



Nationalism in Indonesian Literature as Active Learning Material

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Abstract

This research purpose was to identify and to find elements of nationalism in Indonesian literary works as teaching materials. The research method was descriptive inferential. Indonesian literary works that were identified included literary works of Balai Pustaka, Pujangga Baru, 1945, 1966, and the contemporary. From the results of the study, it could be concluded that the work of Indonesian literature since the Dutch colonial era ranging from Balai Pustaka to the work of literature nowadays (contemporary) contained the values of nationalism. It can be concluded that the values of nationalism in Indonesian literary works emerged since the Dutch colonial era, although they were symbolic. Along with the growing values of nationalism among Indonesian youth, even in the literary works the values appeared more explicit, more daring, and not just symbolic. These results need to be taught to SLA students using active learning. This research recommended the need for easy-to-digest nationalism teaching materials in order to realize the character of nationalism among learners.

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INTRODUCTION

The world is in crisis: environmental crises, economic crises, life-meaning crises, moral crises and other crises. Religion does not help because it stops at the ritual form, not entering into meaningful meaning (Lemhannas, 2015). There is an imbalance in life, and it attacks vulnerable groups of identity, i.e. SLA students. The cause is that there has not been nationalism character among Indonesian adolescent yet (Ismawati, 2015)

Meanwhile, the implementation of character education in the curriculum can be through (1) integration in the subjects, (2) integration in local content, and (3) self-development activities (Kemendikbud, 2011). This study focuses on (1) the integration of character education, especially the character of nationalism in the teaching of Indonesian Literature through animated movies. It must be acknowledged that until now in Indonesia there is no adequate concept and system to build character through education. There is no concept and practice of character education that can be an instrument for managing diversity (the art of managing diversity); how various tribes, languages, cultures, religions, and traditions of the society do not collide with each other but instead complement and complete each other (Rahayu, 2012). On the other hand, injustice and social inequality occur everywhere (Norhayati, 2016). This condition is caused by the lack of a sense of nationality.

From the results of 2014 and 2015 of *Hibah Bersaing*, Competing Grant (Ismawati, et al. 2015), it is also known that of the 18 characters that must be learned at the SLA level there are still four characters that have not been massively owned by students: fondness of reading, curiosity, hard work, and the nationalism. This research focused on internalizing the character of nationalism in high school, vocational and *Madrasah Aliyah* (MA) students through active learning approach.

The yellow light of our national defense, according to LEMHANNAS RI, warning discussed in the TVRI talk show on Monday 22 February 2016. There were several threats of our decaying nationalism through a very serious culture, such as terrorism/ radicalism, drugs, LGBT, and the creation of conflict by the Western world, the threat of Pancasila as ideology, the threat of national products if it is not competing in the free market (AFTA), and so on. The victims would be the children who made up about a third of Indonesia's population of approximately 80 million. Among the 80 million Indonesian children who were seriously affected are high school, vocational school (SMK), and MA students because they are in the phase of identity crisis and tend to be easily attracted by various enticements.

To overcome all the problems above SMART approach is needed in learning the character of nationalism through the values of nationalism in Indonesian literature. Changing something must be constitutionally by authority. All it takes is to change the mindset of power, not authority-based power but cultural values-based power. Indonesian Literature from the Balai Pustaka generation until now presents values that can be used in learning to strengthen the value of nationalism.

Some of the main ideas related to the importance of this study are identified as follows:

Changing something must be constitutionally by authority. Changing mindsets of power should not be authority-based power but cultural values-based power. The world is in crisis in the forms of environmental crisis, economic crisis, crisis of meaning of life, and so on. Religion does not help because it stops at the form of ritual, not appreciation of meaning. There are worries.

Meanwhile, our national defense is fragile. There are physical and cultural threats. We offer SMART approach with the NATIONALITY of the nation's children. Nationalism should not fade or even disappear. How to make children in identity crisis (SMA, SMK, MA) interested in learning noble values, Pancasila, nationalism, and so on: how to make children who are looking for identity are interested in learning the ideology of Pancasila, the values of struggle, nationalism, and so on, with high interest and interest according to their mental age, with games, animated films, and so on in addition to lectures or textbooks. Ahmad Dahlan, Hasyim Ashyari, and other religious leaders have never taught terrorism, radicalism, killing those who are different from them, and the like.

THEORETICAL STUDY

Cultural Values and Nationalism in Indonesian Literature

Value is the essence of a thing, which causes it worth pursued by humans (Driyarkara, 1975; Suwondo, 1994). The values themselves actually closely related to kindness, goodness even more attached to 'respect' it; the 'value' is more directed towards 'attitudes towards something or a good thing'. Meanwhile, '*budaya*' (culture) refers to the mind. This word is derived from '*budi*' (mind) and '*daya*' (power), and after several meanings are already acquired, this has taken a new meaning as the "**inner strength in its efforts towards goodness' or 'inner consciousness towards goodness**". Culture is defined as "something that makes life better and worth living" (Herusatoto, 1985). Of the various terms of values and culture above, it can be concluded that the values of the culture is something of value, mind and intellect are worth, strength and awareness of value, all of which leads to goodness; all of which are deserved and worth pursuing.

Cultural values according to Koentjaraningrat is the crystallization of the five main issues in human life: 1) the essence of human life, 2) the essence of human works, 3) the nature of man's position in space and time, 4) the nature of human relationships with the natural surroundings, and 5) the nature of human relationships with each other.

Some of the cultural values that need to be learned from Indonesian literary works are the values contained in them. They reflect religious values, ethical values, social values, and other values that emerge with the changing times, social dynamics, and the development of science and technology (science, technology, and art). These values include the value of gender equality (egalitarian), the value of self-esteem (dignity), etc. The values can be used as an effort to adjust to the civilization of the world today, in the sense that humans have a mentality that can cope with high stress of life problems (Koentjaraningrat, 1985).

Undoubtedly, in a literary work there are many values that human beings can use as beneficial inner selves enrichment for their lives. By reading and analyzing many literary works, we will get many values and then organize those values to be formulated into our philosophy of life and dedicate them to our nation and country, society, family, and ourselves.

According to KBBI (2008), nationalism means (1) understanding (teaching) to love nation and country itself, the nature of nationality, more love for Indonesia as a nation; and (2) an awareness of membership in a nation which potentially or actually together achieves, defends, and perpetuates the identity, integrity, prosperity, and power of the nation; fervor of nationality.

The notion of nationalism as written by Benedict Anderson (*Imagined Communities: Komunitas-Komunitas Terbayang* (Imagined Communities: Reflections on the Origin and Spread of Nationalism), Anderson, 2008) is an idea of imagined communities. Imagine that every member of a nation, even the smallest nation, does not know all the members of that nation. Nationalism lives from the shadow of a community that is always present in the minds of every member of the nation. Simply put, nationalism is defined as the love of the homeland, the love of its people, the love of its hero, the love of its products, its cultural love, and so on. To have nationalism means to have a love for his homeland, to have a love for his nation, to have a love for his language, his hero, his culture, a product produced by his own people, and so on with all its advantages and disadvantages.

There is a close connection between the national press and the national movements as the successor to the ideas of nationalism. In line with the youth movement, the pioneered women movement, R. A. Kartini, who called for the importance of education for women to raise the social rank of women who are considered low, was founded. Women's organizations such as Putri Mahardika, Sekolah Kautamaan Istri, Dewi Sartika, Wanito Utomo Yogyakarta, Indonesian Women's Association, Istri Sedar, Istri Indonesia and so on were also founded. These organizations then held a congress that instilled the fervor of nationalism (nationalism).

Nationalism is a group of individuals who want to unite with other individuals with the impulse of the will and the psychological need. It is the highest allegiance that individuals give to nation and state. It is the unity of feelings and temperament arising from the similarities of fate. It is the result of political, economic, social, and intellectual factors at a certain level in history. Indonesian nationalism is a national movement that arose in the Indonesian nation to become an independent and sovereign nation. Nationalism has several aspects, for example: political aspect. It is to subvert the political domination of imperialism and aim to eradicate colonialism. The socio-economic aspect of nationalism aims at eliminating social inequality and stopping economic exploitation. The cultural aspect aims to eliminate the influence of bad foreign culture, and to revive a culture that reflects the nation's self-esteem, which should be equal to other nations.

An important feature of the nationalism of Asian African nations is the means of adopting a fervent resistance to Western imperialist domination. The foundation for the creation of a change of society, especially from the perspective of regionalism, becomes the perspective of the whole nation through modern education, critical thinking, commitment to the progress of science and technology. There are two aspects: human dignity, and ideology which are more future-oriented. Economic exploitation is extortion through the exploitation of natural wealth, monopoly, extorting the population. Cultural penetration is the imposition of the population to follow foreign cultures. Colonialism and imperialism sparked nationalism. Feelings of destiny and solitude and determination to escape from invaders are the core of Indonesian nationalism, born and grown in accordance with the course of history.

Nationalism in Indonesian Literature

Since the time of Dutch colonialism in Indonesia, poets or poets have actively instilled the values of nationalism in their work. The way and style of narrative nationalism in Indonesian literature between a poet and another poet is very diverse and unique and interesting to be inherited to the younger generation now with very thin condition of its nationalism. Some poets who donate works containing the values of nationalism identified through this research and their work would be immortalized in a book entitled *Indonesia di Mata Penyair (Untaian Ratna Mutu Manikam Nasionalisme Indonesia or Indonesia in the Eyes of the Poets*. Nationalism in Indonesian literature can be identified from the time of Dutch colonialism, the ideals of the Indonesians, the period of revolution, the era of independence, guided democracy, the *manipol (manifesto politik, politic manifesto) usdek (UUD 1945, Sosialisme Indonesia, Demokrasi Terpimpin, Kepribadian Indonesia or UUD 1945, Indonesian Socialism, Guided Democracy, Indonesian Personality) nasakom (nasionalisme, agama, komunisme or nationalism, religion, communism), the old order, the new order, the repressive period and the silencing, the May 1998 riots, Reformation era, Gus Dur era, SBY era, until Jokowi era.*

Active Learning

Active learning is a learning strategy of students through the optimization of intellectual, mental, emotional, social, and motoric activities, so that students or learners can master the learning objectives to be achieved. The concept used in the learning process of active learning is not just what students should learn but how students should learn it (learning how to learn). Active learning indicators are (1) actively and mentally involved, (2) related to real life, (3) encouraging high-level thinking: critical, decision-making, problem-solving, creative, (4) serving different learning styles, (5) encouraging multi-way interaction, (6) using the environment as a medium or learning resource, (6) centered on students (learners). The role of the teacher or mentor is to monitor the learning process and provides feedback on the student's work (learners). About high-level thinking or complex thinking Cohen presents four levels of the process: Problem Solving, Decision Making, Critical Thinking, and Creative Thinking (DBE2, 2010).

METHODS

This research used descriptive inferential method by describing the values of nationalism contained in the Indonesian literary work from Balai Pustaka up to the present generation. Of course, the literary works of Indonesia (especially poetry) whose numbers are infinite cannot be all studied. For that purpose, a set of samples represented the work of each generation. How to determine the work would be taken as a teaching material through the reading of the original text of the author and the reading of Indonesian literary criticisms that can be found until today. The results of the study were described by the values of nationalism, and thus the literary works with nationalism values can be used as teaching materials for Indonesian Literature for high school, MA, and SMK students.

RESULT AND DISCUSSION

A. Balai Pustaka Generation (1920s)

Balai Pustaka was represented by Asmara Hadi's poem, "The Fate of My Land". As written in the history of literature, Asmara Hadi is a writer of the 1920s Generation. At that time our nation was still colonized by the Dutch.

The Fate of My Homeland
Asmara Hadi

From the works written in the history of literature, Asmara Hadi's nationalism was still vague, hidden, expressed with symbolism, yet straightforward, as it is written in the poem below:

*Panas yang terik datang membakar,
Lemahlah kembang hampirkan mati,
Tunduk tergantung bersedih hati,
Belumlah turun hujan dinanti,*

The scorching heat came burning,
Weaken the flowers are almost dead,
In grieve descended,
The awaited rain has not poured yet,

In the lines above there is no idea of nationalism. The sentences are an opening to the desired situation.

*Musim kemarau belum berhenti,
Angin bertiup belum bertukar.
Seperti kembang hampirkan layu,
Lemah tampaknya, rawan dan sayu,*

The dry season has not stopped,
The wind blows has not been swapped.
As the flower almost wilted,
Weak as it seems, prone and wistful,

In these second lines Asmara Hadi still used symbolism. New to the following sentence it appears that the symbolism is none other than directed to our country, Indonesia:

*Demikianlah 'kau Indonesia,
Nasibmu malang amat celaka,
Hidup dirundung malapetaka,
Tidak mengenal rasa bahagia.*

Thus you are Indonesia,
Your misfortune is very wretched,
Life is plagued by calamity,
Know not glee.

In the following sentence it appeared that the symbolism was none other than directed to our country, Indonesia. The sentence was found in part two, which stated that optimism had already begun to exist, symbolized by the sun, as shown in the following lines:

*Mentari datang menghalaukan malam,
Menyinarkan senyum penuh cahaya,
Dunialah bangun memberi salam,
Nyanyian yang merdu menyambut surya.*

*Lihatlah teratai di dalam kolam,
Tersenyum membuka kuntumnya, dia,
menghamburkan harum ke dalam alam,
Pemuja pagi gemilang mulia.*

The sun came to the evening,
Shining a full smile of light,
The earth that wakes up greeting,
The melodious singing greets the sun.

Look at the lotus in the pond,
Smiling opening its petals, it,
Wafting scent to nature,
The morning worshipers gloriously glorious.

On the line below the poet's optimism has appeared. The sentence in question is:
thinking about the fate of my homeland/ like morning sun/ independence would come again/
illuminates the Land where I was born.

*Memandang pagi menyedapkan mata,
Keraguan hati hilang semata,
Memikirkan nasib Tanah Airku.
Seperti mentari di kala pagi,
Kemerdekaan tentu datang lagi,
Menerangi Tanah tempat lahirku.*

Gazing at the morning eye,
Doubt in heart is gone,
Thinking about the fate of my homeland.

Like the sun in the morning,
Independence certainly comes again,
Illuminating the Land where I was born.

Overall this poem was full of symbolism. The symbolism used was the state of nature. This was because our country was still in Dutch colonialism. Declaring independence would obviously result in the writer's blocking and his work. Therefore, symbolism was used, for example in the final sentence of the poem, "thinking about the fate of my homeland like a sun in the morning. Independence certainly came again. Illuminating the land where I was born." There was a hidden expression. The meaning was once had felt the independence. And now he wanted independence to come again, to be enjoyed again.

B. Pujangga Baru Generation (1930s)

Pujangga Baru generation was represented by Mr. Muhammad Yamin's poem entitled "*Indonesia Tumpah Darahku*" (Indonesia, My Homeland). This poem still used symbolic language in expressing nationalism and Amir Hamzah's poem entitled "Hang Tuah".

Indonesia Tumpah Darahku (Indonesia, My Homeland) **Muhammad Yamin**

*Duduk di pantai tanah yang permai
Tempat gelombang pecah berderai
Berbuih putih di pasir terderai
Tampaklah pulau di lautan hijau
Gunung-gunung bagus rupanya
Dilingkari air mulia tampaknya
Tumpah darahku Indonesia namanya*

Sitting on the beach of the beautiful land
Where the wave breaks
Foaming white in the sand outspread
There is an island in a sea of green
The mountains shapes are nice
Circled the glorious water it seems
The name is Indonesia, my homeland

Mr Muhammad Yamin's nationalism was still hidden, clothed in beautiful poetry. Yamin showed nationalism with the worship to Indonesia's homeland that Indonesia had beautiful beaches beautiful, the sea is green, the mountains look beautiful surrounded by water. That was Indonesia.

*Lihatlah kelapa melambai-lambai
Berdesir bunyinya sesayup sampai
Tumbuh di pantai bercerai-cerai
Memagar daratan aman kelihatan
Dengarlah ombak datang berlagu
Mengejar bumi ayah dan ibu
Indonesia namanya. Tanah airku*

Look at the coconut leaves waving
Rustling sounds as close to

Growing up on the beach, waves breaking
Keep the land seem safe to
Hear the waves come trembling
Father and mother earth chasing
Indonesia is the name. My homeland

Yamin's worshipping verse of the homeland still continues. The coconut leaves are waving, rustling. Waves are chasing, that is my homeland Indonesia.

*Tumpah darah Nusa India
Dalam hatiku selalu mulia
Dijunjung tinggi atas kepala
Semenjak diri lahir ke bumi
Sampai bercerai badan dan nyawa
Karena kita sedarah-sebangsa
Bertanah air di Indonesia*

Indian Islands the homeland
In my heart is always noble
Raised over the head
Since the self was born to the earth
Until the body and life are separated
Because we are one blood, one nation
Indonesia the homeland

The nationalism of Muhammad Yamin in the poem entitled "*Indonesia Tumpah Darahku*" contained the worship and flattery to the beautiful country. Pride of the homeland within the poet cultivated a melodious verse with a natural humming around the beautiful land. Beaches, mountains, waves, froth, showing the natural beauty of Indonesia's homeland. The nationalism of today was still at the level of romanticism, a peaceful and peaceful colonial life because we were not yet aware of the self-esteem of the colonized peoples. The expression of poetry was still about the beauty of nature, not the expression of war for independence yet.

Pujanga Baru Generation (1930s)

**Hang Tuah
Amir Hamzah**

*Selat Melaka ombaknya memecah
pukul-memukul belah membelah*

*Melaka! laksana kehilangan bapa
randa! sibuk mencari cendera mata!*

*"Hang Tuah ! Hang Tuah! di mana dia
panggilkan aku kesuma perwira!"*

Strait Melaka waves breaking
Splitting-beating hitting

Melaka! Like losing a father
relict! Busy looking for souvenirs!

"Hang Tuah! Hang Tuah! Where is he
Please call me officer! "

The nationalism of Amir Hamzah was implied inside the pride of the Malay hero named Hang Tuah. He was a brave man who sailed against Malacca's fierce sea. Admiral Hang Tuah was a hero that is an inspiration for Indonesian people's army.

C. 1945 Generation

1945 generation figure was Chairil Anwar. Chairil Anwar's nationalism was no doubt. Almost all of his poems spoke of his people outside his love poems. In this research, two poems were taken as samples, namely the poem entitled "Krawang-Bekasi", and the poem entitled "Diponegoro".

Krawang-Bekasi (Chairil Anwar)

*Kami yang kini terbaring antara Krawang-Bekasi
tidak bisa teriak "Merdeka" dan angkat senjata lagi.
Tapi siapakah yang tidak lagi mendengar deru kami,
terbayang kami maju dan mendegap hati ?*

We are that now lying down between Krawang-Bekasi
Cannot cry "Merdeka" and carry weapons anymore.
But who can no longer hear our roar,
Imagining us going forward and hearing the beating heart?

The nationalism promoted by Chairil Anwar appeared explicitly and directly, and did not employ symbolism, as it appeared in the passage of poetry above and below:

*Atau jiwa kami melayang untuk kemerdekaan kemenangan
dan harapan
atau tidak untuk apa-apa,
Kami tidak tahu, kami tidak lagi bisa berkata
Kaulah sekarang yang berkata*

Or our souls soar for the victory of independence
And hope
or not for nothing,
We do not know, we can no longer say
You're the one who talked

With a very high pride, Chairil Anwar adored Indonesian national leaders, single tri, Bung Karno, Bung Hatta, and Bung Sjahrir, as seen in the following poem sentence:

*Menjaga Bung Karno
menjaga Bung Hatta
menjaga Bung Sjahrir*

Looking after Bung Karno
Looking after Bung Hatta
Looking after Bung Sjahrir

And Chairil Anwar advised the young generation to keep in mind the soldiers who had fallen on the battlefield, whose bones were already covered in dust.

*Kenang, kenanglah kami
yang tinggal tulang-tulang diliputi debu
Beribu kami terbaring antara Krawang-Bekasi*

Remember, remember us
whose bones are covered with dust
Thousands of us lied down between Krawang-Bekasi

The expression of nationalism Chairil Anwar's poem entitled "Krawang Bekasi" was really assertive, real. Nationalism was interpreted as a real movement to fight against invaders and kept leaders from giving up. His words and sentences were full of morale, such as: imagine us moving forward and beating hearts, keeping on the line of statements and dreams, our souls soar for independence, and so on. Nationalism in this poem was full of real movements, which eagered to keep the country's own glory. This statement applied also to the two poems Chairil below: "Diponegoro", and "*Perjanjian dengan Bung Karno*" ("An Agreement with Bung Karno").

Diponegoro Chairil Anwar

*Di masa pembangunan ini
tuan hidup kembali
Dan bara kagum menjadi api*

In this development era
You, Sir, live again
And the embers of adoration turn into fire

Diponegoro is a hero of Javanese who valiantly fight against the Dutch. So in this poem the poet says:

*Di depan sekali tuan menanti
Tak gentar. Lawan banyaknya seratus kali.
Pedang di kanan, keris di kiri
Berselempang semangat yang tak bisa mati*

In the front line Sir, you wait
Quiver not. Enemies so many, hundred times
Sword on the right, *keris* on the left
Wrapped in the fervor that cannot die

The nationalism of Chairil Anwar in this poem was very clear and did not use the words of symbolism, directly expressing these facts:

An Agreement with Bung Karno

Chairil Anwar

*Ayo ! Bung Karno kasi tangan mari kita bikin janji
Aku sudah cukup lama dengan bicaramu
dipanggang diatas apimu, digarami lautmu
Dari mulai tgl. 17 Agustus 1945
Aku melangkah ke depan berada rapat di sisimu
Aku sekarang api aku sekarang laut*

*Bung Karno ! Kau dan aku satu zat satu urat
Di zatmu di zatku kapal-kapal kita berlayar
Di uratmu di uratku kapal-kapal kita bertolak & berlabuh*

Come! Bung Karno gave his hand let's make an appointment
I've been talking with you for a while
roasted over your fire, salted by your sea
Starting from August 17, 1945
I stepped forward being close by your side
I am now fire I am now sea

Bung Karno! You and I are one vein
In your substance in my substance our ships are sailing
In your vein in my vein our ships are off & docked

D. 1966 Generation

The generation of 1966 in this research was represented by Toto Sudarto Bahtiar's poem entitled "Independence".

Kemerdekaan

Toto Sudarto Bachtiar

*Kemerdekaan ialah tanah air dan laut semua suara
Jangalah takut padanya*

*Kemerdekaan ialah tanah air penyair dan pengembara
Janganlah takut padaku*

*Kemerdekaan ialah cintaku berkepanjangan jiwa
Bawalah daku kepadanya*

Independence

Toto Sudarto Bachtiar

Independence is the homeland and the sea of all the voices
Do not be afraid of him

Independence is the homeland of poets and travelers
Do not be afraid of me

Independence is my love for prolonged soul
Bring me to him

Toto Sudarto Bahtiar's nationalism in the poem entitled "*Kemerdekaan*" ("Independence") was a gentle hum of the meaning of independence, that we should not fear independence. That freedom was a prolonged love, which constantly upset the soul and brought us to the meaning of independence.

E. The Contemporary Generation

The Contemporary generation in this research was represented by poet from *pesantren* (Islamic boarding school), Mustofa Bisri, in poetry entitled "Negeriku" and the legendary poet who was attacked by "petrus" in president Suharto era, Widji Thukul, entitled "*Darah Juang*" ("The Blood of the Struggle"). In the poem entitled "*Negeriku*" ("My Country"), Mustofa Bisri gave a sharp criticism. His nationalism was manifested in the form of sharp criticism, as it appears from the following poem:

Negeriku

Mustofa Bisri

*mana ada negeri subur negeriku?
sawahnya tak hanya menumbuhkan padi, tebu, dan jagung
tapi juga pabrik, tempat rekreasi, dan gedung
perabot-perabot orang kaya didunia
dan burung-burung indah piaraan mereka
berasal dari hutanku
ikan-ikan pilihan yang mereka santap
bermula dari lautku
emas dan perak perhiasan mereka
digali dari tambangku
air bersih yang mereka minum
bersumber dari keringatku*

My country

Mustofa Bisri

is there a country as fertile as mine?
rice fields which not only grow rice, sugar cane, and corn
but also factories, recreational places, and buildings
the richest furniture in the world
and their beautiful birds
come from my hut
the fish chosen they to eat
begun from my sea
gold and silver their jewelry
excavated from my mine
the clean water they drink
is from my sweat

In the above poem it seemed that our country was fertile and prosperous with abundant crops and the water sourced from the sweat of the people. This was a very sharp criticism from Mustofa Bisri. The lines below were more assertive:

*mana ada negeri sekaya negeriku?
majikan-majikan bangsaku
memiliki buruh-buruh mancanegara
brankas-brankas ternama di mana-mana
menyimpan harta-hartaku
negeriku menumbuhkan konglomerat
dan mengikis habis kaum melarat
rata-rata pemimpin negeriku
dan handai taulannya
terkaya di dunia*

is there a country as fertile as mine?
the masters of my people
have foreign workers
famous safes everywhere
saving my treasures
my country grows conglomerates
and erode all the poor
most leaders of my country
and their relatives
the richest in the world

This was a fierce criticism. The workers worked with sweat pouring down but those enjoying the wealth are the tycoons and the leaders, along with their friends. They became the richest people in the world with laborers being extorted.

*mana ada negeri semakmur negeriku
penganggur-penganggur diberi perumahan
gaji dan pensiun setiap bulan
rakyat-rakyat kecil menyumbang
negara tanpa imbalan
rampok-rampok dibri rekomendasi
dengan kop sakti instansi
maling-maling diberi konsesi
tikus dan kucing
dengan asyik berkolusi*

is there a country as fertile as mine?
the unemployed are given housing
salary and pension every month
the poor donate
the country without rewards
the robbers recommendation given
With a magic institution envelop header
thieves concession given

rats and cats
engrossed in collusion

In a simple way, Mustofa Bisri's poem "*Negeriku*" expressed nationalism explicitly, interpreted as an honest and unpretentious expression about the condition of his nation. That his country was rich but full of irony where the masters and conglomerates who got all their property from their own country actually make the people as the poor, robber given recommendations, thieves given concessions, unemployed given housing and salary, rats and cats colluded. Mustofa Bisri's nationalism was a voice that awakens conscience to be conscious of the state service to defend the motherland.

Darah Juang (The Blood of the Struggle)
Widji Thukul

In a poem entitled "*Darah Juang*", Widji Thukul's work of nationalism is also stated explicitly by displaying a sarcastic diction. Thukul states that:

*di negeri permai ini
berjuta rakyat bersimbah luka
anak kurus tak sekolah
pemuda desa tak kerja*

in this exquisite country
millions of people wounded
thin children not going to school
the village youth not going to work

The people were full of sorrow, it means they suffer severely. The children were unkempt, underweight, and did not go to school. Many village youth were unemployed and their rights were seized, shown in the following sentence:

*mereka dirampas haknya
tergusur dan lapar
Bunda, relakan darah juang kami
'tuk membebaskan rakyat*

their rights were seized
evicted and hungry
Mother, let our blood of struggle
free the people

Eviction and famine were still realities that could be seen every single day. This was our country, Indonesia. Thus, Thukul reflected Indonesian nationalism. And he promised as the following sentence:

*padamu kami berjanji
padamu kami berbakti
'tuk membebaskan rakyat*

to you we promise
to you we devote

to free the people

Briefly, it could be said that this poem "Blood of Juang" Wiji Tukul openly declared his determination to free the people from seizing of their rights. Here nationalism had thickened at the level of loving the people or his own brother who was tyrannized.

Nationalism as an Active Learning Instructional Material

In the study of Indonesian literature using nationalism teaching materials in the poems, active learning is characterized by the independence of teaching and learning activities. The teacher's job here is to provide literary materials containing nationalistic values, while the student's task in learning is to appreciate and interpret the values of nationalism in the work. The final result is discussed with the teacher by the teacher's reinforcement of the values of nationalism in Indonesian literature. Thus students get the values of nationalism massively and enjoyably, stress-free or pressure-free.

CONCLUSION

From the analysis result, it could be concluded that the values of nationalism in the works of Indonesian literature had emerged since the Dutch colonial era (era Asmara Hadi, Muhammad Yamin, etc.) though they were merely symbolic. Along with the growth of the values of nationalism among Indonesian youth, in any literary work values that appear more explicit, more daring, not just symbolism (which can be read in the work of Chairil Anwar, Toto Sudarto, Mustofa Bisri, Wiji Tukul). In fact, the values of nationalism appear in the works of Indonesian literature, from Balai Pustaka era until now. Poems by Asmara Hadi, Muhammad Yamin, Amir Hamzah, Chairil Anwar, Toto Sudarto Bahtiar, Mustafa Bisri, Widji Thukul discussed above contains the teachings of nationalism to ponder and continue to be preserved. The values of nationalism in Indonesian literature can be used as teaching materials in order to strengthen the nationalist character among SLA students.

Research on nationalism has been widely practiced, for example the nationalism of children outside Java, but not nationalism in literary texts. This research raises the nationalism of Indonesian literature that is explicit and implicit in their work, especially in poems. After further examination the authors feel proud of Indonesian writers because they still have nationalism even in the state of being colonized. This study found the nationalism of Indonesian literature since the Dutch era of 1920s until now. This is the superiority of this study compared to research on nationalism in other realms outside of literary texts.

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