Panitia	4
27.	"English Friendship Camp" Communicative English Club	15-16 Nopember 2008	Peserta	2

	(CEC)			
30.	Pendidikan dan Latihan Calon Pramuka Pandega (PLCPP) XVIII	6-9 Nopember 2008	Panitia	4
31.	Kursus Pembina Pramuka Mahir Tingkat Lanjut (KML)	9-14 Pebruari 2009	Peserta	3
32.	Pesta Siaga Kwartir Ranting Sidorejo	23 Pebruari 2008	Pembina Pendamping	4
33.	Musabaqoh Fil Lughoh Al Arabiyah	10 Juni 2008	Peserta	2
34.	Seminar "Efektifitas Dalam Mengaplikasikan Anggaran Pendidikan dari APBD Kota Salatiga" DEMA STAIN Salatiga	25 Maret 2009	Peserta	2
35.	Kuliah Umum dan Dialog "Perkembangan Kejasama ASEAN Bersama Direktorat Jenderal Kerjasama ASEAN Departemen Luar Negeri Republik Indonesia"	10 Pebruari 2009	Peserta	2
36.	TOEFL	25 Januari-10 Pebruari 2011	Peserta	3
37.	Ikhtibar Al Lughah Al Arabiyah Ka Lughah Ajnabiyah (ILAIK)	11- 26 Pebruari 2011	Peserta	3
Jumlah				110

Salatiga, 7 Pebruari 2012

Mengetahui,

Pembantu Ketua Bidang Kemahasiswaan

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