

The Legend of *Merga Purba* Ethnic Batak Karo: A Psychological Study of Literature

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ABSTRACT

This research aims to describe the intrinsic elements and describe the aspects of id, ego, superego in the character of the Legend of *Merga Purba* Ethnic Batak Karo. The method used in this research is descriptive qualitative method. This research uses Sigmund Freud's psychoanalysis personality theory. Based on the results of the research found, namely: (1) Intrinsic elements in the legend of *Merga Purba* Ethnic Batak Karo: theme, plot, setting, characterization, point of view, and mandate. (2) In addition, the research also produced the personality structure of id, ego, and superego found in the characters of *Merga Purba*, King *Purba*, *Dukun Sakti Guru Pakpak Pitu Sedalanan*, Angel, Snake and bird, *Penghulu Kampung*, in the Legend of *Merga Purba* Ethnic Batak Karo.

Keywords: *Merga Purba Legend, Batak Karo Ethnicity, Literary Psychology.*

1. INTRODUCTION

North Sumatra is one of the provinces in Indonesia that is rich in cultural and ethnic diversity. One of the ethnic groups that inhabit this province is the Batak ethnic group, which consists of five main sub-ethnic groups: Batak Toba, Batak Pakpak, Batak Simalungun, Batak Karo, and Batak Mandailing. Each of these sub-ethnic groups has a rich and unique culture, reflected in their literature, art and customs. The ethnic Batak Karo who live in the highlands of North Sumatra, especially in Karo Regency, uphold their customs and

culture as part of their lives. The Batak Karo community has a complex social structure and cultural life, reflected in several characters owned by the ethnic Batak Karo. *First*, the *Merga Silima* clan system consisting of five main clans and clan branches that form a complex identity and network of social relationships. *Second*, the *Rakut Sitelu* kinship system which emphasizes the importance of family relationships in social life Fitriani (2018: 45). *Third*, the value of respect for *kalimbubu* which reflects strong kinship and politeness. *Fourth*, the concept of *Perkade-kaden Ten two plus sada* which illustrates social structure and kinship relations. Fifth, the existence of the founding *Merga* or *Simantek Kuta* which is the structural basis for the Prinst village community (Pelawi 2023: 25). *Sixth*, the concept of *rebu* which reflects customary rules in social interaction Depari (2022:22). All of this creates a rich and complex socio-cultural identity for the Karo Batak community, which is characterized by strong family values, politeness and traditions in everyday life.

Literature is a form of creative art work whose objects are humans and life using language as a medium Semi (in Kemal 2014: 2). Literature is a human creative expression in oral or written form, which utilizes language as its medium. Oral literature, one of its forms such as legends. Legends are folk prose stories that are considered by those who have the story as an event that really happened. In contrast to

mites, legends are secular (worldly). Danandjaja (in Prayogo 2012: 8). Like the legend of *Merga Purba of the Karo Batak* ethnicity which is one of the many oral literature among the Karo Batak community which is considered to have really happened and has also been flavored with the magic, magic, and specialness of its characters.

Legends are built through intrinsic elements such as theme, plot, setting, characterization, point of view, and mandate. In presenting characters in a legend, it is strongly influenced by the character's psychology or psychology. According to Atkinson (in Minderop, 2011: 3), literary psychology is a literary study that views work as psychological activities. The author will use creation, taste, and work in creating. Likewise, readers, in responding to the work will also not be separated from their respective psyches. The literary psychology used to analyze the legend of *Merga Purba of the Toba Batak* ethnicity uses Sigmund Freud's personality theory which includes id, ego, and superego.

So with this, the author tries to raise one of the literary works in the form of legends originating from the ethnic Batak Karo. Like the legend of *Merga Purba of the Karo Batak* ethnicity. *Merga Purba of the ethnic Karo Batak* is one of the clans originating from the Karo ethnic group which is also one of the parents of the Karokaro clan which has a story of its own. The author is also interested in studying the legend of *Merga Purba of the ethnic Batak Karo* with the study of literary psychology to find out the personality and characterization of the characters in the legend of *Merga Purba of the ethnic Batak Karo*.

2. RESEARCH METHODS

This research uses a qualitative descriptive method. This method aims to tell the solution of current problems based on existing data, as well as present data and interpret data Sugiyono (2013: 2). The

main focus of this method is a problem based on facts, by conducting observations, interviews, and document studies. This method was chosen to provide a better picture of the conditions in the field. The location of this research was conducted in Berastagi House Village, Berastagi District, Karo Regency, North Sumatra Province. This location was chosen because it is one of the heritage places from the Ten Dua Kuta area, where *Merga Purba* established several villages in Karo Regency.

Data sources consisted of primary data and secondary data. Primary data was obtained through field research in Rumah Berastagi Village, while secondary data was obtained from two guidebooks relevant to the research.

The data collection methods used in this research are observation method, literature method, and interview method. In accordance with the methods used, the instruments in this research are recording devices (tape recorders), notebooks and pens, cameras, questionnaires/questionnaires.

The data that has been obtained is then analyzed using the data analysis method, namely: (1) Data analysis is carried out by eliminating irrelevant data, (2) identifying data according to the object of research, (3) analyzing data according to the formulation of the problem, namely intrinsic elements, (4) analyzing data according to the formulation of the problem, namely the psychological aspects of the character (id, ego, superego), (5) compiling a thesis report based on the results of the analysis, (5) making conclusions and suggestions from the data obtained.

3. RESULTS AND DISCUSSION

A. Analyze the Intrinsic Elements

1. Theme

Theme is the idea that underlies the course of a story. The theme contained in the pawang ternalem folklore will be explained as follows:

"Life's journey of self-discovery"

In this story, *Merga Purba* continues to struggle to find her true self with all the things and problems that occur in her life journey.

2. Flow

The plot is a series of stories formed by stages of events so as to weave a story presented by the actors in a story. To determine the plot in the legend of *Merga Purba* in the ethnic Karo Batak, the author divides the plot into five stages:

First, the introduction stage (the author begins to describe an event). At this stage the author begins to describe a situation. Which can be seen in the quote:

"Nina, sanga masa siadi terberita mbarenda, Ibas tubuhna anak singuda Raja Purba i Simalungun, bapana, Raja Purba, sakit la erngadi-ngadi, banci i kataken ketubuhen anakna singuda e, emekap masa berita simeria i derpa kesialen."

"E maka nisungkun me guru simeteh uari. E maka idilo me guru Pakpak pitu sedalanen ku taneh Pakpak, guru simesinting kal. Itiktikna me uarina. Kepeken anak Purba Mergana tubuh uarina tula, tula ningen uari...anak enda maba sial ras penakitna man jabu Raja Purba Simalungun".

Translation:

"In ancient times, when the youngest son of King Purba of Simalungun was born into the world, his father, King Purba, was constantly ill, as if after the birth of his youngest son, the time of happiness was struck by gloom."

"Therefore, a shaman was summoned to predict and find a cure for the fog of sadness. So, the magic shaman Guru Pakpak Pitu Sedalanen was called. Thus, the future of the Ancient King's family was woven and predicted."

Second, the Conflict Emergence Stage. Where at this stage the conflict arises when *Merga Purba* is decided to be banished away from the family and exiled to a remote place. This can be proven in the following quote:

"Sanga e umur Purba Mergana Sepuluh telu tahun denga, ibaba Guru Pakpak Pitu

Sidalanen me ia erdalan arah deleng Barus ku matawari sundut bagi sundutna ukur Purba Mergana ku bas kecedan ate, lebih suina suin asangkan kena duri sanga erdalan arah kerangen tua rimbun raya e."

Translation:

"At the time of his removal, the youngest son was only thirteen years old, and he was carried away from the Simalungun region over Mount Barus into the sunset, as the youngest son's heart sank into a heart-wrenching sorrow that exceeded the pain of being poked by thistles and thorns while walking through the dense jungle."

Third, the Conflict Escalation Stage. In this stage, the events begin to culminate when *Merga Puba* is exiled and left alone in a remote place, as evidenced in the following quote:

"Ibana Guru Pakpak Pitu Sidalanen e me sada sapo ingan tading Purba Mergana anak nibuang-buang e. Enca dung sapo e lawes me Guru Pakpak Pitu Sidalanen nadingken Purba Mergana. Tangis me Purba Mergana, mindo me ia alu meseksek man Guru Pakpak Pitu Sidalanen maka ola kal ia itadingken sisada itengah kerangen rimbun raya e. Idakepina anahiemaina Guru Pakpak Pitu Sidalanen iberna tangis."

Translation:

"After traveling for several days, they came to a flat place that they thought would be a place for the banishment and seclusion of the youngest son. A hut was built for the youngest son. When the hut was finished, the Shaman Sakti Guru Pakpak Pitu Sedalanen returned. So, the youngest son cried to the Shaman Sakti Guru Pakpak Pitu Sedalanen so that he would not be abandoned, embraced the feet of the shaman, and worshipped him many times with tears in his eyes."

Fourth, the Climax Stage. This stage is where events reach a peak. The climax of this story occurs when *Merga Puba* meets the angel in the middle of the forest while hunting. This meeting became a turning point in his life. This can be seen in the following quote:

"Bagem teptep wari dahinna piah tande ka me tahunna. Ibas sada wari berkat ka me ia erburu, rempet idahna sada penik simejile kal, mbuluna erbage-bage rupana, ikut-ikutna me perik ndai, piah dungna she me ia ku deleng singkut alu la ietehna erkiteken lalap la datsa perik e. Perik e lalap kabang ibas sada batang kayu ku batang kayu sideban erbanca lalap la tereltep Purba Mergana. Tarumna ngayak-ngayak perik e alu la igejapna tertatapsa sekalak diberi si she kal mberuna. Diberue sangana cilas pekerah bukna silitap erkiteken ia mbaru dung erpangir I tapin si mecicho kal launa. Tarumna natap diberu e lupa ia ku perik siayak-ayakna ndai. Perik ndai pe terus kabang ibas sada kayu ku kayu sideban she dungna lanai terindah."

Translation:

"This went on for several years until one day, when he wanted to hunt a beautiful bird with colorful feathers, he reached Mount Singkut unexpectedly because the bird he was after intrigued him because the bird always evaded the hunter's arrows by jumping from one tree to another towards Mount Singkut."

Fifth, the Settlement stage. This stage is the author enlightening about all events. Where when *Merga Purba* accepted an arranged marriage with the angel and was asked to live with other humans and build a house in the nearest village until settling in the village of Kabanjahe. This can be proven in the following quote:

"Enca cukup pedah-pedah ras ajar nibelas, Purba Mergana ras diberu mberu sienggo jadi njabuken bana e isuruhna berkat ku kuta si ndeherna i jala jelma manusia nggeluh. I doh-doh nari teridahme gebu api i deleng Singkut nari emkap kuta Kaban, kuta Ketaren Mergana ras Kaban Mergana."

Translation:

"After giving enough advice and counseling. *Merga Purba* and the angel who had become husband and wife were told to leave for the nearest human village. With the blink of an eye, smoke could be seen rising from Mount Singkut, from the

southwest of the village called Kaban, which was inhabited by Merga Kertaren and Kaban."

3. Setting

In the intrinsic part of this setting, researchers will analyze three elements contained in the ethnic Karo Batak legend of *Merga Purba*, namely place setting, time setting, and atmosphere setting as an analysis of intrinsic elements.

a) Place Setting

The setting is a place that shows the location of the events told in a literary work. The setting of the legend of *Merga Purba of the Karo Batak* ethnicity is divided into six places, namely: Simalungun, Mount Barus, Buluh Duri, Mount Singkut, Kabanjahe, Goa.

b) Time Setting

In the legend of *Merga Purba of the Karo Batak* ethnicity, the time era such as the year the story takes place is not known for certain. The whole story only shows that the time the story takes place is divided into two time settings, namely ancient times and daytime.

c) Scene

The mood of the story is one of happiness and loneliness that begins when *Merga Purba* is banished by her family and her previous life is reflected in her lamentations and pleas to the Pakpak Sakti Guru *Sedalanen*. She expresses her pain and sense of loss as a result of being estranged from her family. Until the meeting between *Merga Purba* and a beautiful woman, an angel from heaven, on Mount Singkut. This is where changes occur in *Merga Purba's* life, and an atmosphere of happiness arises when they are matched and asked to live together as husband and wife.

4. Character and Characterization

a. Figure

A character is an actor who carries out events in a fictional story so that the events weave a story, while the way a writer presents a character is called characterization. Aminuddin (in Siswanto 2008: 142). When viewed in terms of the relationship between the legend of *Merga*

Purba in the ethnic Batak Karo, it has two types of characters, namely the main character and the auxiliary character.

The main character in the novel of the legend of *Merga Purba of the Karo Batak* ethnicity is *Merga Purba*. It is called the main character because he is a character who is the center of attention in every event that occurs in the story. The auxiliary characters in the legend of *Merga Purba of the Karo Batak* ethnicity are: *Merga Purba*, Ancient King of Simalungun, Shaman Sakti Guru Pakpak *Pitu Sedalanen*, Angel, Snake, Bird, Village Chief.

b. Characterization

In the legend of *Merga Purba of the Karo Batak* ethnicity, the content of the story is almost the same as legends in general, namely each character in the story has a different character and behavior.

1) *Merga Purba*

Merga Purba is the main character in this legend, characterized by courage, loneliness, and the desire to be loved.

2) Ancient King

In the legend of *Merga Purba* in the ethnic Batak Karo, Raja Purba as a supporting character in the legend of *Merga Purba in the ethnic Batak Karo* has a character, namely, a strong and powerful attitude, and believes in a prophecy.

3) Dukun Sakti Guru Pakpak *Pitu Sedalanen*

In the legend of *Merga Purba* in the ethnic Karo Batak, Dukun Sakti Guru Pakpak *Pitu Sedalanen* as an auxiliary character in the legend of *Merga Purba in the ethnic Karo Batak* has characters, namely, caring, and magical powers.

4) Angel

The angel's characterization in the story may be seen through actions that show her friendly attitude towards *Merga Purba*.

5) Snakes and Birds

The snake and bird characters may have a symbolic or magical role in the story. They

can be interpreted as guardians or guides to the fate of *Merga Purba*.

6) Penghulu Kampung

In the story, the penghulu kampung may appear as an authority figure or local leader who has an important role in accepting or rejecting the arrival of *Merga Purba* and the angel in the village.

5. Viewpoint

Point of view is where literature looks at the story. It is from this place that the writer tells about characters, events, places, and times in his own style. Siswanto (2008: 151). In the legend of *Merga Purba of the Karo Batak* ethnicity, it can be seen that the legend uses a first-person point of view characterized by the use of the word "I", which shows that this story is told from the perspective or point of view of *Merga Purba* himself. This shows that the author tells the events and problems that concern the perpetrator clearly.

6. Mandate

The mandate is the idea underlying the literary work and the message the author wants to convey to the reader or listener Siswanto (2008: 162). The mandate contained in the legend of *Merga Purba* in the ethnic Batak Karo is that prophecy is not always reliable or the main reference in making decisions. Wise decisions and positive actions may be able to change the course of one's life destiny and identity.

B. Id, Ego, Superego Analysis of Characters in the Legend of Merga Purba Ethnic Batak Karo

a) Ancient Merga

a. Id in Merga Purba's character

"Oh...Nini... ola kal aku itadingkenndu mekuah kal atenndu tere aku."

Translation:

"Oh...grandma... . don't leave me... have mercy on me..."

The quote above illustrates *Merga Purba's* id structure of deep desires and needs. Phrases like "**have mercy on me**" reflect a deep desire, which can be attributed to the id aspect that contains instinctive urges.

b. Ego in Merga Purba's character

"Tangis me Purba Mergana, mindo me ia alu meseksek man Guru Pakpak Pitu Sidalanen maka ola kal ia itadingken sisada itengah kerangen rimbun raya e. Idakepina anahiemaina Guru Pakpak Pitu Sidalanen iberna tangis.

Translation:

"Crying, the youngest son lamented to Dukun Sakti Guru Pakpak Pitu Sedalanen that he should not be abandoned, he embraced the shaman's feet, and worshipped him many times accompanied by tears."

The quote above describes the **ego** possessed by *Merga Purba*. It can be seen in the sentence "**so that he would not be abandoned, he hugged the shaman's feet, and worshiped him many times accompanied by tears**". In this section, *Merga Purba's* actions to beg the Pakpak Pitu Sedalanen Shaman Sakti Guru not to leave him, hug the shaman's feet, and pay tribute with tears show an effort to get support from the shaman.

c. **Superego in Merga Purba's character**

"Kai kal ngen salah lepakku maka aku ibuang, ndauh ibas nande bapangku narinini?"

Translation:

"What exactly is my fault and sin that I was banished and kept away from my relatives? oh..., Grandmother...?"

The quote above describes *Merga Purba's* **superego**. It can be seen in this sentence "**What exactly is my fault and sin?**". *Merga Purba* feels self-blame for the fate she received that caused her to be banished.

b) **Pakpak Pitu Sedalanen Shaman Sakti Guru**

1. **Id in Pakpak Pitu Sedalanen's Dukun Sakti Guru character**

"Enca dung sapo e lawes me Guru Pakpak Pitu Sidalenen nadingken Purba Mergana. Tangis me Purba Mergana, mindo me ia alu meseksek man Guru Pakpak Pitu Sidalanen maka ola kal ia itadingken sisada itengah kerangen rimbun raya e. Idakepina anahiemaina Guru Pakpak Pitu Sidalanen iberna tangis."

Translation:

"After hearing that lament, the Pakpak Pitu Sedalanen Master Shaman could not hold back his tears, he felt sorry for the poor child, so he stroked the hair and head of the youngest son while slowly giving an explanation."

The quote above describes the **id of the** character Dukun Sakti Guru Pakpak Pitu Sedalanen. It can be seen in the sentence "**Dukun Sakti Guru Pakpak Pitu Sedalanen could not stem his tears, he felt sorry for the poor child**". In this sentence, Dukun Sakti Guru Pakpak Pitu Sedalanen's reaction reflects an empathetic attitude and feelings of pity. The shaman's actions are more of an instinctual and emotional reaction to the child's suffering.

2. **Ego in the Pakpak Pitu Sedalanen Shaman Sakti Guru character**

"E maka idilo me guru Pakpak pitu sedalanen ku taneh Pakpak, guru simesinting kal. Itiktikna me uarina. Kepeken anak Purba Mergana tubuh uarina tula, tula ningen uari...anak enda maba sial ras penakitna man jabu Raja Purba Simalungun."

Translation:

"Dukun Sakti Guru Pakpak Pitu Sedalanen said that the birth of the youngest son of King Purba brought bad luck and calamity to King Purba's family. Therefore, the youngest son must be removed or banished from the family. In fact, if possible, he should not be recognized as a descendant of the King of Purba of Simalungun."

The quote above describes the **ego of the** Pakpak Pitu Sedalanen Shaman Sakti Guru character. It can be seen in the sentence "**the birth of King Purba's youngest son brought bad luck and disaster to King Purba's family**". In this sentence, we can see the actions of Dukun Sakti Guru Pakpak Pitu Sedalanen who made a decision to view the birth of the youngest son as something that brought bad luck to the family.

3. **Superego in the Pakpak Pitu Sedalanen Shaman Sakti Guru character**

"E maka kam la banci lang harus ibuang ipedauh ibas nande bapandu nari. Adi lang mate nande bapandu."

Translation:

"You must be banished from your relatives and family... from this moment on you must no longer recognize them as your relatives or family."

The quote above illustrates the **superego** of the Pakpak Sakti Guru *Sedalanen* shaman. It can be seen in the sentence "**you must be banished from your relatives and family**" can reflect a norm or social rule of the Ancient King's family that is applied as a moral or ethical action.

c) Angel

1. Id in Bidadari character

"Engkai kam sinik mama?" nina ka di beru e erkiteken Purba Mergana lalap la ngaloi."

Translation:

"What do you mean by coming here?" the beautiful woman said, smiling sweetly at him."

The quote above describes Bidadari's **id** which is pleasure. It can be seen in the sentence "**smiling sweetly**". In this section, it can be seen that the angel responds and takes more spontaneous and unconscious actions when seeing *Merga Purba*.

2. Ego in Bidadari character

"Kai atendu ku jenda mama," nina diberu mberu e anahna cirem kempak Purba Mergana."

Translation:

"Why are you silent, sir?" the woman continued. Because she felt that her question was not answered by *Merga Purba*, the handsome and dashing hunter."

The quote above describes the angel's **ego**. It can be seen in the sentence "**continued the woman again**", "**Because she felt her question was not answered**". In this section, it reflects that the ego controls the angel to have to answer questions by *Merga Purba*.

d) Snakes and Birds

1. Id in Snake and Bird

"Anahna man nuri-nuri me diberu e kerna nipe ras perik e. Nipe e me nandena janah perike bapana sienggo maba Purba Mergana ku deleng singkut e gelah jumpa ras diberu mberu e."

Translation:

"After they sat down, they ate fruits, such as guavas, bananas, and other types of fruits. While eating, the angel told them that the snake was her mother and the bird was her father who had deliberately lured *Merga Purba* to Mount Singkut to plan a match between *Merga Purba* and the beautiful angel".

In the quote above is the **id of the Snake and Bird** characters who act as the parents of the angel. Which is contained in the sentence "**While eating, the angel also told me that the snake was his mother and the bird was his father who deliberately lured *Merga Purba* to come to Mount Singkut to plan an arranged marriage**". In the sentence above, the snake and bird who previously seemed to face *Merga Purba* with an attitude that might be frightening, actually had good intentions to fulfill their wishes. They use certain strategies, such as luring *Merga Purba* to Mount Singkut, to achieve the goal of fulfilling these desires.

2. Superego in Snake and Bird

"Enca cukup pedah-pedah ras ajar nibelas, Purba Mergana ras diberu mberu sienggo jadi njabuken bana e isuruhna berkat ku kuta si ndeherna i jala jelma manusia nggeluh. I doh-doh nari teridahme gebu api i deleng Singkut nari emkap kuta Kaban, kuta Ketaren Mergana ras Kaban Mergana."

Translation:

"After reaching an agreement, *Merga Purba* was matched with the angel as husband and wife who would later become the history of *Merga Purba's* ancestors in the land of Karo. The angel's parents suggested that they live with other humans and take the ways of human life, which is not isolated and does not isolate themselves on Mount Singkut or in Buluh Duri where *Merga Purba* is."

In the quote above is the **superego of the Snake and Bird characters**. It is found in the sentence "**The angel's parents suggest that they live with other humans and take the ways of human life, which is not isolated and does not isolate themselves on Mount Singkut or in Buluh Duri where Merga Purba is**". In this sentence, the angel's parents give advice and counsel. They represent the voice of morals and ethics, providing guidance on the right way of life to *Merga Purba* and the angel.

e) Ancient King

1. Id in the Ancient King character

"E maka nisungkun me guru simeteh uari. E maka idilo me guru Pakpak pitu sedalanen ku tanah Pakpak, guru simesinting kal."

Translation:

"Therefore, a magic shaman was summoned to foresee and find a cure for the fog of sorrow."

In this quote, Raja Purba's **id** is a needy character. Raja Purba reacted to the feelings of sadness and unhappiness he experienced after the birth of his youngest son. The act of calling a shaman to predict and find a cure reflects the urge to find a solution and fulfillment of his personal happiness.

2. Superego in the Ancient King character

"Emaka, i serahkan Raja Purba perkara e ku guru sibaso Sakti Guru Pakpak Pitu Sedalanen uga situhuna. Kenca si e, i buat keputusan, emakap anak si nguda e i baba gelah i ambekken ras dipedauh Ibas keluarga Raja Purba ras guru sibaso Sakti guru Pakpak Pitu Sedalanen e."

Translation:

"So, the King of Purba handed over the matter to the Shaman Sakti Guru Pakpak Pitu Sedalanen. Finally, the decision was made that the youngest son be taken away and exiled away from the family of King Purba and that the Shaman Sakti Guru Pakpak Pitu Sedalanen handle it."

The sentence above is the **superego** of the King Purba character. It is found in the

sentence "**the youngest son was taken to be banished and exiled away from the family of King Purba**". In this sentence is King Purba's decision to take drastic action against the youngest son. Although the decision may sound harsh, it was taken with the belief that it was a good action for the good of the family and society.

f) Penghulu Kampung

1. Superego in the Penghulu Kampung character

"Papagina berkat me Purba Mergana ras ndeharana ku kuta Kaban e. Enca seh i je idahnina me Pengulu Kaban ipindona me selambar tanah ingan erbahan rumahna i je. Kai nina pengulu e? "Adi jadi anak kuta enda atendu ialoken kami alu ermeriah ukur, pajakken barungndu arah "njahe," nina Pengulu e."

Translation:

"The next day *Merga Purba* and his wife went to Kaban village and after arriving there, they went to the village head to ask permission to build a house there. What did the village head say? "If you want to become a resident of this village, we will accept you and build your barung or house in the direction of enjahe (meaning downstream from Kaban village)."

The quote above is the **superego** of the Penghulu Kampung. It is found in the sentence "**If you want to become a resident of this village, we accept you well and build your barung or house in the direction of enjahe**". The sentence reflects the norms and rules given by the village head. Giving directions to *Merga Purba* to build a house in the enjahe direction shows that there are certain norms or rules in society that need to be followed.

CONCLUSIONS

1. Conclusion Intrinsic elements in the legend of Merga Purba ethnic Batak Karo

The theme in the legend of *Merga Purba* of the Karo Batak ethnicity describes the journey of life to find oneself. In this story *Merga Purba* continues to struggle to be able to find his true self with all the things

that happen in his life journey that is destined to be banished from his family life. The plot in the legend of *Merga Purba of the Karo Batak* ethnicity is a forward plot. The setting contained in the legend of *Merga Purba* ethnic Batak Karo, namely: The setting includes: Simalungun, Mount Barus, Buluh Duri, Mount Singkut, Kabanjahe, Goa. Time settings, namely: ancient times and daytime. The atmosphere in the legend of *Merga Purba of the Karo Batak* ethnicity is happiness and loneliness. Characterization in the legend of *Merga Purba* of the ethnic Batak Karo from several characters, namely: *Merga Purba* has a character, courage, loneliness, desire to be accepted and loved. Raja Purba has a character, strong and powerful attitude, believes in prophecy. Dukun Sakti Guru Pakpak Pitu Sedalanen has a character, magical power, caring. Angels have a character, kind and friendly. Snakes and birds have the characteristics of guardians and guides. Penghulu Kampung has the character of a local leader.

The point of view in the legend of *Merga Purba of the ethnic Batak Karo* can be seen that the legend uses a first-person point of view characterized by using the word "I", which shows that this story is told from the perspective or point of view of *Merga Purba* himself. The mandate in the legend of *Merga Purba of the Karo Batak* ethnicity is that predictions are not always reliable or the main reference in making decisions. Wise decisions and positive actions may be able to change the course of one's life destiny and identity.

2. Conclusion Psychological aspects of id, ego, and superego in the legend of Merga Purba ethnic Batak Karo

Merga Purba as the main character in this story has an Id that expresses deep desires and needs, such as pity, the desire to be accepted, and spontaneous reactions to his environment. The Ego in *Merga Purba* shows the ability to think rationally, make decisions, and face reality, such as asking for support from Guru Pakpak Tujuh Sejalan and looking for food in the forest.

The superego found in this main character is moral awareness and social norms reflected in *Merga Purba's* actions, such as maintaining family traditions and honoring the warning not to kill snakes.

Dukun Sakti Guru Pakpak Pitu Sedalanen as a supporting character in this story has an Id that is empathetic and pity for *Merga Purba*, reflecting his natural and emotional nature. Dukun Sakti Guru Pakpak Pitu Sedalanen's ego has the decision to expel *Merga Purba* based on personal beliefs and considerations, reflecting the ego's dominance in the shaman's actions. The character's superego reflects social rules and family norms reflected in the order to ostracize *Merga Purba* as a moral and ethical action.

Bidadari as a supporting character in this story has an Id with the traits of pleasure, empathy, and joy, reflected in her interaction with *Merga Purba*. Ego in *Merga Purba's* disobedience to the angel's question brings out the ego's attitude in seeking answers. Superego, the angel's attention to *Merga Purba's* sad story reflects moral values and empathy as superego actions.

The Snake and the Bird as auxiliary characters in the story have an Id that reflects good intentions even though they may look scary, and their Superego represents the voice of morals and ethics, providing guidance on the right way of life to *Merga Purba* and the angel.

Raja Purba as an auxiliary character in this story has an Id that reflects the urge to find solutions and fulfillment of his personal happiness after the birth of his youngest son. His Superego is seen in the drastic decision to take action against the youngest son, taken with the belief that it is a good action for the good of the family and society.

Penghulu Kampung as a supporting character in this story has a superego which is reflected in the norms and rules given to him. Giving directions to *Merga Purba* to build a house in the enjahe direction shows

that there are certain norms or rules in society that need to be followed.

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