



Internal Conflict of Main Character Karna in *Wayang Kulit* Performance "*Karna Tandhing*" by Ki Seno Nugroho

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Abstract. Many values can be learned from *wayang kulit* performance, such as the values of character, morals, and education. One of the values that can be learned is the psyche of *wayang kulit* characters, especially in the form of inner conflicts and their solutions. The inner conflict of the *wayang kulit* character also contains teachings that can be imitated. This study aims to describe the form and resolution of inner conflicts of the main character, namely Karna in the *Karna Tandhing wayang kulit* performance or shadow puppet show performed by Ki Seno Nugroho. This is descriptive interpretive research. Research data sources were taken from the transcription of the *wayang kulit* performance *Karna Tandhing* Ki Seno Nugroho. This research was conducted through a literary psychology approach, namely Sigmund Freud's psychoanalytic theory. The results of this study are the form and resolution of inner conflicts of the main character Karna in the *Karna Tandhing* shadow puppet performance performed by Ki Seno Nugroho. The form of inner conflict experienced by the main character Karna; The forms of inner conflict experienced by the main character of Karna are 1. feelings of having to leave the wife, 2. feeling of indebtedness, 3. feelings of worry, 4. behavior of bragging, 5. feeling of shame, 6. feelings of loss, and 7. feelings of anger. How to resolve the inner conflict of the main character Karna is done by; 1. going to war, 2. surrendering, and 3. advising his wife.

Keywords: inner conflict, *wayang kulit*, the character of Karna.

1 Introduction

A puppet show was again successful after the presence of the puppeteer Ki Seno Nugroho. Wayang Kulit is again loved by young people. The classic and outdated stigma for young people is slowly being eroded. Ki Seno Nugroho presents wayang performances with new packaging, such as combining Jogja and Solo styles, using easy-to-understand language, utilizing live streaming technology, and so on.

Wayang kulit shows have a special place in the hearts of the Javanese people, it is proven that until now we still often encounter shadow puppet shows. This is evidenced by the number of live-streaming shadow puppet shows on Youtube media. *Wayang kulit* is one of the oldest Javanese arts. Based on the Balitung inscription in

907 AD it was explained that the government of the Balitung Kingdom had held a *wayang purwa* performance [1]. *Wayang* performances at that time functioned as rituals or offerings to God. The Belitung inscription also mentions "*mawayang buatt Hyang*" which means holding a puppet show for "*Hyang*" or God [2].

Wayang performances until now have shown that *wayang kulit* is not only an art and entertainment. *Wayang kulit* contains moral values that can be imitated from *wayang* characters. The stories and characters of the *wayang kulit* are derived from the Ramayana epic and the Mahabharata epic, the *wayang* show that tells the story of the two epics is called the *wayang kulit purwa* show. *Purwa* in Javanese has the meaning of beginning or prefix. According to KBBI *purwa* has the meaning of telling the story of the Mahabharata and the Ramayana (about *wayang*).

The original manuscript of *wayang purwa* is sourced from the epics Ramayana and Mahabharata in Sanskrit [3]. The manuscript after entering the Java area was then adapted into the Old Javanese language and adapted to the conditions that existed in Java. It is because of this adjustment to the situation that *wayang kulit* can develop and survive to this day. *Wayang kulit purwa* show, which is often staged today, carries a story from the Mahabharata epic written by Resi Wiyasa [4]. *Wayang kulit purwa* show that carries the Mahabharata epic usually tells the story of the feud between the Pandawa and the Kurawa. Many conflicts occur in the *wayang purwa* story between the Pandawa and the Kurawa, one of which is an inner conflict.

Stanton explains that the conflict in the story can be physical and mental conflict. Physical conflict is related to physical activity and usually occurs between one character and another, while inner conflict is a conflict that exists within a psychological character [5]. Inner conflict can occur due to various things, for example when humans must make choices, reality does not match expectations, and so on. This study examines the inner conflict in a literary work, namely the *wayang kulit purwa* story, it must require a branch of science from the literature that specifically examines psychology in literary works, namely literature psychology.

The use of psychology in literary works aims to determine the behavior of characters in literary works [6]. In more detail, the study of literature psychology aims to determine psychological aspects in literary works [7]. The literary psychology approach views literature as a psychological activity. Literary psychology has four meanings [8], namely: 1) the study of the psychology of the creator as a type or person, 2) the study of the creative process, 3) the study of types and psychological standards that can be applied in literary works and, 4) studying the impact of literature to the reader or audience. Through literary psychology, we can find out the psychology of the creator of literary works, the psychological elements of characters in literary works, and the psychological elements of readers [7]. This research is focused on knowing the psychological elements of literary characters. To know the psychological elements correctly, a theory related to psychological analysis is needed, namely Sigmund Freud's psychoanalytic theory, especially regarding personality structures and self-defense mechanisms.

According to Freud, the personality structure is divided into three elements, namely the Id, Ego, and Superego. The id is a human personality that is hereditary or naturally brought from birth. The id lies in the subconscious, the id has the pleasure prin-

principle and tends to avoid something troublesome and dangerous. The id works using the pleasure principle, seeking immediate gratification from biological impulses [9]. The id is the absolute ruler of the human personality, contains lust, and is greedy. The id does not recognize the norms and moral values in society, when humans are still young, the id is still difficult to control.

The second personality structure is the ego. Freud explained that the ego is the rational aspect of personality. The ego has a reality principle which has a role to direct and control instincts based on the reality principle [10]. The ego becomes the bridge that connects the id, whether the id's wishes can be carried out or not if it is based on the existing reality.

The last form of personality structure is the super-ego. Like conscience, the super-ego considers every good or bad deed according to the norms that exist in society. The superego makes every action always considers morals and makes these moral considerations as a reference in acting [11]. The id, ego, and superego are often contradictory, which is what causes inner conflict in humans. According to Freud, inner conflict can be resolved by self-defense mechanisms. There are nine self-defense mechanisms, namely; sublimation, projection, diversion, repression, reaction formation, rationalization, regression, aggression, and apathy [12] (Halifah, 2015: 1-2).

There are still few studies that discuss inner conflicts and the resolution of inner conflicts in *wayang kulit purwa* characters. Although the current form of *wayang* performances has begun to change its packaging, the standard of *wayang* stories is still maintained. Many values of *wayang kulit* life are imitated and implemented in life. This study examines the form of inner conflict and how to resolve inner conflict in the transcription of the *wayang kulit* performance Karna Tandhing performed by the puppeteer Ki Seno Nugroho. This research only focuses on examining the form of inner conflict and how to resolve the inner conflict experienced by the main character Karna.

2 Research Methodology

This research method is qualitative descriptive research. Descriptive qualitative research prioritizes describing data through words [13]. The use of descriptive methods is describing the data. This research method describes objects as they are. This study uses a literary psychology approach to find forms of inner conflict and ways to resolve inner conflicts in the main character Karna in the wayang kulit performance Karna Tandhing masterminded by Ki Seno Nugroho.

The data source for this research is the video transcription of the wayang kulit performance Karna Tandhing by Ki Seno Nugroho which was uploaded on the Youtube page at the address <https://youtu.be/squwu2CC-FQ> on September 5, 2020. The data were collected using reading and note-taking techniques. The reading technique is done by reading the transcription script carefully and critically so that data will be found following what is being studied. The data in this study are the dialogue transcriptions containing inner conflicts and ways of resolving inner conflicts experienced by the main character Karna. Data that are appropriate and relevant to the research,

are recorded and entered the data card to be analyzed and described. Validity and reliability tests use semantic validity and interrater reliability.

3 Results and Discussion

The results of this study are the form of inner conflict and ways to resolve the inner conflict of Karna's character in the Karna Tandhing puppet play performed by the puppeteer Ki Seno Nugroho.

3.1 The form of inner conflict

Through the wayang kulit purwa play Karna Tandhing by Ki Seno Nugroho found seven forms of inner conflict experienced by Karna's character, namely; 1. the feeling of having to leave his wife, 2. the feeling of indebtedness, 3. the feeling of worry, 4. the behavior of boasting, 5. the feeling of shame, 6. the feeling of defeat, 7. and the feeling of anger. The seven forms of inner conflict are described as:

The feeling of having to have the heart to leave the wife. The first form of the inner conflict of Karna's character is a feeling that requires Karna to leave his wife, this form of inner conflict is evidenced by the following excerpt of Karna's dialogue:

"...dina iki pun kakang netepi jiwaning senapati lan prajurit, nedya madeg suraning driya ana ing paperangan anyenopateni yayi Prabu Duryudana nrabasing para kadang-kadangku Pandhawa ana jroning Baratayudha Jayabinangun.." (text transcript page 29)

Translation:

".. today I will fulfill the soul of a *senopati* and soldier, will go to war as a *senopati* of King Duryudana's brother war against my Pandhawa brothers in the Baratayudha war."

The dialogue above is when Karna talks to his wife Surtikanthi. Karna tells Surtikanthi that when the time has come, Karna goes to war to defend Duryodhana as the queen of Astina against the Pandavas who none are other than Karna's own brothers. Based on the excerpt of the dialogue above, it shows that Karna indirectly had to have the heart to leave his own wife to go to war. This situation created a conflict within Karna. Id. Karna certainly doesn't want to leave his own wife, besides there is a feeling of unwillingness in Karna's heart, of course, this decision will make his wife feel sad, but Karna's super-ego must carry out the war because he has been appointed a war senator.

Feeling indebted. The sense of indebtedness from Karna's character to Duryudana and Kurawa causes an inner conflict within Karna. This is evident from Karna's dialogue below:

" Ya senadyan ana Negara Ngawangga iki pun kakang minangka makuthaning kawula sanegara , nanging pun kakang ngrumangsani lamun ngiyup kebawah paprintahaning yayi Prabu Duryadana ing Ngastina...."(text transcript page 31)

Translation:

".. yes, even though you are in Ngawangga country, you are the head of the government of one country, but you feel that all this time you have taken refuge under the government of King Duryudana's younger brother in Ngastina.."

The dialogue of Karna's figures above is a presentation of Karna's heart because his country took refuge in the Ngastina government led by Duryudana. When Ngastina was about to go to war against the Pandavas, Karna felt he had to return the favor to the Kurawas for all this time for protecting him and the Ngawangga State. It was this feeling of indebtedness to Ngastina that created an inner conflict in Karna's heart. *Id* Karna wants to continue to be a king in Ngawangga who is respected by his people and can continue to be close to his wife, but Karna's super-ego must return the favor that Duryudana has given him, namely his country that has been protected and secured. This condition made Karna go to war to defend the Kurawa.

Feeling worried. The third form of inner conflict is the feeling of worry from the character Karna, this form of worry is evidenced by the following Karna's dialogue:

"Yayi Surtikanthi, yen nganti ora kendel nggone si adhi nangis, cetha lamun kakang bakal dadi panyandhung panyrimpeting laku pun kakang nggone netepi darmaning senapati" (text transcript page 31)

Translation:

"Sister Surtikanthi, if you don't stop crying soon, it will definitely be a hindrance to your step to practice dharma as a *senapati*"

The dialogue excerpt above occurs when Karna says goodbye to his wife, Surtikanthi, to go to the Baratayudha battlefield as a warlord from the Kauravas. Surtikanthi who heard Karna's words and wept, this was what caused a conflict within Karna. *Id* Karna wants to see his wife happy and makes Karna not want to go to avoid a danger that can make his wife sad, but Karna's super ego must carry out his obligations as a war *senapati* and is forced to leave his wife. This is what finally caused a feeling of worry in Karna.

Bragging Behavior. The bragging behavior of Karna's character is a form of indecision at the heart of Karna's character, in the end, this indecision creates an inner conflict within Karna. This bragging behavior is evidenced in the dialogue below:

"Srikandhi... dudu kowe sing tak ajab jroning Baratayuda kowe muliha ana pesanggrahan bojomu kon adu arep karo Narpati Basukarna." (text transcript page 48)

Translation:

".. Srikandhi, it's not you that I expect in this war, go back to the guesthouse, your husband told me to deal with Narpati Basukarna."

The quote above is a boast of Karna when on the battlefield he met the enemy of the Pandhawa, namely Srikandhi, Karna boasted that the enemy he wanted to face was Arjuna, the wife of Srikandhi. Srikandhi will steadfastly fight with Karna, this creates a conflict in Karna's mind. Karna's ego as a war senator must be ready to fight anyone who is in front of him during the war, but Karna's super ego does not want to have to fight a woman because it is considered unethical according to society's morals, therefore Karna then boasts that Srikandhi will step down.

Feeling Embarrassed. The form of inner conflict experienced by Karna's next character is a feeling of shame, this form of inner conflict is evidenced by the text quoted below:

“...*lajeng piyambakipun nglepasaken panah kenging topong kula ngantos uwal rama, kula lingsem dipunsoraki sanggya wadyabala..*” (text transcript page 68)

Translation:

“...then he (Arjuna) let go of an arrow and hit my crown until it fell off my father, I was ashamed to be cheered by the soldiers...”

Karna's statement is an expression of shame because the arrow released by Arjuna made his crown fall off. This incident made Karna hesitant to continue the war because he was already embarrassed by the cheers of the soldiers. This condition caused a conflict in Karna's mind. Id Karna's instincts of course want to avoid things that could embarrass him, but Karna's super ego must continue to carry out and complete his obligations as a war senator against Arjuna to the last drop of blood.

The hunch will lose. The form of inner conflict that Karna experienced because he had a premonition that he would lose the war, is evidenced in the following quote from Karna's dialogue:

“*Baliya... baliya neng Ngawangga, bojoku Surtikanthi kon nggawake kinang ganten*” (text transcript page 73)

Translation:

“Go home. go back to Ngawangga, tell my wife Surtikanthi to bring a *kinang ganten* for me”

Karna's dialogue excerpt above indicates that if there is a feeling of defeat in him, Karna then sends his governor to return to Ngawangga to meet his wife to make a *kinang ganten*, a *kinang ganten* is a symbol of Karna that he will lose the war. This situation creates a conflict in Karna's mind, Karna's ego realistically knows this symbol indicates that he will lose and die in the war, but Karna's super-ego as a *senopati* must continue and live this Baratayudha war even though his life is at stake.

Feelings of anger. The last form of inner conflict experienced by Karna's character is anger, this form of inner conflict is evidenced by the following text quote:

“*Oh... Surtikanthi, kowe tekaning pati merga seka cangkeme wong gerang sing ora isa dipercaya oh...*” (text transcript page 78)

Translation:

“oh... Surtikanthi, you died because of the mouth of an unreliable old man oh...”

The quote above is an outburst of anger from Karna when he received the news that his wife, Surtikanthi, had died. Surtikanthi's death was caused by the fault of his own governor who panicked in providing information, causing Surtikanthi to become frustrated and commit suicide. Karna's angry state also caused a conflict in his heart. The reality of Karna's ego consciously feels very deep sorrow and anger towards his patih, but Karna's super-ego must continue his duty as a war *senopati*.

3.2 Inner Conflict Resolution

After knowing the form of the inner conflict experienced by the character of Karna, this study also explains how to resolve the inner conflict of the character of Karna. The way to resolve the inner conflict of Karna's character is by; 1. Go to war, 2. Surrender, and 3. Advise his wife. The ways to resolve this inner conflict will be explained in the discussion below:

Go to War. The first way that Karna's character does in resolving inner conflicts is to go to war, as evidenced by the following text:

"..Dene sirnaning angkara murka jroning Baratayuda iki sayekti bakal tak tomboki, bakal tak tomboki nganggo bandhane Narpati Basukarna ingkang larang dhewe yai-ku nyawaku, nyawanipun kakang... Surtikanthi." (text transcript page 32)

Translation:

".. as for the disappearance of the anger in Baratayudha, I really will sacrifice it, I will sacrifice it with Narpati Basukarna's most expensive treasure, namely my life, my own life. Surtikanthi."

Karna's dialogue above shows that Karna is ready to sacrifice anything to eradicate violence, even if he must go to war and sacrifice his life to defend the wrong party. According to Freud's theory, Karna's attitude of continuing to advance in war is included in the ego-aggression defense mechanism. According to Hilgard [14], aggression is a defense mechanism by carrying out attacks, in this case, Karna who will fight against the Pandavas. Apart from aggression, Karna's statement above also shows a rationalization defense mechanism. Rationalization is self-defense by making up excuses to manipulate facts so that the actions taken are reasonable and acceptable [15]. Karna justifies his actions to go to war to defend the Kurawas as a sacrifice so that the anger will quickly disappear.

"Wah.. setan alas, keparat." (text transcript page 49)

Translation:

"*setan alas* (swear), motherfucker"

Karna who initially did not want a war against Srikandhi, who was a woman, was finally forced to compete with him. Karna was embarrassed by Srikandhi's arrow which cut his mustache in half. Karna's attitude which finally went to war against Srikandi was included in the ego-aggression defense mechanism.

Salya: "Wis, perkara kaya ngono kok isin, ayo tak dandani, majua meneh ayo tak botohi." (text transcript page 49)

Translation:

Salya: "It's okay, it's just a matter like this, why is it embarrassing, let's fix it, I'll support it again."

Karna, who had been embarrassed because of his crown that fell on Arjuna's arrow, finally started the war again after being raised by Salya. Karna who finally returned to war against Arjuna is included in the ego defense mechanism of aggression.

"Prabu Karna saha Prabu Salya nitih kreta majeng malih lajeng ing pabaratan" (text transcript page 73)

Translation:

"Prabu Karna and Prabu Salya boarded the chariot to return to war."

The excerpt above is the narration of the mastermind who explains that Karna finally went to war again even though he had a feeling that he would lose and die. Karna's attitude which remains firm to fight according to Freud's theory is included in the ego-aggression defense mechanism.

"...Narpati Basukarna kudu ngadeg jejeg jiwaning senapati nadyan nembe wae rusak rasaku merga saka pokale Patih Sura Adimanggala sing ora isa dikongkon karo ratu"

gustine... Arjuna, ayoh endi pusakamu pamungkas? iki Wijayandanu ingkang bakal mungkasi marang uripmu Arjuna, tampanana....." (Text transcript page 78)

Translation

"... Narpati Basukarna must still stand firm and have a *senopati* spirit even though my feelings have just been crushed because of Patih Sura Adimanggala's act of not being able to carry out the duties of his king. Arjuna, come on, where is your last heirloom? This is Wijayandanu who will kill your life, Arjuna, accept it..."

The dialogue quoted above shows the chaotic situation in Karna's heart because his wife left him by suicide. But Karna finally decided to continue the war against Arjuna. Karna's attitude was categorized by Freud as an ego-aggression defense mechanism because it returned to war to resolve the inner conflict experienced.

Surrender to God. The second way that Karna's character does in resolving inner conflicts is by surrendering, this is evidenced by the following text quote:

"...Beja, cilaka, bener, luput kaya ngapa mengko kedadeyane bakal tak pasrahake marang purbaning Hyang Maha Nasa..." (text transcript page 32)

Translation

"...lucky, woe, right, wrong, what will happen later I will leave it to the power of God Almighty..."

The quote above shows Karna's resignation for defending the Kurawas in the Baratayudha war. Even though the Kurawas were already known to have a violent character, Karna had a debt of gratitude to the Kurawas so he had to repay him by becoming a war *senopati* of the Kurawas. According to Freud's ego defense theory, Karna's resignation is part of the defense mechanism of ego apathy. Minderop (2010: 38-39) explains that apathy is a form of reaction to the situation by withdrawing and acting that shows an attitude of resignation. Because in this case, it shows an attitude of surrender to God.

Advise his wife

The final form of resolving inner conflicts in Karna's character is by advising his wife, Surtikanthi. This is evidenced by the following text quote:

"...tetepna pangesthimu surungen lakune Basukarna nganti peperangan kanthi esem sarta bombonging atimu dene si adhi wis pinilih Hyang Maha Nasa dadi garwaning pun kakang sawijining senapating peperangan, ing nedya nindhakake darma ana jroning peperangan iki Surtikanthi..."

Translation:

"... make up your mind, accompany Karna's departure to war with a smile and a happy heart. I have been chosen by God to be your wife who is a war *senopati*, who is currently carrying out his dharma for war, Surtikanthi..."

The quote above shows Karna advising his wife when she is sad and crying because Karna is about to leave for war. Karna's behavior that encouraged his wife in Freud's theory of ego defense mechanisms is included in the formation reaction ego defense mechanism. Formation reaction is a form of self-defense that tries to do something contrary to what it does and causes anxiety [15]. Karna will be very worried and worried if he is sad when he is separated from his wife, Surtikanthi, because of that, Karna advised Surtikanthi as if the moment of separation was a happy moment, even though inside Karna also felt great sadness.

4 Conclusion

Research on wayang kulit from a literary point of view is still rarely done, especially regarding the inner conflicts contained in wayang stories. This study uses the psychoanalytic theory of Sigmund Freud by using a literary psychology approach. Based on the results of the research above, conclusions can be drawn from this study, namely:

There are seven forms of inner conflict experienced by the character of Karna in the *wayang kulit purwa* play Karna Tandhing by Ki Seno Nugroho, the forms of inner conflict are: 1. the feeling of having to leave the wife, 2. feeling indebted, 3. feeling worried, 4. bragging behavior, 5. feeling ashamed, 6. feeling lost, and 7. feeling angry. There are three ways of resolving inner conflicts by the character of Karna, namely; 1. go to war, 2. surrender, and 3. advise his wife.

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