

A Study Of Literary Psychology: Characteristics Of The Main Character In The Monologue Script “Tolong” By Nano N. Riantiarno And The Monologue Script “Marsinah Menggugat” By Ratna Sarumpaet

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Abstract

The author found the psychological conditions in the two main characters, namely Atikah in the monologue script Tolong and Marsinah in the monologue text Marsinah Menggugat. This study uses the method of literary psychology by analyzing each main character built in the script. This study discusses: 1. How is Atikah's psychological condition in the monologue bantu? 2. How is Marsinah's psychological condition in the monologue text Marsinah Menggugat? 3. What is the psychological relationship between Atikah in the monologue Tolong and Marsinah in the monologue Marsinah Menggugat? This study uses a literary psychology approach, namely: 1) Expressive approach, examining the psychological aspects of the author in the creative process projected through his creation. 2) Textual approach, namely examining the psychological aspects of characters in literary works. In this study it can be concluded that: 1) Nano Riantiarno and Ratna Sarumpaet are both drama scriptwriters who have the ability to produce literary works, especially drama scripts that often raise social conflicts and. Both authors in writing the script prioritize the sharpness of social emotions and inner conflicts. 2) In the monologue “Tolong” the author describes the reality of the lives of female workers in neighboring countries who always get bad treatment from their employers. Likewise with the script entitled “Marsinah Menggugat” Ratna Sarumpaet as the author takes the story from a true story, the author seems to want to document the struggle of workers in Indonesia during the New Order government in the form of a monologue performance. The drama script written by Nano N Riantiarno and Ratna Sarumpaet contains socio-cultural documentation about violence against women.

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1. INTRODUCTION

Drama scripts that preserve socio-cultural documentation regarding violence against women include the monologue “Tolong” by Nano N. Riantiarno and the monologue “Marsinah Menggugat” by Ratna Sarumpaet. Both authors are highly perceptive in addressing the social issue of violence against women. In the monologue “Tolong”, N. Riantiarno attempts to depict the harsh reality faced by female migrant workers in neighboring countries who are often subjected to abuse by their employers. Similarly, in the script “Marsinah Menggugat”, Ratna Sarumpaet presents a story based on real events. The author seems to aim at documenting the struggle of laborers in Indonesia during the New Order regime through a monologue performance.

Apart from the conflict, the author presents the characters in the drama scripts with specific traits, roles, and issues. Characterization plays a crucial role in this context, as the author's message is conveyed to the audience through the characters. The main characters in both scripts are portrayed with complex personalities. This is evident in both works, where the central figures are women who embody a strong spirit in fighting for justice and human rights.

According to Sahlan and Angga (2012:16), the entirety of religious teachings, moral values, and norms with positive dimensions can be used as the foundation of character education. Samani and Hariyanto (2012:46) add that these types of character values are reflected in attitudes and behaviors

of moral conduct, which are closely linked to morality. These are divided into five scopes: (1) attitudes and behaviors related to God, (2) attitudes and behaviors related to the self, (3) attitudes and behaviors related to the family, (4) attitudes and behaviors related to society and the nation, and (5) attitudes and behaviors related to the natural environment. These types of moral teachings in character values can be associated with the types of moral concerns in literature as proposed by Nurgiyantoro. Nurgiyantoro (2010:323) states that moral issues encompass all aspects of life and living without limitation. These are categorized into four areas: (1) human relationships with oneself, (2) human relationships with others in a social and environmental context, (3) human relationships with God, and (4) human relationships with nature.

In the first theory proposed by Samani and Hariyanto, the researcher places a limitation on the theoretical framework used in this study. In the third and fourth points, the researcher combines them into a single unit, as the relationship of an individual within the family and the community both contribute to shaping social interactions that reflect the human nature as social beings. This means that during the data collection process, attitudes or behaviors related to family, as well as those related to society and the nation, will be grouped into one larger category to simplify the data analysis process for the researcher.

In the second theory, specifically point two, the researcher will divide it into two parts: separating the relationship between humans and other humans within the social sphere from the relationship between humans and nature. This is because the drama scripts to be analyzed do not address or discuss the issue of human interaction with nature. Therefore, the researcher will only analyze the relationship between humans and other humans in a social context. These two discussions also appear to be contrasting, as the term "social" in this context refers to attitudes or actions related to society (as social beings), not with nature such as trees, plants, animals, and so on.

The researcher observes that the analysis of the main characters in the monologue script "*Tolong*" by Nano N. Riantriarno and the monologue script "*Marsinah Menggugat*" by Ratna Sarumpaet offers a comparative perspective between the two drama scripts, particularly in terms of characterization and storyline. Literature enthusiasts, especially those engaging with monologue works, gain a better understanding of how a literary piece is created and how it can influence society. In both higher education and school settings, discussions in literature appreciation classes become more dynamic, encouraging audiences to explore literary works more deeply. By analyzing the content with a focus on character education, audiences can also uncover values or other underlying messages embedded within a literary work, such as a novel.

2. MATERIALS AND METHODS

This research employs a descriptive qualitative method. Qualitative research is a procedure that produces descriptive data in the form of written or spoken words about the nature of individuals, conditions, or observable phenomena within a particular group (Moleong, 2008:16). A more comprehensive explanation is provided by Sutopo (2006:40), who states that qualitative research involves ontological activities. The research emphasizes detailed, comprehensive, and in-depth descriptive narratives that depict actual situations to support the presentation of data. In addition to the descriptive method, this study also uses the comparative literature method. The comparative literature method is not much different from literary criticism, except that its object involves more than one work. The emphasis of comparative literature lies in the historical aspects of the texts. Therefore, comparative literature tends to be positivistic in nature.

Comparative literary research using a diachronic method is a form of literary reception study that focuses on reader responses across several time periods. However, the time periods in question remain within the same general timeframe. Diachronic reception research is conducted on various reader responses over time, such as literary criticism of the literary works being read, or in the form

of texts that emerged after the original works. Generally, diachronic reception studies analyze reader responses in the form of literary criticism, whether published in mass media or academic journals. This diachronic reception research aims to describe and explain the comparative characteristics of the main characters in the monologue drama scripts *Tolong* by Nano N. Riantriarno and *Marsinah Menggugat* by Ratna Sarumpaet, to describe the personality aspects of the main characters in both works, and to explore the relevance of these character traits in the broader socio-cultural context represented in each monologue.

The research steps in analyzing the main character traits in the monologue scripts *Tolong* by Nano N. Riantriarno and *Marsinah Menggugat* by Ratna Sarumpaet are as follows:

1. Problem Identification

The initial phase of this research is identifying the core problem, which serves as the foundation for the entire study. The research problem in this case is the characterization of the main characters in the monologue scripts *Tolong* by Nano N. Riantriarno and *Marsinah Menggugat* by Ratna Sarumpaet.

2. Determining the Research Sources

The primary sources for this study are the two monologue scripts: *Tolong* by Nano N. Riantriarno and *Marsinah Menggugat* by Ratna Sarumpaet.

3. Collecting Research Data

At this stage, the researcher collects primary data from the monologue scripts. The data is then selected based on relevance and alignment with the research objectives and criteria.

4. Conducting Data Analysis

Data analysis involves simplifying the collected information into a format that is easy to interpret. The data is then analyzed using appropriate theoretical frameworks referenced in the study.

5. Reporting the Research Findings

This step involves presenting and writing the final research findings. The report must be scientifically structured and accountable, based on the data analysis that has been conducted.

3. RESULTS

The research on the portrayal of the main character's traits and character education values is derived from the data sources in the monologue script *Tolong* by Nano N. Riantriarno and the monologue script *Marsinah Menggugat* by Ratna Sarumpaet.

The findings from the research reveal data that align with the objectives of the study regarding the depiction of the main character's personality and the values of character education in *Tolong* by Nano N. Riantriarno and *Marsinah Menggugat* by Ratna Sarumpaet, a literary psychology study. The data obtained in the research, which correspond to the character traits of the main characters and the educational values, were then described.

In this discussion section, the findings from the research data are compared with the findings from previous studies. Additionally, the research findings are also aligned with the theory presented in Chapter 2. The research titled *Comparison of the Main Character Characteristics in the Monologue Script "Tolong" by Nano N. Riantriarno and the Monologue Script "Marsinah Menggugat" by Ratna Sarumpaet* (A Literary Psychology Study) aims to describe the portrayal of the main character's personality through a literary psychology perspective found in both scripts.

The findings in this study, which highlight the portrayal of the main character through a literary psychology approach as depicted by each author in both scripts, are relevant to the findings of previous researchers, one of which is the study *"Social Conflict in the Novel 'Perempuan di Titik Nol' by Nawal El-Saadawi and Its Implications for Teaching Arabic Literature Analysis"*. This study refers to the psychological and educational values found in the novel *Perempuan di Titik Nol*.

In this study, the researcher also explores how an author portrays the main character and identifies the character education values found in both scripts, ensuring that the data collected from this research truly aligns with the research objectives. The method used in this research involves carefully reading the content of both monologue scripts, focusing on the portrayal of the main character's personality and character education values. The researcher classifies quotes or data relevant to the research aspects, then describes the findings and aligns them with theories and opinions from experts related to literary psychology analysis present in both scripts. As the research goal itself states, it was found that the main characters in both scripts—*Tolong* and *Marsinah Menggugat*—experience psychological disturbances, including hallucinations. Hallucinations are part of mental health symptoms, and their causes and impacts can be traced through an analysis using a literary psychology approach, particularly through Sigmund Freud's psychoanalytic theory. According to Freud, human personality contains three important components: the id, ego, and superego. These three components constantly compete for psychic energy.

The discovery of the id in both main characters arises because the id is the most primitive part of personality, which exists from birth. The id consists of basic biological impulses: the need for food, water, elimination, and so on. Like a small child, the id operates on the pleasure principle. The id seeks to avoid pain and obtain pleasure without regard for external circumstances. The ego then develops as both main characters begin to consider the demands of reality. One of the main and important tasks of the ego is to find and discover objects that can meet and satisfy the needs of the id. The ego follows the reality principle; the satisfaction of impulses must be delayed until the appropriate environmental conditions are found. The superego is the internalized image of societal values and morals taught to the individual. The superego evaluates whether an action is right or wrong. The id seeks pleasure, the ego tests reality, and the superego strives for perfection.

According to Freud, schizophrenia involves a weakness of the ego, which can arise from psychogenic or somatic causes, with the superego being sidelined, thus becoming powerless, and the id taking control, leading to a regression to the narcissistic phase. Schizophrenia typically appears at a very young age, with the peak incidence occurring between the ages of 25-40. It is noted that both main characters in the two monologue scripts are between the ages of 35-40, making them potential candidates for experiencing schizophrenia, which is a chronic mental disorder in which sufferers experience hallucinations, delusions, disorganized thinking, and changes in behavior. Generally, individuals with schizophrenia experience psychotic symptoms, which involve difficulty distinguishing between reality and their own thoughts. This is why schizophrenia is often confused with psychosis, although they are actually different. Psychosis is merely one symptom of several types of mental disorders, including schizophrenia.

Schizophrenia occurs suddenly, marked by intense confusion and emotional turmoil. Schizophrenia is also caused by stressful moments in a person's life, particularly those who tend to be solitary, prefer to work alone, and feel unsafe. Schizophrenia is characterized by confusion in thought and attention. Both characters, Atikah and Marsinah, exhibit confusion in their thinking, evidenced by jumping from one topic to another with no clear connection. Atikah is a prisoner convicted of murder and sentenced to life imprisonment, while Marsinah was kidnapped and later found murdered on May 8, 1993, after being missing for three days.

From the explanation above, the monologue script *Tolong* by N. Riantiarno and *Marsinah Menggugat* are two forms of scripts with sharp psychological characterization, making both monologues contain cultural and social documentation of violence against women. Both authors are very perceptive in addressing the social issue of violence against women. In the monologue script *Tolong*, N. Riantiarno attempts to provide a characterization illustrated using various theories of characterization discussed in several paragraphs above; these include forms of psychological conflict, theories of character personality (Id, Ego, Superego) as well as sanguine, melancholic, choleric, and

phlegmatic types. In addition to the theories, the author also uses various approaches to literary psychology with three main phenomena: the author, the literary work, and the reader. This approach is based on the consideration that literary psychology is more closely related to the author and the literary work they create, as literature is a product of the psyche, or can also be considered as one of the manifestations (or symptoms) of mental illness.

Both scripts written by the researcher provide the following perspectives: first, a psychological study of the author as a type or as an individual; second, a study of the creative process; third, a study of the types and psychological laws applied in both scripts; and fourth, the author has examined the impact of the two scripts on the readers or audience (reader/audience psychology).

The theory and psychological views of the characters show that the main character traits in the monologue script "Tolong" and the monologue script "Marsinah Menggugat" are sharpened according to the theories and facts found in the field. The main character in the monologue script "Tolong" is a brave woman, a woman who demands human rights justice, a critical woman, a hard-working woman, a woman who is able to accept the situation, and a woman with a firm stance, even having a neurotic/depressed personality. From the characteristics and personality traits, it is found that Atikah is a brave woman in facing the situation and conditions around her. She strongly resents those who continue to treat women as mere objects of desire. Women's beauty is often used as a scale or measure for men. A man's attraction to a woman is often based on her physical appearance alone. A man might be drawn to a woman who might be considered just average in beauty, but there is something more special about her beyond just physical looks. However, because Atikah, the main character, experienced abuse during her time as a migrant worker, her beauty was stripped away, and she believed that this was the reason her husband refused to defend her while she was imprisoned in a foreign country. She had lost all hope. She was not given the opportunity to present her case in a Malaysian court and explain how her employer had treated her harshly, almost raping her if she had not resisted. "I won't let anyone touch me, even if I am sentenced to life imprisonment. If that happens, I will either kill him (my employer) or kill myself," she said. In such a condition, her husband, who was across the ocean, began to show his indifference. Meanwhile, she was still imprisoned for life.

In the monologue script *Marsinah Menggugat*, the character of Marsinah is considered radical by the government at that time because she firmly demanded workers' rights regarding wages, working hours, and facilities that should have been provided by the company but were not received by the workers. The writer develops the character of Marsinah as a woman with a critical and brave personality, a woman who has an indomitable spirit, and a woman who is passionate about fighting for justice and human rights. This characteristic can be seen in the protests that Marsinah conducted, which were not only aimed at the company she worked for but also targeted the military authorities involved in the demonstration. Marsinah protested the actions of the military that threatened her fellow workers with the dismissal from the company if they did not resign.

Marsinah was a progressive and revolutionary woman, brave enough to formulate a workers' movement to address economic issues. Marsinah is an example that there is a necessity for women to not remain silent in the face of the oppression of their kind. Her courage in fighting injustice, even to the point of suffering greatly, made her praised and revered by workers. However, although Marsinah was ultimately murdered before her rights were achieved, she did not completely fail in her struggle. In fact, she truly succeeded. The regime may have succeeded in eliminating Marsinah's body and life from the earth, but they would never succeed in erasing her figure and spirit from the workers and the Indonesian movement. Marsinah's case is undoubtedly a valuable lesson for the workers' struggle, especially for women. Like Marsinah, workers today still do not receive a fair wage, health insurance, social security, and other basic needs. Similarly, female workers are paid low wages because they are seen as weak, easily intimidated, and reluctant to fight back. Marsinah's struggle as a female worker, who boldly and firmly opposed the exploitation of workers by capitalists, will continue to live on in

every workers' movement. The only movement that can fight for and defend women's rights and ultimately liberate women completely.

Ratna Sarumpaet, as the writer, draws from a true story and seems to want to document the struggles of workers in Indonesia during the New Order government. Sarumpaet constructs the character of Marsinah based on real-life facts, portraying her as a real woman. Despite being merely a factory worker, Marsinah possessed a critical mindset. She was a person who could not easily be deceived or manipulated by empty promises, and she refused to be oppressed or have her rights stripped away. She fought to defend her colleagues who had been laid off. She tried to reveal the truth behind the events, even if it meant risking her life. Ultimately, she was murdered, and to this day, the identity of her killers remains unclear.

Another significant aspect of both of these monologues is the inner turmoil faced by the two main characters. Both characters are unable to control their desires, and their superegos are overpowered, which leads them to tragic endings: one is imprisoned for life, and the other is abducted and murdered.

4. CONCLUSION

Based on the analysis of data and discussion on the study of character depiction and the values of character education and religiosity in the monologue script *"Tolong"* by Nano N. Riantriarno and *"Marsinah Menggugat"* by Ratna Sarumpaet, the researcher can conclude as follows:

1. Character Traits of the Main Characters:

In the monologue script *"Tolong"* by Nano N. Riantriarno, the main character is depicted as a brave woman who demands human rights justice, a critical woman, a hard-working woman, a woman who can accept the situation, a woman with strong principles, a woman who strives to maintain her dignity, and a woman with the spirit to fight for justice and human rights.

In the monologue script *"Marsinah Menggugat"* by Ratna Sarumpaet, the main character is depicted as a woman with a critical and brave personality, a woman with a never-give-up character, and a woman with the spirit to fight for justice and human rights.

2. Aspects of the Main Character's Personality:

In the monologue script *"Tolong"* by Nano N. Riantriarno, the main character's personality includes depression, the fulfillment of basic needs, a personality grounded in religion, a willingness to sacrifice life and body for a better life, courage to fight and accept risks, and belief in the existence of Allah.

In the monologue script *"Marsinah Menggugat"* by Ratna Sarumpaet, the main character's personality includes depression, advocating for the welfare of workers, readiness to face risks, inner pressure/depression, and a humane personality.

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