

Turi-Turin The Mandupa in the Karo Story (Turi-Turin Karo): A Psychoanalysis Study

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ABSTRACT

Literature is a work of art activities related to expression and creation. Works of art that are created through creative activities, with the media of language and contain aesthetic values make these creations have a function dulce et utile or fun and useful. Sapardi (1979:1) explained that literature is a social institution that uses language as a medium. Literature presents a picture of life and life itself is a social reality. This article is entitled *Turi-Turin Si Mandupa in Karo Folklore (Turi-Turin Karo): Psychoanalytic Studies*. The author primarily uses a qualitative descriptive research strategy to gather information about *Turi-Turin and Mandupa*. The purpose of the qualitative approach, as stated by Sibarani, et al. (2014: 272), namely investigating, exploring, explaining, and providing explanations about the "meaning" and "pattern" of the object of study being studied as a whole. The method used in this qualitative research is that described by Miles and Huberman (Sibarani 2014:24-27). Sources of data in this study are *Karo Folk Stories (Turi-Turin Karo)*. Author Rev. Em. Sada Kata Ginting Suka, M.Th, et al, publishers of the Sora Mido Library, Jakarta. 2021 Published Year. Research results show that id, namely wanting to know and wanting satisfaction. In this case, the mandupa wants to know how to play the game and wants satisfaction in the form of victory in the game, while the ego of the character can be analyzed that the figure originally wanted to play and win once, but play again with curiosity and win. However, the ego of the figure of the character issued the words, namely "Why should I return it?", and superego the figure of the main character is when he attacks his son and uncle in

a way that the main character's body is known to be rubber and his body is rolled around with burning weeds until it is black and the people do not recognize him. The uncle and his son were beheaded by the main character until they died.

Keywords: Folklore, Karo, Batak, Legend, Psychoanalysis

INTRODUCTION

Literature as a science is able to captivate everyone to the works that have been produced by thousands or even millions of writers around the world. It is not surprising that every inch of life is confirmed to have a work that completes it. Literature is a work of art activities related to expression and creation. Works of art that are created through creative activities, with the media of language and contain aesthetic values make these creations have a function dulce et utile or fun and useful. Sapardi (1979:1) explained that literature is a social institution that uses language as a medium. Literature presents a picture of life and life itself is a social reality.

Psychology of Literature as a review plays an important role in literary research. According to Minderop (2010: 2) Literary Psychology research is considered important because of several advantages. First, the importance of Literary Psychology to examine deeper aspects of character. Second, the Literary Psychology approach provides feedback to research on character issues. Third, Literary Psychology research is very helpful for analyzing literary works

that are closely related to psychological problems. Literary works are also able to describe objects and movements contained in the world of experience. One of the objects and movements that exist in the world of direct experience is that of power. There are power relations that define the complex nature of community relations with groups of community leaders. This means that this relationship is not only about politics in the narrow sense, but also about ideas and awareness (Faruk, 2012: 144). In connection with literary works as a shadow or reflection of the condition of society according to Watt in (Endraswara, 2011: 81), that the social function of literature is; (a) as reformers or reformers, (b) as mere entertainers, and (c) as teaching something by entertaining (Wahyuni S et al., 2020). Literary works are also referred to as a mirror of people's lives, according to Abrams' opinion in (Endraswara, 2011: 89), that a novel does not only reflect reality but is more than that. Novels / literary works provide a bigger, fuller, livelier, and more dynamic reflection of reality that may go beyond common understanding. A literary work does not only reflect individual phenomena in a closed manner but rather is a living process. Literary work is a work of art in which the medium is a sign that has meaning, namely language (Pradopo, 2009: 47).

Folklore is a very important cultural heritage and needs to be preserved for children. Folklore is one of the cultural communication media that has noble values with its characteristics (Sinambela et al., 2014). Danandjaja (2002) defines folklore as a form of oral literature that was born and developed from traditional societies which is spread in a relatively fixed form and among certain collectives for quite a long time by using the word cliché. This view is in line with the opinion of Nurgiyantoro (2010) who stated that folklore is a story originating from society and developed for generations in society in the past as a means of conveying a moral message. This story is passed down traditionally by word of

mouth. Folklore is a part of oral literature or the genre of folklore which is told from generation to generation. Folklore comes from the word's folk and lore. Folk has the meaning of identifying physical, social and cultural characteristics of a group, while lore means part of a culture that is passed down orally or an example accompanied by gestures or mnemonic devices (Sulistyorini & Andalas, 2017).

Folklore has characteristics that are identified with oral literature in community traditions. Danandjaja (2002) mentions the formulation of these characteristics, namely (1) transmission and inheritance are carried out orally, (2) are traditional and relatively fixed in standard form, (3) various versions (oral transmission), (4) are anonymous or the author is unknown, (5) has a form of formula or story pattern, (6) has uses in shared life, (7) is pralogical (not according to general logic), (8) belongs together (collectively), and (9) is plain or innocent. Karo culture is famous for its thick and unique cultures. One form of this culture is folklore. On

In this folklore, listeners can also feel a happy, sad atmosphere and can be found in this folklore telling what happened in that area and this will become a historic thing in that area.

Folklore in the Karo community is known as turi-turin which is one of the oral literature that is conveyed to listeners orally. (Adelina Ginting, 1984). One of the turins in the Karo community namely *And Mandupa*. Based on the explanation above, the writer is interested in studying this story because there is a meaning contained in the story and it is very important to document it again so that later the reader will understand about the story. *And Mandupa* as a true story of the Karo people. Where the writer will describe the Psychoanalysis of Turi Turin Si Mandupa in Karo Folklore (Turi-Turin Karo). in this article. The benefits of analyzing the story are adding knowledge, insight and information to the public about Turi-Turin Si Mandupa in the Karo Folklore (Turi

Turin Karo), read by students of Batak Literature as archives in their lectures, become a reference and basis for subsequent studies related to Turi-Turin Si Mandupa in Karo Folktales (Turi-Turin Karo) and this research is expected to be useful for the development of knowledge about Psychoanalysis in Literary Psychological Studies.

RESEARCH METHODS

Research is an approach to understanding something by means of examination or through efforts to identify evidence that occurs in relation to a problem, and comes from the Greek words "method" (meaning way) and "logos" (meaning science or knowledge). The author primarily uses a qualitative descriptive research strategy to gather information about *Turi-Turin and Mandupa*. The purpose of the qualitative approach, as stated by Sibarani, et al. (2014: 272), namely investigating, exploring, explaining, and providing explanations about the "meaning" and "pattern" of the object of study being studied as a whole. In contrast to patterns, which can be thought of as rules, structures, or formulas which in turn can generate models, a qualitative approach has the aim of explaining how certain local functions, values, norms, and knowledge emerged.

The method used in this qualitative research is that described by Miles and Huberman (Sibarani 2014:24-27): *Data collection* (data collection), word-based data collected through interviews, observations, document summaries, recordings, and transcriptions., *Data reduction* (data reduction) i.e. summarizing, selecting the important details, focusing on the problem at hand, identifying trends, and "rubbing" the rest. And *Data display* (presentation of data) namely, displaying information, organizing information, and conveying information in a narrative style or through the use of charts., and *Conclusion drawing/verification* (conclusion/verification), in particular, they must be able to develop conclusions and verify these conclusions so that they can

produce research results. The data source is related to the research subject from which the data was obtained. The subjects of literary research are short story texts, plays and poetry. In this context is a folklore text. Sources of data in this study are *Karo Folk Stories (Turi-Turin Karo)*. Author Rev. Em. Sada Kata Ginting Suka, M.Th, et al, publishers of the Sora Mido Library, Jakarta. Year of 2021. In research, data represents the variable of interest, so it carries a lot of weight. Research tools include everything it is used for collect, organize, analyze, and present data systematically and objectively to find a solution to a problem. The Folklore Book is a tool used to be able to record important data about the object of study obtained from information to support data integrity in completing this article. The stages used by the reviewers in the analysis after all the data were collected used the following techniques: Reading the text of the story, analyzing the characters, and the psychological aspects of the main character and drawing conclusions in Turi-Turin Si Mandupa in Karo Folklore (Turi-Turin Karo).

DISCUSSION

a. Id

Id acts like an absolute ruler, must be respected, spoiled, arbitrary, and selfish; what he wants must be done immediately. The ego as the prime minister is likened to having the task of completing all work connected with reality and being responsive to the wishes of the people. The superego, like a priest who is always full of consideration of good and bad values, must remind the greedy and greedy id that the importance of wise and wise behavior. The author found several quotations from the story which are id in the legend, including: Then when he was two years old, he saw people playing seser (playing checkers), he saw it twice, and he knew. Play checkers with other people, bet corn, win! So, he saw people playing chess three times, then he

knew the way, after five times it really is him.

And, bet him with adults, first five cigarettes, win. After that bet one parang, win. Then the man said: "Return my machete". "Why should I return it?" "Then, I will tell (who) your parents are".

In the quote above, the author analyzes that simandupa has an id, namely wanting to know and wanting satisfaction. In this case, the mandupa wants to know how to play the game and wants satisfaction in the form of winning in the game.

The id element in this story is also found in the next quote, namely:

Dikaili there, he found (fish) a cubit long. Remove the intestines, said his father. "I am I don't know", said the Mandupa, "I have never seen it so big". Then his father threw out the intestines of the fish. He saw it in the knot. "Wow!" his father said, "Fucking fish". He threw it away." "Ah let's go home!" Arriving at home: "Develop my mat, ma'am, I don't feel good"

From the quote above, the author analyzes that the character wants to know how big the fish are when fishing. Once the character doesn't know or is dissatisfied with the fish, he throws it away.

And came the bird, its name is iron tuktuk. Sleeping while looking up at the Mandupa under the bamboo, he saw him perch two cubits above him when he sat, then he stood up, two fathoms

above him if he stands. Thinks the Mandupa: "how to catch it? Just poke it", he thought. Then he took it, bamboo, and poked it. "Don't poke me", said the bird. "Why?" (asked the Mandupa) "I was told by your uncle, Dibata Diatas, here I am coming down". The bird was given "seven jumps sada" which is a knife which is not a good joke. At that time he found a fish, a crab, in his book. He sent it up. Looked at by Dibata above, the fish became silver, the crab became suasa. "The poor man Mandupa said, (knowingly he sent silver and suasa! "It was a fish, grandmother! one crab." (said Si Mandupa).

In the quote above, the character has a sense of asking the iron tuktuk bird sent by the debate above, where the bird gives seven sada jumps, namely a knife that is very good. The character who wants to kill the bird can be seen in the quote above, namely Thinking the Mandupa: "how to catch it? I'll stab it", he thought. Then he took the bamboo, and jabbed it. "Don't poke me," said the bird.

In the next quote, the author finds the next id element, namely: After a month and two months, the Mandupa said to his aunt: "I will take the Dibata princess skorang, "No, my son, I can't!". "I'll take it". "It's up to you!" At noon, seven children of Dibata, all women, went to the river. Indeed, there is a Bath there. Yes Mandupa pure-pure hooking.

In this quote, the character wants in his mind to have a dibata princess to be his wife, and the character does what he does, namely pretends to fish in the downstream where the princess is bathing with seven women.

In the following quote there is an id element of the figure, namely Then after a year or two, they had a son, a son. "This is it", he said, conferring with them. "Let's go back to our hometown". "How can I not be recognized by people??" "We cut the rubber rubber, the banyan rubber: then we burn the weeds, roll yourself there". Then he cut the rubber, burned the reeds, then rolled himself (until) black". In the excerpt, the character wants to go to his hometown without being recognized by the people, especially the uncle and the scheming man.

b. ego

The ego is caught between two opposing and guarded forces and obeys the principle of reality by trying to fulfill individual pleasures that are limited by reality. A criminal, for example, or someone who just wants to satisfy himself, is held back and hindered by the realities of life he faces. Likewise, there are individuals who have high sexual impulses and aggressiveness,

for example; of course they are not satisfied without supervision.

In the following quote, the story of Si mandupa found several egos in the story, including:

And, bet he with the grown-ups, first five cigarettes, win. After that bet one machete, win. Then the man said: "Return my machete". "What's the reason then? I return it?" "Then, I will tell (who) your parents are".

The author analyzes that the figure originally wanted to play and win once, but played again with curiosity and won. However, the ego of the figure of the character issued the words, namely "Why should I return it?".

In the following, the writer also quotes which expresses the ego element of the main character as follows: and there is a child going to the yard. "O Mandupa, your father is dead!" "You're crazy, I just hooked you up". He took a bat and beat his leg until it was swollen. Another person came. "Your father is dead". He took a bat and hit his hands, shouting. After that an old man came. "He is dead," let's look at the house". Then Mandupa went to the house, he was dead. Then, relatives came. "What are we going to do?" Mandupa said. From the quote above, the main character with an ego does not believe that the information given by a child conveys that the main character's father has died, but the main character does not believe it and beats his leg until it is swollen, then someone gives the same information but the main character also with his ego he didn't believe and hit his hand until he screamed, then the old man also came to the main character saying the same thing that his father had died.

The writer also finds an element of ego in the following quotation:

There is indeed a Bath there. The Mandupa pretended to hook. Sap! he took one shirt. He went downstream to hook. "O uncle, O uncle, did you take my shirt?" "Never once did the fish eat this hook bait!". "My shirt, I mean!" "If I get three later, do it you have one!" "My clothes, I mean!" "If I get four,

we'll split two!" "Shirts I, I mean!" "If I catch a fish, just for you all!" "I will tell my aunt?" Said princess Dibata. "Me too, I will tell my aunt" said Mandupa. Let's go, then!" "Dibata's son is fast first, then he is the right candidate for the wife me". "I'm a man so your girl treat?" "Then let's walk together!" "I am passing through the road!" said the Mandupa.

The writer finds some elements of ego in the quote above, where the character says that if you get three, you will get one. Furthermore, the character also said that if they get four, they share. And as they walked they argued over who would walk first.

In the quotation below, the writer finds the ego element of the main character as follows:

He went, he looked for a way up, did not meet. Then he saw a hill, surrounded by the sea. "From where do I go to the other side?" Then, Mandupa cried. "Why are you crying, king?" said the crocodile king.

"It's okay, I want to go over there!" "Yes!" said the crocodile king, "step on my head!" Stepped on it, slippery.

"Ah, I can't!

"How are you willing?"

"Dry that head of yours!" Then dried, and all the crocodiles came out.

"Today I will die," he thought, "no: if I die, so be it!" All the crocodile heads have dried. Then march across, stepping on his head. On the other side, "my breath has returned to me", he thought.

Go up the hill. Up above, there is a rope going down, small. Hanger, not broken. He carried his child, hanging him, not even breaking up. Then he climbed, flew to the east, to the north, he also came down.

In the quote above, the ego of the main character is looking for a way to find his wife who is flying up. However, the main character does not find his wife.

c. Super ego

The superego is the same as the 'conscience' which recognizes good and bad values (conscience). Like the id, the superego does

not consider reality because it does not struggle with realistic matters, except when the id's sexual impulses and aggressiveness can be satisfied in moral judgments. The explanation is as follows: for example, a person's ego wants to have sex regularly so that his career is not disturbed by the presence of children; but the id of the person wants satisfying sex because sex is enjoyable. Then the superego arises and mediates with the assumption that you feel guilty by having sex (Minderop, 2013: 22-23).

Here is the superego in the story:

No one knows him anymore. To everyone's surprise, his wife went home, the Mandupa sat under the hut. "Where are you guys from?" said his aunt. "From anywhere" "Alright let's eat". She called her husband to eat. Eat them. After eating they went downstairs in the heat. He didn't feel like he fell asleep that night, he didn't feel like it was daylight. After daylight, he continued to be on the porch. his uncle. His uncle came down, broke his neck. Jumbak Makir Makir also came. He beheaded him. Let both of them die, then his heart will be satisfied.

His wife said: "Well, if your heart is hot, sis, let's have a party one night, beat the drums, let's go to the river so we can clean the sap of the wood first." Then he stood up, beat the drums, sounded the rifle. After he was ready to change his clothes, he And, go home both together. It's really good and worth seeing. If we say good then fine, if not then no. (Anyway) like the full sun, yellow leaves in the morning, fingers like the second stalk of lemongrass, taro under a cliff, slim slim pen.

From the display of the quote above, where the main character attacked his son and uncle in a way that the main character's body was beaten with a rubber band and his body was rolled around with burning weeds until he was black and the people did not recognize him. The uncle and his son were beheaded by the main character until they died. Furthermore, the author also found the element of superego in the following quote:

"Who is my fiancé?" said Rintak Buluh Sungsung. "Me", said the Mandupa. "I'll crush you to death!" "Come, if you dare!" Then came Rintak Buluh Sungsang and he threw it, standing straight. Mandupa also came, he slammed Rintak Buluh Sungsang, buried up to his knees. Slammed by Rintak Buluh Sungsang, embedded up to the calf. Slammed by the Mandupa, buried up to the armpit. Slammed by Rintak Buluh Sungsang, embedded up to the waist. Slammed by the Mandupa, buried completely. He stepped on his head and died. Then he went home with his wife. From the quote above, the main character also attacked the reed stalker to death, and finally the main character and his wife found his wife's father.

CONCLUSION

Based on the analysis that has been carried out regarding the characters and psychological aspects in the Simandupa story, the following conclusions can be drawn: this story found psychoanalysis namely id, ego and superego in this folklore. The id is wanting to know and wanting satisfaction. In this case, the mandupa wants to know how to play the game and wants satisfaction in the form of victory in the game, while the ego of the character can be analyzed that the figure originally wanted to play and win once, but play again with curiosity and win. However, the ego of the figure of the character issued the words, namely "What is the reason then me? return?", and superego the figure of the main character is when he attacks his son and uncle in the way that the main character's body is beaten with a rubber band and his body is rolled around with burning weeds until it is black and the people don't recognize him. The uncle and his son were beheaded by the main character until they died.

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