

Presentation Of Nationalism And Patriotism Values In The 1947 Cadet Film

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Abstract. *With the fading of nationalist and patriotic values in society, film is presented as a medium to revive these spirits and values. This study aims to determine the representation of nationalism and patriotism values contained in the 1947 film Kadet by using a qualitative method with John Fiske's semiotic approach. The technique of analyzing the data in this study by analyzing each scene in the 1947 Cadet film that contains the values of nationalism and patriotism was then analyzed using John Fiske's semiotic theory. The results of this study show that the representation of the value of nationalism and patriotism in this film has three stages according to John Fiske including the level of reality, the level of representation and the level of ideology, such as love for the homeland, willingness to sacrifice, bravery, not easily subject to the colonizers, solidarity, and a high spirit of corps.*

Keywords: *1947 Cadet Film, Nationalism Values, Patriotism, John Fiske Semiotics*

I. INTRODUCTION

With the fading of nationalist and patriotic values in society, film is presented as a medium to revive these spirits and values. The 1947 Cadet film, Rahabi Mandra and Aldo Swastia as the director and writer, which shows an Indonesia war biographical drama film by taking inspiration from the events of the first air raid mission of the Air Force of the Republic of Indonesia on July 29, 1947. This story revolves around cadets who carry out air raids on Netherlands defense bases in Semarang, Salatiga, and Ambarawa. Premiering at Jakarta Film Week 2021 on November 20, 2021, the film was released in Indonesia cinemas on November 25, 2021. The success of this film is evident from the number of viewers who reached 97,625 before entering Netflix Indonesia. After entering the platform on July 7, 2022, the film remains one of the most popular movies on Netflix. Cadets 1947 won two JAFF Indonesian Screen Awards 2021 awards for the Best Film and Best Director categories which were received by Rahabi Mandra and Winaldo Artaraya. Research on the representation of nationalism and patriotism values in this film was carried out using John Fiske's semiotic approach.

This research refers to previous research conducted by Pramita Ariningrum (2023) with the title "Representation of the Value of Family Struggle in Achieving the American Dream in the Minari Drama Film" using the semiotic method of Charles Sanders Peirce which aims to explain the meaning and value of family struggle in the context of achieving the American Dream in several scenes in United States drama films, Minari, as a representation of human life. The results of the study show how the value of immigrant struggle from the perspective of Asian families is reflected in their efforts to achieve a successful life according to the standards of United States society.

There is also another study conducted by Nexen Alexandre Pinontoan in 2020 entitled "Representation of Patriotism in Soegija Films" using John Fiske's semiotics method which aims to identify how patriotism is represented in Soegija films. The results of the study show that in the film, Soegija is portrayed as a figure who fought for Indonesia's independence by prioritizing the interests of the majority, even though he came from a minority as a Catholic religious leader in Indonesia.

Another research conducted by Ramadhani Nur Cahya in 2023 entitled "Representation of Patriotism in the 1947 Cadet Film" using Roland Barthes' semiotics which aims to illustrate how patriotism is represented in the 1947 Cadet film using semiotic analysis developed by Roland Barthes. The results of the study show that the spirit of patriotism in the film was successfully expressed in the struggle carried out by the community and the army.

Another study conducted by Muhammad Ilham Aziz in 2021 was titled "Representation of Nationalism in the Sultan Agung Film: Throne, Struggle and Love (2018)". The research aims to identify how nationalism is represented in films. The results of the study show that this film depicts nationalism through a leader's firm attitude in defending his territory from the Netherlands colonizers, resistance to colonizers who threaten people's lives, and the delivery of noble values to the younger generation.

Another study conducted by Gizca Ayu Febryningrum in 2022 is titled "John Fiske's Semiotic Analysis in Susi Susanti's Film -- Love All". The research aims to explore the attitude of nationalism displayed by Susi Susanti, an athlete of Chinese descent. The results of the study show that the film Susi Susanti-Love All depicts nationalism from the perspective of an athlete.

The similarity between this study and the previous research is that they both use qualitative descriptive to express representations in the film and there are differences in the subject and object of the research as well as in the semiotic theory. Based on this comparison, the researcher continued his research by focusing on the Representation of Nationalism and Patriotism Values in the 1947 Cadet Film by applying semiotic analysis from John Fiske's perspective.

Representation is a way to describe activities that involve the capacity of the human brain to form knowledge. It involves using language to convey meaning to others, whether through words, images, stories, or other types of representation. This process is a process in producing meaning, where the meaning is constructed through a representation system consisting of concepts in the mind and language (Alontari, 2019). In the context of film, representation involves re-depicting things that happen in the story of the film with the audio-visual quality possessed by the medium. Movies have great potential to influence the audience's views and values due to their ability to reach various social segments. The message in a film is then interpreted by the audience, and the meaning is often digested into the values in life that the audience believes. Thus, film is one of the main means to convey the meaning and values of life to the audience. Some definitions of patriotism are as follows: First, patriotism is the attitude of an individual who is ready to sacrifice himself and his property for the prosperity and glory of his homeland. Second, patriotism includes courage, determination, and willingness to sacrifice for the benefit of the state and nation. Third, patriotism is behavior that is carried out with a fighting spirit and readiness to sacrifice for the independence, progress, and glory of the nation and state (Kartini, 2020). Meanwhile, according to Hans Kohn as quoted by Murod (2011), nationalism is a doctrine that emphasizes that the highest human loyalty must be given to the

state and nation. Semiotics is a discipline that offers a systematic method of symbolic system analysis. According to Khoirul and Febriana (2023), John Fiske developed a theory about television codes consisting of three levels of social codes. The first is the reality level, which includes social codes that can be felt directly by the human senses, such as appearance, costumes, makeup, environment, behavior, word delivery, movement, and expression. The second level is representation, which includes social codes related to the understanding of videography, cinematography, and storytelling elements about audiovisual works. While the last level is ideology, which includes concepts such as individualism, feminism, race, materialism, capitalism, communism, and democracy (Haqu & Pramonojati, 2022).

Film is a unique art form because it presents interesting images of social, political, and cultural issues. In addition, film has various functions and purposes, including as a tool for expression, creativity, and channeling artistic ideas (Imanjaya, 2019). Film also acts as a vehicle for communication, a propaganda tool, and can be a slice of the three. The message contained in the film can be conveyed clearly to the audience because the film has its own artistic value in choosing events to be used as a story, which distinguishes it from other mass media. More than just entertainment, films can also be a medium of education, social criticism, and spark discussion among audiences. The relationship between film and society can be considered a linear relationship, where film has the ability to influence and shape society through the messages it conveys. However, the audience cannot provide direct feedback or feedback to the film (Febryningrum & Hariyanto, 2022).

form of: Soldiers and military leaders are gathering in a hangar because of the arrival of Ir. Soekarno. When Ir. Soekarno was about to touch the plane, Mulyono immediately stopped it because the paint of the plane was still wet by saying "please allow me, the paint is still wet". The appearance of a Mulyono is dashing, firm and firm, begging for permission to speak and tell the truth. Using the same costume as the other cadets. Although from the language of his body and expression, he looked very scared, which was shown through sweat pouring out. Semiotics is a discipline that offers a systematic method of symbolic system analysis. According to Khoirul and Febriana (2023), John Fiske developed a theory about television codes consisting of three levels of social codes. The first is the reality level, which includes social codes that can be felt directly by the human senses, such as appearance, costumes, makeup, environment, behavior, word delivery, movement, and expression. The second level is representation, which includes social codes related to the understanding of videography, cinematography, and storytelling elements about audiovisual works. While the last level is ideology, which includes concepts such as individualism, feminism, race, materialism, capitalism, communism, and democracy (Haqu & Pramonojati, 2022).

II.METHODS

This study adopts a method using a semiotic approach that has the goal of obtaining a detailed understanding of a certain reality, as described in its postivism approach (Walidin et al., 2015). The data in this study was obtained through the 1947 Cadet film, and the data analysis technique examined each scene that contains the values of nationalism and patriotism, then analyzed using John Fiske's semiotic theory which has three levels, namely the level of reality, representation, and ideology.

III.FINDINGS AND DISCUSSION

To obtain the depth of analysis in the 1947 film *Cadet*, which represents the values of nationalism and patriotism, the researcher uses several social codes in "The Codes of Television", which are as follows:



Figure 1.1 Scene 1 (Minutes 02:27 – 03:32)

At the Reality Level, there are social codes in the



Figure 1.2 Medium Full Shot Scene 1

Level of Representation: In the scene using the medium full shot technique, Ir. Soekarno can be seen with all Air Force troops and flight chiefs gathering. Mulyono had the courage to tell Ir. Soekarno about the paint of the plane was still wet. Mulyono: "The paint is still wet!" Soekarno: "Please note, honesty is more important than anything else." This was followed by a speech from Ir. Soekarno who appreciated Mulyono's honesty by emphasizing the importance of upholding honesty. Ir. Soekarno appreciated this honesty and emphasized that honesty is more important than anything else in his speech. **Ideological Level:** When a person has the courage to speak honestly, his actions will be appreciated and remembered by others. Courage is also included as one of the values of patriotism. Be brave in all situations including speaking honestly.



Figure 2.1 Scene 4 (Minutes 05:47-05:58)

At the Reality Level, there is a social code of some kind of costume. A cadet named Sigit appeared to

be wearing an aviator costume who was practicing flying using a Tjureng aircraft. A few moments later, Sigit was fired from behind by enemy aircraft. After the Tjureng plane emitted black smoke, Cadet Sigit jumped out to save himself.



Figure 2.2 Medium Shot Scene 4

The level of representation, in the scene using a medium shot technique based on the reality that occurred, it can be represented that Cadet Sigit is a patriot who is willing to sacrifice his life just to practice flying in the middle of the Red Congor air patrol.

Ideological Level: When a person has the courage and is willing to sacrifice, his actions will be appreciated and remembered by others. Courage is also included as one of the values of patriotism.



Figure 3.1 Medium Long Shot Scene 8 (Minutes 10:22 – 11:24)

On a reality level, in the scene, the cadets work together to create a decoy plane to deceive the Netherlands soldiers and reduce their bomb ammunition. They wore uniform uniforms and looked tense and worried about the threat of war.



Figure 3.2 Close Up Scene 8

Level of Representation: In the scene, the medium long shot technique is used to represent the cadets who are assembling a bait plane and the close-up technique where there is a conversation between Sigit and Komondor Adi Sutjipto. Sigit approached Commander Adi Sutjipto, who then asked for Sigit's help to help other cadets in making trickster planes. Sutjipto asked about Sigit's news, and Sigit replied that he was ready to carry out the order. After that, Commander Sutjipto immediately ordered Sigit to help his colleagues, and Sigit replied ready to carry out the order.

At the ideological level, the scene reflects important patriotic values, where there is cooperation and a spirit of mutual help between the cadets during the construction of the deceitful aircraft. This shows the spirit of collaboration and assistance between others to achieve common goals, which is an important aspect of patriotism.



Picture 4, Scene 10 (Minutes 12:26-14:00)

At that level of reality, we see the results of cooperation and assistance between cadets when they design the bait aircraft. The aircraft was designed to deceive the Netherlands army with the intention of minimizing the bomb storage of the Netherlands army. The cadets wore the same uniforms, and it was evident from their body language and expressions that they were panicking and worried about the war.

Level of Representation: In this scene, a long shot technique is used, which represents Komondor Adi Sutjipto praising the cadets who managed to make a good bait and ordering them to move the bait plane to the west and continue making the bait plane.

Ideological Level: In the scene, there is a sense of cooperation and mutual help between the cadets as they make a deceitful plane. This reflects the importance of patriotism values in the spirit of collaboration and mutual assistance to achieve common goals.



Figure 5.1, Scene 13 (Minutes 16:11-18:12)

At the Reality Level, there are several social codes, namely the three people who are wearing cadet uniforms who are entering and analyzing why the Pangdip plane was not used to attack the Netherlands. This was asked by Cadet Bambang Saptoadji to his two colleagues "Why is this not used to attack as well". "No, the fuel pump is broken," replied Cadet Suharnoko Harbani. "Why not take it from another plane," asked Adji, "you can't. All of our planes are loot from Japan, so this type is second to none. We can't take it from Guntei or hayabusa," Suharnoko replied.



Figure 5.2 Long Shot, Scene 13

Level of Representation: In this scene, using a long shot technique with the character code Adji with his courage to invite two of his colleagues to exit Maguwo.

Level Ideology: In this scene, a brave attitude is depicted which is one of the attitudes that exist in the value of patriotism.



Figure 6.1, Medium Close Up Scene 28 (Minutes 39:40-41:14)

The social codes found in the Reality Level, in the form of the appearance of the cadets who looked shabby and exhausted, in the forest environment they occupied during the war, then they found Netherlands troops looking for locals in the forest. The commander of the Netherlands troops urinated carelessly on the river that accidentally hit the head of the Tardjo Cadet, which resulted in Tardjo being upset and the war broke out instantly in the Desa Kesirat River.



Figure 6.2 Full Shot, Scene 28



Figure 6.4 Long Shot, Scene 28

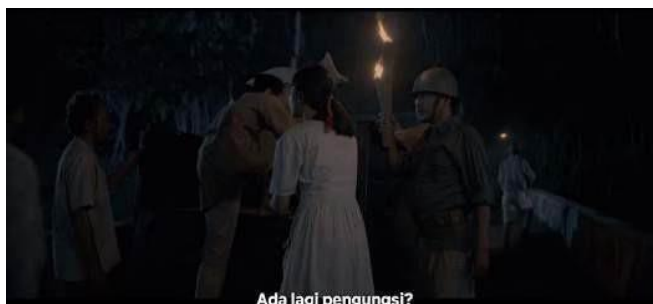
Level of Representation: the shooting technique consists of a full shot, representing Adji and

Sigit taking shelter from the fire of the Netherlands soldiers. Medium close up, it can be seen that Sutardjo is replying to a shot from the Netherlands. Long shot, showing the retreating Netherlands army. Ideological Level: Courage, reckless capital and high fighting spirit, they succeeded in repelling the Netherlands army. Dare itself is one of the values of patriotism.



Picture 7, Scene 29 (Minutes 44:44-46:46)

At the Reality Level, there is a social code that shows the appearance of all cadets and Republican troops and the typical uniform of the Netherlands is doreng in color and wears a red beret. The environmental code is currently in the forest. The code of conversation between the Netherlands troops and Sudirman's troops which began with the sentence "Who is this person" the Netherlands soldier asked his commander. The commander replied, "That's our gold asset, he's the head here." "Raise your hand" The Netherlands soldier yelled at Sudirman. Instead of raising his hand, Soedirman raised one hand to give a code to his troops who were hiding behind the Netherlands troops Level of Representation: In this reality, it uses the extreme long shot technique and represents that both the cadets and the Indonesian troops have a deep sense of nationalism and love for the homeland as well as strong loyalty to the country, in this scene shows that General Sudirman has special skills in hiding his troops. Ideological Level: The cadets who ambushed the Netherlands troops did not raise their hands when the guns were pointed at them and were ordered by the Netherlands soldiers to raise their hands. This shows a character that is not easily subject to the colonial state.



Picture 8, Scene 34 (Minutes 49:23-50:36)

At the Reality Level, there are social codes related to appearance and appearance referring to the way a person dresses, which looks shabby and the exhausted expressions of all the remaining residents of Kesirat Village and the Indonesia army troops in green clothes accompanied by full armament and special military transport cars. The code of conversation between a soldier and Asih, "Are there any more refugees?" the soldier asked Asih. "It seems that we are the last group of Sir, we avoid the Netherlands. as much as possible to rotate through the forest," Asih replied. Then the soldier invited

Asih to "Let's go". Suddenly the father of the Kardi Cadet came to a soldier and asked "Sir, can we go through Maguwo?". "Refugees are concentrated in the city, sir," replied the soldier.

Level of Representation: In the 49:23-50:36 minute scene, the video capture technique is medium shot. Ideological Level: soldiers who have a sense of responsibility for their duties who evacuate the last group of residents to the city center.



Figure 9.1, Scene 35 (Minutes 50:42-51:39)

At the Reality Level. This social code refers to the way of all cadets and some aircraft technicians in the Pangdip plane's hiding place. The expression code of the cadets and technicians who were at the location seemed happy for the life of the aircraft engine which was proven to dance together accompanied by relaxing a cappella music. There is also a conversation code for Adji cadets who invite cadets and technicians to dance a celebration after hearing the aircraft engine that successfully starts "Let's go".



Figure 9.2 Medium Close Up, Scene 35



Figure 9.3 Low Angle, Scene 35



Figure 9.4 High Angle, Scene 35

Level of Representation: In the 50:42-51:39 minute scene, the video shooting techniques are medium shot, low angle, and high angle. **Ideology Level:** In the 50:42-51:39 minute scene, the value of patriotism is shown through the unyielding attitude of several cadets who are reviving the Pangdip plane and daring to go out of Maguwo to find a fuel pump to start the prince diponegoro's plane.



Figure 10.1 Scene 36 (Minutes 54:13 – 54:40)

At the Reality Level, at this stage, there are several social codes that cover various aspects of life, such as: the appearance of the entire cadet who looks shabby and exhausted with the attitude of the entire cadet marching neatly.



Figure 10.2 Medium Close Up Scene 36

Level of Representation: In the scene above using the medium close up technique, Komondor Agustinus Adisoetjipto and Halim Perdanakusuma are seen giving punishment to all cadets. The facial expressions of each cadet expressed their surprise. Adisutjipto explained that all cadets will receive a similar punishment, namely not being allowed to fly until they graduate. Mulyono asks if that means they won't be aviators, and Adisutjipto confirms that it is.

Ideological Level: All cadets accept punishment firmly and resigned without protest, showing a courageous attitude of taking responsibility for their actions. At first, Mulyono punished Adji by removing him from the air base, but Commander Augustine did not allow it. As a result, the punishment turned into a ban for all cadets to board the plane. Although all cadets can only accept the

punishment, this attitude shows their courage in taking responsibility for the actions that have been committed.



Figure 11.1 Scene 43 (Minutes
01:05:03 – 01:07:46)

At the reality level, there are several social codes that cover various aspects of life such as the appearance and clothing codes of cadets who are rushing to evacuate their colleagues from the crime scene to a safer place. There is an environmental code that the cadets are in the storage warehouse of Prince Diponegoro's aircraft. A few moments later the Netherlands plane dropped a bomb and the cadets on board were injured. As for Kardi's conversation code with Suharnoko "Mari Har" called on Suharnoko to help Sigit who was stuck in the thigh. "Mul mana? Kardi asked. "Masih di dalam Mas" Jawab Suharnoko. In the end, Kardi manages to evacuate Mul, but Kardi dies when a Netherlands bomb explodes while Kardi evacuates Mul.



Figure 11.2 Medium Shot Scene 43



Figure 11.3 Medium Close Up Scene 43



Figure 11.3 Long Shot Scene 43



Figure 11.4 Low Angle Scene 43

Level of Representation: In scenes at 01:05:03- 01:07:46, shooting using a variety of techniques, including medium shot, medium close up, long shot, and low angle.

Ideological Level: In the scene at minute 01:05:03- 01:07:46 shows the value of nationalism and patriotism shown through solidarity and willingness to sacrifice.



Picture 12 Scene 47 (Minutes
01:15:07 – 01:16:21)

In The Context Of Reality, There Was A Meeting Between The Cadets And The Survivors After The Netherlands Attack Subsided. Kardi's Father Asked Mul For An Explanation For The Incident. However, Har, Who Witnessed The Situation, Did Not Blame Kardi. Instead, Har Told About The Sacrifices Made By Kardi To Kardi's Father And Others As a source of motivation. This approach managed to inspire everyone and rekindle their spirits.



Figure 12.2 Medium Close Up Scene 47



Figure 12.3 Medium Long Shot Scene 47

Level of Representation: Medium close up, depicting Har giving a speech. Medium long shot, depicting all the cadets at the air base and cheering “merdeka Bung”.

Ideological Level: The story of Kardi's sacrifice gives everyone a morale boost to get back on their feet after they are attacked by Netherlands forces. Solidarity includes not only the way we treat others, but also the support we give each other, as reflected in this story.



Picture 13 Scene 48 (Minutes 01:17:34 – 01:18:16)

At the Reality Level, there are some social codes that include the spirit and motivation given by the Har, where people who still have power gather in hangars to plan a counterattack on the Netherlands headquarters. Despite realizing that danger could lurk from the Red Congors around the Netherlands headquarters, with a high fighting spirit, Sigit, Tardjo, Har, and others bravely expressed their willingness to participate in the attack. The appearance of Sigit, who was battered and shabby, made Asih even more worried. Sigit's body language and expressions are very confident in defending the country, but it is different from Asih who shows very worried body language and expressions.

At the Representation Level, the scene uses the exxtreme long shot technique featuring several people including technicians and cadets, who meet in a hangar. The expressions of the cadets described courage as they expressed their readiness to take part in the counterattack. Wim expresses hisuncertainty about what the enemy has, but Mul provides support to those who will. Sigit and Tardjo voluntarily offered their help, while Har showed courage by agreeing to the offer, with Kaput accompanying him. Mul asked them for preparations, while technicians were ready to help in the weaponry.

Ideological Level: With great courage and fighting spirit, they voluntarily expressed their willingness to participate in a counterattack on the Netherlands, without considering the possible danger.



Figure 14.1 Scene 49 (Minutes 01:20:33-01:21:57)

At the Reality Level, it is shown through a conversation between Sigit and his lover Asih to ask for permission to carry out a mission of revenge against the Netherlands. Asih approached Sigit “Kau bohong mas, apa yang sebenarnya terjadi? Apa itu congor merah?”. “Pesawat musuh, aku ditembak jatuh saat latihan. Maaf aku hanya tidak ingin kau khawatir” Sigit replied. “Lantas kau akan berangkat lagi?” Asih asked with a worried expression. Sigit replied “Aku janji akan pulang”.



Aku janji akan pulang.
Figure 14.2 Medium Close Up, Scene 49



Maaf, Dik. Aku tidak...
Figure 14.3 Long Shot, Scene 49

At the Representation Level, the shooting technique is a medium close up to show Sigit's expression asking Asih for permission to carry out a mission to take revenge on the Netherlands and a long shot to represent that Sigit's dialogue with Asih is seen by Tardjo and to show the location at the time of the dialogue.

Ideological Level: Prioritizes the common good over personal interests. This shows the characteristics of love for the homeland.



Figure 15.1 Scene 50 (Minutes 01:22:13-01:24:00)

At the Reality Level, it is shown through a conversation between the cadets and Soerjadi Soerjadarma to ask for permission to carry out a mission of revenge against the Netherlands. “Kami berencana menyerang Belanda, mohon izin dan arahan.” said Mulyono to Soerjadi Soerjadarma. “Barang tentu kalian sadar terhadap permintaan ini? Skenario terburuknya ini hanya jadi misi bunuh diri” said Soerjadi

.“Kami siap melaksanakannya Pak” Mulyono replied. Halim responded by saying “Mereka semua masih menjalani hukuman dari Pak Tjip Pak, tidak diizinkan terbang.” Mulyono menjawab “ Mohon izin agar hukuman ditangguhkan untuk sementara waktu.”



Figure 15.2 Medium Long Shot, Scene 50



Figure 15.3 Close Up, Scene 50

At the Representation Level, the shooting technique is close-up to show expressions and clarify the conversation between the cadets, Soerjadi, and Halim. There is also a medium long shot technique to represent that the cadets and commanders are gathering.

Ideological Level: Having a brave attitude and a high sense of love for the homeland can encourage a person to do everything, even if it is dangerous, for the sake of the nation and state.



Figure 16.1 Scene 54 (Minutes 01:31:05-01:32:07)

In picture 16, scene 54 shows the value of patriotism from a Harbani who gave his plane a price after knowing that Adji's plane had an oil leak problem in the engine. Researchers use the various social codes described in "The Codes of Television" in the explanation below:

At the Reality Level, it is shown through the conversation between Harbani and Adji. "Ji terbangkan pesawatku" said Harbani. Adji who rushed to the plane found the words Aviator: Harbani was born on land and died in the air, after Adji found the writing he called Harbani while returning the keys to the plane "Hei sontoloyo ini waktumu"

At the Representation Level, the shooting technique is a medium shot to show that Harbani gave the plane keys to Adji. Ideological Level: Not thinking about oneself or being selfish is one of the traits possessed by a patriot.



Figure 17.1 Scene 55 (Minutes 01:36:14-01:41:00)

At the Reality Level, it is shown through conversation. Mulyono: "Bagaimana yang lain?". Doelrachman: "Sudah berpisah mas." Mulyono: "Kita terlalu lambat." Harbani: "Kapoet, Sigit menghilang." Kapoet: "Sudah dari tadi." Harbani: "Kenapa tidak bilang? bawah apa?" When Sigit arrived at the Netherlands headquarters, the headquarters sounded sirens and the troops fired at Sigit's plane. Harbani: "Kapoet kita harus naik." Kapoet: "Tapi nanti ketahuan." Harbani: "Tak ada jalan lain." Doelrachman: "Semarang, Gudang logistik." Mulyono's plane dropped a bomb in a Netherlands logistics warehouse, Semarang. Doelrachman: "Kena." Kapoet: "Congor merah." Harbani: "Kita selesaikan misi ini sebelum kita mati Kapoet." Kapoet: "Sepakat pahaku sudah kesemutan." Tardjo: "Serang dia saja mas." Sigit: "Merdeka."



Figure 17.2 Medium Close Up, Scene 55



Figure 17.3 High Angle Shot, Scene 55



Figure 17. Close Up, Scene 55

At the Representation Level, the shooting technique is Medium Close Up, showing all the cadets on their respective planes. High angle shot, it can be seen that the headquarters and the Netherlands army are shooting at them. Close-up, showing the expressions of the fearless expressions of the cadets and technicians who helped.

Ideological Level: Never giving up before achieving the desired result is a trait of patriotism.

From the 17 scenes studied using John Fiske's semiotic analysis, the researcher obtained the values of nationalism and patriotism. Courage here refers to being brave in everything, including in the face of danger or taking risks. Although it is often mixed with nationalism which contains the meaning of love for the homeland, patriotism also includes an attitude of courage. However, there are important differences between the two. Nationalism tends to be more proud of the homeland, while patriotism emphasizes more on the spirit of heroism that prioritizes sacrifice for the nation and state. Patriotism is reflected in concrete actions such as maintaining and preserving the nation's culture. In addition, patriotism is also shown through an honest attitude and responsibility for actions taken by individuals

(Zulfikar, 2021). Collaboration and solidarity, which includes active cooperation and assistance to others, is a manifestation of concern for the needs of the group, where individuals work together to achieve positive goals and are ready to provide support to colleagues in need. The characteristics of a patriot who highlights the nature of patriotism, including in this case, are having a sense of responsibility. It is expected that becoming a patriot can be responsible for his actions, including if he makes mistakes. They also have a brave nature, which means they are not easily intimidated in facing any situation. Readiness to sacrifice is another important characteristic possessed by a patriot, which shows his readiness to sacrifice property, objects, emotions, and even lives, for the progress and glory of his country and homeland. In addition, determination and fortitude are also needed, where a patriot must have the persistence to continue to fight to achieve the expected goals. Putting common interests above personal interests is also one of the characteristics of patriotism (Setyawati, 2020). A patriot also has other characteristics, such as prioritizing common interests over personal interests, courage in action, love for the homeland, never giving up, responsibility for the actions taken, mutual cooperation with others, readiness to sacrifice for others, cooperation, mutual help, and determination in achieving desired goals. Patriotism is not only limited to work or fighting in war, but also includes fighting spirit, sacrifice of soul and body, and loyalty to the country and homeland. The struggle and sacrifice made with the Indonesian army for the conflict to carry out rebellion against the Netherlands is concrete evidence of this attitude of patriotism. (Zandrotto, 2023). In today's era, the value of patriotism often declines due to technological developments and social changes. Therefore, the researcher is interested in exploring issues related to patriotism and highlighting the importance of nationalism and patriotism values in the context of modern times. A person who is not selfish and willing to sacrifice everything, including material, feelings, and even life, for the progress and independence of the country and the country. A persistent attitude is also the identity of a patriot, who is persistent and never gives up on completing tasks to achieve his goals (Ramadhan, 2023). In the common life of the community and the state, the existence of unity and unity that maintains peace is very essential. Thus, a patriot will always prioritize the interests of the state over personal interests, including personal feelings.

IV. CONCLUSIONS

The results of this study show that the representation of the value of nationalism and patriotism in this film has three stages according to John Fiske including the level of reality, the level of representation and the level of ideology, such as love for the homeland, willingness to sacrifice, bravery, not easily subject to the colonizers, solidarity, and a high spirit of corps.

The character of not easily submitting to the invaders is shown through the scene of the cadets who are being surrounded and armed by the Netherlands troops, instead of raising their hands but the cadets instead choose to shout independence in front of them.

The willingness to sacrifice is shown in the scene where Kardi protects Mul from the wreckage of the aircraft warehouse that has been bombed by a Netherlands plane which causes Kardi to fall.

The solidarity and high spirit of the korsa are shown in the scene where the cadets work hand in hand to make a decoy plane and the cadets plan a mission to avenge Kardi's death and the destruction of the aircraft depot. The brave attitude is shown in the scene of the cadets asking permission from Soerjadi Soerjadarma to carry out a mission of revenge against the Netherlands defense headquarters.

ACKNOWLEDGMENTS

I would like to express my great appreciation for the help and support to Mr. Didik Hariyanto, who has provided valuable guidance, knowledge, and direction during this research journey. Without the guidance and encouragement of you, the achievements contained in this journal would not have been realized. In addition, thanks to family and relatives for their unremitting support and love. Their presence and assistance have been an invaluable driving force on this journey. Thank you also for all the prayers and enthusiasm that always inspire me to complete this journal.

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