

The Crisis of Interpersonal Relations and the Void of Meaning in *Mega, Mega* Karya Arifin C. Noer

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Article Info

Article history:

Accepted 2026-06-05

Revision 2026-06-21

Accepted 2026-10-27

Keywords:

Existential crisis

Humanistic psychology

Interpersonal relationships

Logotherapy

ABSTRACT

This research aims to uncover relational and existential crises in the drama script *Mega, Mega* by Arifin C. Noer (1999) through a humanistic-existential psychology approach. This study is motivated by the representation of the lives of marginal figures who not only experience socio-economic poverty, but also psychological conflicts and loss of meaning in life. The focus of this research is on how the failure of interpersonal relationships and the loss of meaning in life affect the psychological condition of the characters, as seen through the perspectives of Carl Rogers and Viktor Frankl. The method used is qualitative descriptive with text analysis techniques. Data in the form of dialogues, monologues, and scenes were analyzed using the concepts of empathy, congruence, unconditional positive regard (Rogers), as well as existential emptiness and the will to meaning (Frankl). The results of the study show that relationships between characters are dominated by empathy failures that trigger incongruence, alienation, and identity crises. This condition is intertwined with existential emptiness, especially in the characters of Mae and Koyal, while Retno and Panut show inner conflicts due to social pressure. In conclusion, the suffering in *Mega, Mega* is psychological and existential, not just socio-economic. This research enriches the study of humanistic-existential psychology by examining the relationship between interpersonal dynamics and the search for meaning in life in Indonesian dramas.

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1. INTRODUCTION

Literature, especially drama, not only functions as a storytelling medium that presents events and conversations between characters. More than that, drama becomes a reflective space that allows humans to reveal the deepest experiences about themselves, their relationships with others, and efforts to understand the meaning of their existence. Through

the characters, conflicts, and emotional dynamics it builds, the drama presents various psychological and existential problems inseparable from human life.

In the humanistic-existential view, human beings are understood as beings who have the freedom and responsibility to determine the direction of their own lives. This freedom always goes hand in hand with the need to find the meaning of existence. However, when the search for meaning is hampered, and authentic relationships with oneself and others begin to crack, individuals may experience an existential crisis.

The phenomenon is in line with Carl Rogers' thought that placed congruence, authenticity, empathy, and unconditional positive appreciation as the main foundations in human relationships [1]. For Rogers, a person's psychological well-being is greatly influenced by their ability to establish genuine relationships and accept themselves authentically. When such relationships are not built, individuals are prone to experiencing alienation, identity confusion, and difficulty understanding their own life experiences.

In a humanistic-existential framework, the loss of orientation of meaning and dissatisfaction with one's existence can give rise to feelings of alienation from the life lived. Feelings of emptiness and existential meaninglessness often accompany this condition. Existential anxiety then comes in response to the uncertainty of life and the individual's inability to understand the fundamental themes of existence, such as death, freedom, loneliness, and the search for meaning in life [2], [3].

These experiences have the potential to develop into deep psychological distress, give rise to despair, and even encourage individuals to act in ways that no longer reflect their authentic selves. As a result, individuals have difficulty building honest, meaningful, and accepting relationships with themselves and others.

In line with this view, Nasution emphasized the importance of reflective awareness, personal responsibility, and the active involvement of individuals in dealing with experiences of alienation, existential anxiety, and loss of life orientation [4]. Meanwhile, Pacciolla views psychological disorders as a consequence of the individual's failure to build meaning over life experiences that feel directionless and loss of purpose [5].

Both views show that meaninglessness is not only related to the suffering a person experiences but also to the individual's ability to understand, accept, and reinterpret his or her life experiences. Therefore, the humanistic-existential perspective is relevant for examining how humans respond to limitations, loss, and attempts to rediscover their wholeness.

Such existential struggles are powerfully portrayed in the play *Mega, Mega* by Arifin C. Noer. This drama presents the reality of the lives of marginalized people who survive in the midst of social and economic uncertainty. The story centers on Mae, Retno, Panut, Tukijan, Koyal, and Hamung, who live together under an old banyan tree in Yogyakarta's square.

Every character in *Mega, Mega* faces the typical, non-uniform struggles of life. They grapple with persistent poverty, eroding loneliness, experiences of loss, increasingly fragile hopes, and the uncertainty of the future that looms over their daily lives. Through this series of experiences, *Mega, Mega* Not only does it present a critique of the social reality of marginalized communities, but it also depicts the struggle of human beings in maintaining

their self-esteem, maintaining their humanity, and finding meaning in their existence in the midst of limitations and suffering that continue to test their lives.

According to Carl Rogers, the psychological development of the individual is greatly influenced by the quality of interpersonal relationships built through empathy, congruence, and unconditional positive appreciation [6]. Empathy is understood as the ability to enter into and understand others' inner worlds sincerely, so that individuals feel accepted and understood in their life experiences [7], [8].

Meanwhile, congruence refers to the alignment between experiences, feelings, and self-concepts. When these three aspects no longer go hand in hand, there is an incongruence characterized by inner tension, identity confusion, and feelings of alienation from oneself [9]. Unconditional positive rewards allow individuals to develop self-confidence and move towards self-integrity.

In contrast to Rogers, who emphasizes the quality of interpersonal relationships, Viktor Frankl puts *will to meaning* or the will to find meaning as the main motivation for humans in living their lives [10]. According to Frankl, the meaning of life can be found through valuable works and actions, through the experience of love and relationships with others, and through the attitude taken when faced with suffering and irreversible situations [11], [12].

In this perspective, the meaning of life is not always born from a happy experience or an ideal situation. Instead, loss, limitations, suffering, and various events that shake human existence are often reflective spaces that lead the individual to a deeper understanding of himself. In the midst of a situation full of uncertainty and inner struggle, humans can actually find a more authentic and humane value, purpose, and meaning in life.

When an individual fails to find meaning in life, he or she may experience an existential vacuum. This condition is characterized by feelings of emptiness, boredom, apathy, a sense of directionlessness, and a sense of meaninglessness [13]. On a deeper level, existential emptiness can develop into noogenic neurosis, that is, suffering rooted in conflicts of meaning and existential problems [14].

This perspective is relevant for understanding the characters in the drama *Mega, Mega*, who live in the midst of poverty, loneliness, loss, and the uncertainty of the future. These experiences encourage them to continue searching for the meaning of life, but at the same time, they face alienation, fragile hopes, and limitations in understanding their own experiences.

Furthermore, Frankl's thought can be read in a complementary way with the ideas of Carl Rogers. If Frankl emphasizes the importance of the search for meaning in life, Rogers points out that the search process is inseparable from the quality of interpersonal relationships. A lack of empathy, congruence, and unconditional positive regard can hinder an individual's ability to understand themselves authentically, while magnifying feelings of isolation and meaninglessness [15]. Therefore, these two perspectives complement each other in explaining how humans deal with suffering, build relationships with others, and seek meaning in life amid the various limitations that shape their existence.

In the context of Indonesian literature, drama *Mega, Mega* Arifin C. Noer's work depicts the lives of marginalized groups that are overshadowed by poverty, loss, and

uncertainty. This experience is manifested through the characters of Mae, Retno, Panut, Koyal, Hamung, and Tukijan, who experience alienation, less empathetic relationships, and a gap between hope and the reality of life. This condition is relevant to the study through Carl Rogers' theory of empathy and congruence, and Viktor Frankl's theory of will to meaning and existential emptiness. However, research that integrates these two perspectives in the study of *Mega, Mega*, is still relatively limited.

Previous research has shown that Carl Rogers' perspective is widely used to examine inner conflicts, self-identity, and character actualization in literary works [9], [16]. Meanwhile, Viktor Frankl's logotherapy is used to analyze the search for meaning of life and existential crises in novels and films [10], [17], [18]. *Mega, Mega* generally still focuses on social conflicts and existential crises born from socio-economic pressures [19], [20], [21]. Until now, there has been little research that combines the perspectives of Rogers and Frankl to analyze the interpersonal relationships, alienation, and search for meaning in the characters' lives.

Based on these conditions, this study offers a humanistic-existential approach that integrates the two perspectives as an analytical framework. This approach allows for a more comprehensive reading of the character's existential experience by examining the relationship between the quality of interpersonal relationships and the process of searching for meaning in life.

This research aims to analyze the interpersonal relationships and the search for meaning in life of characters in dramas *Mega, Mega* through a humanistic-existential approach that blends the perspectives of Carl Rogers and Viktor Frankl. In particular, this research is directed to answer three main problems, namely: (1) the representation of empathy, congruence, and unconditional positive appreciation; (2) the experience of searching for the meaning of life and existential emptiness; and (3) the relationship between interpersonal relationships and the search for the meaning of life in shaping the existential struggle of the characters.

Thus, this research is expected to enrich the treasures of humanistic-existential literary studies and expand understanding of the problem of alienation and the search for the meaning of life represented in modern Indonesian dramas.

2. METHODS

This study uses a qualitative descriptive method with a humanistic-existential psychology approach that focuses on the meaning of human experience through descriptive, narrative, and interpretive analysis [22], [23]. The material object in this study is the drama script *Mega, Mega* by Arifin C. Noer, while the formal object focuses on the phenomenon of the characters' relational and existential crises. This study draws on Carl Rogers' theory and Viktor Frankl's logotherapy to examine the dynamics of relationships among characters, the process of searching for meaning in life, and the existential emptiness that appears in the play.

The main source of data for the study comes from the drama script *Mega, Mega* by Arifin C. Noer. The unit of analysis includes words, phrases, sentences, dialogues, monologues, scenes, and character actions that represent the symptoms of relational and

existential crises. The data were selected using purposive text sampling based on theoretical indicators from Carl Rogers and Viktor Frankl, including empathy, congruence, unconditional positive regard, search for meaning in life, existential emptiness, and meaning in suffering.

The data collection process is carried out through documentation studies, with deep reading, marking, recording, and coding techniques applied to parts of the text, such as dialogues, monologues, scenes, and interactions between characters, relevant to the analysis category [24], [25]. In addition to primary data, this study also utilizes secondary data in the form of theoretical books, scientific articles, and previous research related to humanistic psychology, logotherapy, and manuscripts. *Mega, Mega* and literary studies with a humanistic perspective to strengthen the theoretical basis and sharpen the interpretation process.

To reduce subjectivity bias in interpretive studies, researchers applied several control measures. First, each finding is supported by direct quotations from the text as empirical evidence. Second, the data are grouped according to conceptual categories from Rogers and Frankl. Third, the researcher conducts a close reading to maintain consistency in interpretation, ensure data relevance, and avoid interpretations grounded solely in the researcher's subjectivity.

Data analysis proceeds in three main steps. First, Rogers-based analysis is used to identify elements of empathy, congruence, and unconditional acceptance in the characters' dialogues, scenes, and actions to describe the quality of interpersonal relationships and the forms of alienation that emerge. Second, a Frankl-based analysis examines the search for the meaning of life, existential emptiness, and the meaning of suffering in the character. Third, the two approaches are then integrated to explain the interconnectedness between the dynamics of interpersonal relationships and the formation of meaning in life in Arifin C. Noer's drama *Mega, Mega*.

3. RESULTS AND DISCUSSION

The drama *Mega, Mega* represents suffering that comes not only from poverty and socio-economic pressure, but also from psychological and existential problems. Based on the perspectives of Carl Rogers and Viktor Frankl, four main aspects emerged: the failure of empathic relationships, incongruence, existential emptiness, and the search for meaning in life. The characters experience alienation, identity crises, and loss of direction due to a lack of acceptance, empathy, and appreciation, so their suffering is also influenced by the fragility of interpersonal relationships and the inability to find meaning in life.

3.1 Failure of Empathetic Relationships Between Characters

In Rogers' view, healthy interpersonal relationships are built on empathy, congruence, and consistent, unconditional positive regard. However, the atmosphere of relationships in the drama *Mega, Mega* actually moves in the opposite direction. The characters' relationship is marked by strangeness, apathy, and emotional wounds that continue to leave a mark. They live in close physical proximity, but are inwardly far apart, so the warmth and security in the relationship are never really present. This condition is

evident in the characters' conversations, which show a lack of understanding and acceptance, ultimately reinforcing the psychological alienation between them.

This picture is clear in the character of Mae, who experiences deep loneliness despite being in the midst of people she considers family. In one scene, Mae speaks in front of other characters who have been living with her in a social setting, but the relationship that develops does not really convey warm emotional closeness or mutual understanding. In this situation, Mae expressed her feelings as follows:

Mae : (Her tears subsided) I feel completely alone, not only as a woman, but also as a human being. This loneliness is so deep that it makes me doubt myself. I was no longer able to ascertain where I was. Everything felt like a nightmare and a scary one. In fact, I started to question everything. Whether I really exist or not, or whether all around me is just a shadow. The world felt empty, like a long, lonely road with no end, while my own steps became more and more untraceable. While others are busy with their own affairs and obligations, I am just a Mae, a fragile woman who seems to be made of paper and simply lent a life, then left to be eliminated and ignored everywhere [26, p. 18].

The statement comes in a context in which other characters begin to distance themselves from Mae or are busy with their own affairs, so that Mae emotionally feels abandoned, even though she is not physically completely alone. Mae's expression shows a double alienation: as a woman who experiences the fragility of personal relationships, and as a human being who loses an existential connection with her fellow man.

In the dialogue, it emphasized Mae's need for a presence that truly provides a sense of security and understanding. As Mae expresses her deep loneliness, doubts about her existence, and feelings of alienation from the world around her, she is actually showing an unaddressed relational and existential crisis. Retno's response that she will always accompany Mae and will not leave becomes a form of emotional presence that seeks to fill the void, though it does not necessarily resolve Mae's inner anxiety.

In Carl Rogers' perspective, this situation reflects the failure of empathic relationships in Mae's previous environment, when she did not gain unconditional positive regard and did not feel fully understood by those around her. Therefore, Mae's need to be heard, understood, and accepted authentically is not met, which then gives rise to a very strong psychological and existential loneliness.

Mae's inner struggle became even more apparent when she stated, "In fact, I started to question everything. Whether I really exist or not, or whether all around me is just a shadow. The world felt empty, like a long, lonely road with no end, while my own steps became more and more untraced" [26, p.18]. This phrase not only reflects social alienation, but also leads to a deeper identity crisis, namely a loss of clarity about one's existence.

The statement "Whether I really exist or not" suggests that Mae is experiencing a collapse of self-consciousness that goes beyond a sense of alienation to a fundamental doubt about her own existence. In Carl Rogers' perspective, this condition can be understood as a disturbance of self-concept arising from a lack of unconditional acceptance from the environment, leading individuals to lose integrity in their interpretations. Meanwhile, from

Viktor Frankl's perspective, the phrase also marks an existential vacuum, a condition in which individuals lose a sense of meaning and direction in life. Thus, this quotation becomes an important point of integration between Rogers' and Frankl's theories in reading Mae's identity crisis and the crisis of meaning.

In addition, the fragility of the relationship is also seen in the conversation between Tukijan and Retno taking place in a tense relationship situation when Tukijan reprimands Retno's change in attitude. Under emotional pressure, Retno responded with anger, anxiety, and tears, while expressing her fear for the future and her position as a woman in a country she feared would degrade her dignity. This is evident in the following quote:

- Tukijan : I'm angry that your attitude has changed again.
Retno : I was angry because I wanted to be angry. Nothing yet, you have dared to vent your anger. What do you want me to do in that other country, just to be a babu? It's just too arbitrary. Do you think I'd starve to death if I stayed here? (suddenly crying) I don't know how to do it [26, p. 117].

In this context, Retno's statement about being "helped" and her concern about powerlessness are not solely related to socio-economic issues, but reflect the insecurity in the ongoing relationship. The mixture of emotions in the form of anger, confusion, and fear shows that he does not feel fully understood by Tukijan. This indicates a failure of empathy in the relationship, where communication fails to foster a sense of security and acceptance, instead reinforcing the anxiety and fragility of the relationship between the two.

From Carl Rogers' point of view, the situation between Retno and Tukijan reveals a lack of psychological security in their interpersonal relationships. The tension that arose stemmed from Tukijan's rebuke of Retno's change in attitude, which was met with a complex outpouring of emotions from Retno. In the dialogue, Retno not only felt misunderstood but also did not have a space to validate her concerns about the future and her position as a woman in other countries.

The failure of empathy is evident in the way Tukijan plays more the role of a rebuke than that of a listener who understands Retno's anxiety. Instead of alleviating or acknowledging the fear, Tukijan's response actually intensified the emotional pressure, leaving Retno feeling cornered and losing confidence in the relationship. As a result, Retno expressed a fear of dehumanization, namely the possibility of being treated inhumanely or reduced to just a low social role.

Thus, this relationship does not present the safe psychological conditions as Rogers emphasized, namely unconditional positive regard and complete empathy. The absence of these two things makes Retno and Tukijan's relationship filled with anxiety, distrust, and emotional instability.

The failure of empathy is also seen in the interaction between Hamung and Koyal, which is colored by ridicule and personal conflict. In the conversation situation, Hamung responded to Koyal's behavior and manner of speaking in a condescending tone, which is evident in the following quote:

- Hamung : You see, you are like someone who's lost their mind. If you continue like this, you may go crazy. But, yes, there are good ones too. If you go crazy,
-

Koyal will have a friend. Of course, there is still a difference. If Koyal everywhere prides himself as a kumico child and feels proud because he is as tall as a Dutch officer, then you may be busy announcing that you are still of Japanese descent. (Laughs) [26, p. 22].

In the conversation, Hamung responded to Koyal's behavior and way of speaking in a condescending tone, calling him "like a person who lost his mind" and suggesting that Koyal "going crazy" if he continued to behave that way. This phrase cannot be understood as a diagnosis of a psychological condition, but rather as a form of labeling and stigma used to discredit the interlocutor in conflict situations.

In addition, Hamung also compares Koyal's attitude to his own in a cynical way, so that the conversation does not move towards understanding or clarification, but rather strengthens the position of attacking each other. In this context, Koyal appears to be the target of ridicule regarding his identity and pride, while Hamung shows no attempt to understand the background of the attitude. As a result, the communication that occurs reflects more judgment than empathy, as there is no room to hear Koyal's subjective experiences in their entirety. This shows the failure of empathy in interpersonal relationships, where interactions turn into an arena of stigma and degradation of the interlocutor.

In Carl Rogers' perspective, a lack of empathy not only widens emotional distance but also deepens psychological wounds and disrupts the integrity of the individual's self-experience. This can be seen in the various figures that have been discussed earlier. Mae, for example, experiences existential loneliness that is so strong that she doubts her own existence due to the lack of acceptance and understanding from her environment. Meanwhile, Retno shows relational insecurity when her fears and anxieties are not responded to with empathy, so she feels threatened in a relationship that should provide a sense of security. Koyal points out the impact of labeling and social stigma, which position him negatively in interactions, rather than being understood as human.

Thus, the three experiences show the same pattern: the failure of empathy in interpersonal relationships, which actually strengthens the individual's isolation and psychological vulnerability. As a result, the relationship between characters does not function as a space of acceptance but becomes a medium that deepens the sense of isolation and fragility of the human mental state.

However, the drama *Mega, Mega* also shows the efforts of some characters to build emotional closeness as a form of resistance to loneliness. This can be seen in Retno's response to Mae's complaint about being abandoned by those closest to her.

- Mae : In the end, everyone left Mae. My first husband used to make promises, but he eventually turned them away. After that, my husband, named Sutar, also left me. Even my husband, who was the most loyal and had accompanied me the longest, also left because he was a victim of Mount Merapi's rage.
- Retno : No, Mae. I also live alone and feel both neglected. That's why I feel more comfortable with you. This kind of togetherness can more or less ease the burden and reduce the sadness we feel [26, pp. 25-26].

The quote tells of Mae's experience, which is filled with loss and alienation. Retno stated that she also felt lonely and chose to stay by Mae's side because being together could slightly reduce the sadness. In this context, Mae and Retno's relationship can be understood as a form of emotional solidarity arising from shared experiences of loneliness, though not necessarily a mature empathetic relationship.

These relationships can be read as an initial attempt at empathy, but they remain situational and serve as a temporary escape from loneliness rather than fully functioning as relationships that offer a deep understanding of each other's subjective experiences. In other words, the closeness that is built is more oriented towards the need not to be alone than on a complete recognition of the uniqueness and inner experiences of others.

In Viktor Frankl's perspective, love and emotional closeness are not just affective co-presence, but the ability to authentically see the existential value and uniqueness of others. Therefore, when the empathic relationship within the framework of Carl Rogers is not fully realized, one of the important paths to discovering the meaning of life in Frankl's perspective is also hampered. Thus, Mae and Retno's relationship shows both the limited possibility of empathy and the inadequacy of immature empathy in closing the existential void of the characters.

3.2 Form of Incongruence of Figures

According to Carl Rogers, incongruence arises when there is a mismatch between the life experiences an individual has and the ideal self-concept he or she believes in. In the drama *Mega, Mega*, the incongruence is seen in the characters who are trying to maintain their self-esteem in the midst of the harsh realities of life. This condition can be seen in the following dialogue.

Panut : Begging is also a job, right? Do you think begging is easy? Still need energy. The problem is not about that, but my fate, which is indeed bad. After all, what I think about now is stomach and food, not feelings [26, pp. 8-9].

Panut's words show an inner conflict between the self-worth he believes in and the demands of life he has to face. The statement "Begging is also a job, right?" is a form of rationalization to maintain one's self-esteem in the midst of slumping economic conditions. On the one hand, Panut realizes that begging and pickpocketing are not in line with his concept of a dignified human being and of working properly. However, the need to survive forces him to accept a job that is contrary to his moral values and ideal self-image.

Moreover, the phrase "After all, what I think about now is the stomach and the food, not the feelings" confirms that biological needs have overridden considerations of personal values and feelings. Thus, Panut experienced incongruence because he was unable to live in harmony with his own concept. In Rogers' perspective, the mismatch between the ideal self and life experience gives rise to psychological tension, discomfort, and constant inner conflict, as the individual is forced to accept a reality that contradicts his or her values and identity.

Incongruence also occurs in Koyal's character, as seen in his placing self-esteem in wishful thinking about wealth and recognition from the social environment. This is evident in his remarks as follows:

Koyal : (indifferent) Then I thought that I should have a lot of money first. Over time, I actually became very fond of money. I have witnessed so many things that can only be obtained with money. Then... [26, p. 35].

The statement suggests that Koyal defines self-success in terms of material measures. For him, money is not just a means to meet needs, but also a symbol of honor and social position, and a tool to shape the desired self-identity. The great desire for wealth arises from the pressures of life, marked by economic limitations, so that luxury is perceived as a way out of suffering. In this situation, the lottery serves as a representation of hope and an escape from the bitter reality of life. Through the lottery, Koyal imagines a sudden change in fate and finds a kind of substitute meaning he does not find in his daily life.

Koyal's form of incongruence became more apparent when he said, "Jan, please. Just say I won the lottery" [26, p. 26]. The request shows that Koyal is not seeking a real victory but symbolic recognition as a winner. The fantasy of victory becomes a self-defense mechanism to cover up a sense of failure and inferiority. In Rogers' perspective, this condition reflects an incongruence: Koyal's obsession with wealth and the delusion of winning the lottery reflect a deep gap between his ideal self as a successful figure and his reality as an individual living in poverty and experiencing social isolation.

Based on Carl Rogers' perspective, Panut, Koyal, and Retno experience incongruence due to the incompatibility between their ideal self and the reality of life they face. This condition creates inner conflict and psychological tension, so they seek escape through rationalization, an obsession with wealth, or the hope of an instant change of fate. In Viktor Frankl's perspective, such behavior reflects an existential vacuum, which causes them to experience anxiety, identity confusion, and existential dissatisfaction.

3.3 Existential Void Conditions

Frankl explained existential emptiness as a condition in which an individual loses his or her purpose, direction, and meaning in life, so that his or her existence feels empty and lacks a clear foundation. In the drama *Mega, Mega*, this condition appears strongly in the character Mae, who lives in poverty, loneliness, and social isolation. Mae revealed, "While others are busy with their own affairs and obligations, I am just a Mae, a fragile woman who seems to be made of paper and simply lent a life, then left to be eliminated and ignored everywhere." The metaphor of the "woman of paper" describes herself as a fragile, easily torn, and easily shaped figure by circumstances, so that she lacks the power to determine the direction of her own life [26, p. 18].

Meanwhile, the phrase "lent life" suggests that Mae does not feel her life is whole or truly her own. He sees his existence as temporary, rootless, and capable of disappearing at any time. In Frankl's perspective, the feeling of empty, temporary, and meaningless life is a

form of existential emptiness that arises when an individual loses the purpose and meaning that can give direction to his or her life.

Mae's existential emptiness is also evident when she faces the possibility of the departure of Hamung, one of the characters who gives her a sense of companionship and a temporary grip in the midst of the loneliness of her life. In a situation when Hamung was expected to leave, Mae said, "Yes, I wish everything had happened like that. I have to fight for it. Ah, I suddenly felt very scared. Hamung will be leaving soon, soon. After that, everything will be quiet again. What's wrong with my heart? My body is shaking terribly" [26, p. 103].

The remarks show Mae's anxiety because she realizes that Hamung's departure will return her to the loneliness she has been trying to avoid. For Mae, the presence of others provides temporary support in fighting the loneliness and emptiness of her life. Therefore, when the relationship is in danger of being lost, he is again faced with the inner emptiness and meaninglessness of life that has long dominated him. In Frankl's perspective, this condition suggests that Mae's source of meaning is fragile because it is completely dependent on the presence of others. As a result, when the grip disappears, he again experiences an existential void and feels his life is empty and out of direction.

The condition of existential emptiness is also experienced by Koyal, who depends on the lottery as a symbol of the possibility of instant wealth. From Viktor Frankl's perspective, this shows that the meaning of Koyal's life is not built through creative values, experiences, or attitudes towards suffering, but through pseudo-expectations that come from material illusions.

When Tukijan ripped the lottery coupon, Koyal shouted, "(Don't) Mae, Tukijan rip my money". Factually, only the paper was damaged, but for Koyal, it had meant "money" because all his hopes about the future and the safety of life were projected onto it. This event also shows the collapse of Koyal's fantasy about wealth, social status, and life security, which he relies on luck to sustain. In Frankl's framework, the incident reveals an existential void, a condition in which an individual fails to find a solid meaning, so that his life depends on external illusions that are easily destroyed [26, p. 98].

Overall, Mae and Koyal in *Mega, Mega* exhibit an existential emptiness, according to Frankl, due to their failure to build meaning in life from within. Mae relies on social relationships, so she returns to loneliness when those relationships are threatened. Koyal hangs his hopes on the illusion of a lottery that easily collapses. Both show that dependence on external factors makes the meaning of life fragile, so that when it is lost, individuals return to emptiness, anxiety, and a loss of direction in life.

3.4 The Integration of Rogers and Frankl's Perspectives in the Humanitarian Crisis

The integration of the theories of Carl Rogers and Viktor Frankl shows that the humanitarian crisis in *Mega, Mega* stems not only from material poverty but also from the fragility of interpersonal relationships and the fading of meaning in life. In Rogers' perspective, the relationships among characters such as Mae, Retno, Tukijan, Koyal, and Panut lack empathy, unconditional acceptance, and appreciation for individuals' subjective experiences. This condition can be seen in the experience of Mae, who is not fully

understood by her environment; Retno, who is depressed in interpersonal relationships; and Koyal, who experiences labeling and ridicule, so that each character experiences a disturbance in self-concept, which leads to incongruence and psychological alienation.

The fragility of self-concept then extends to the difficulty of building a stable life orientation. Mae, for example, doubts her own existence due to loneliness and a lack of acceptance, while Koyal relies on the meaning of life in illusory, fragile material hopes. Panut also experiences an inner conflict between the moral values she believes in and the demands of life, while Retno shows insecurity due to a lack of emotional validation in her social relationships. In Frankl's perspective, this condition reflects an existential void: the loss of an authentic meaning in life, leaving the individual dependent on unstable external factors.

Thus, the disconnect in empathy in interpersonal relationships not only results in self-incompatibility, as Rogers described, but also contributes to the collapse of meaning in life, as Frankl argued. However, there are still small sparks of more empathetic relationships, such as in Mae and Retno's interactions, which show the possibility of understanding and emotional support. This indicates that humans still have the opportunity to restore their integrity through more authentic relationships.

Overall, *Mega* shows that human needs are not limited to biological aspects but also include empathy, unconditional acceptance, and the meaning of life as the foundation of existence. By combining the perspectives of Rogers and Frankl, the play reveals that the suffering of its characters becomes increasingly complex as the rifts in relationships go hand in hand with the fading of life's direction and purpose. As a result, the humanitarian crisis that arises is not only psychological, but also touches the existential dimension more deeply and comprehensively.

4. CONCLUSION

Based on the findings and discussion of the drama *Mega, Mega*, through the approach of Carl Rogers and Viktor Frankl, it can be concluded that the humanitarian crisis experienced by the characters is not solely rooted in economic limitations, but also in the deterioration of the quality of relationships between individuals and the fading of the orientation of the meaning of life.

First, in Rogers' framework, relationships between characters show an absence of empathy, a lack of unconditional acceptance, and a lack of appreciation for each individual's subjective experience. This situation triggers the emergence of incongruence, a condition in which the idealized self-concept is not in harmony with reality. This form of incongruence is reflected in inner conflict, social stigmatization, insecurity in relationships, and psychological alienation experienced by Mae, Retno, Panut, and Koyal.

Second, in Frankl's perspective, the condition develops into an existential void. Characters tend to depend on things outside of themselves, such as social relationships and material expectations. When those external supports are no longer reliable, they lose their grip on life, experience inner emptiness, and struggle to find meaningful direction and purpose internally.

Third, the integration of the two theories shows a mutually reinforcing relationship, where the failure to build an empathic relationship according to Rogers has an impact on the weakening of the self-concept, which further worsens the individual's inability to formulate the meaning of life as described by Frankl. Thus, the crisis that occurs is multi-stage, starting from the dysfunction of social relations to the existential crisis.

Thus, *Mega, Mega* emphasized that human suffering is not only related to material aspects, but also includes psychological and existential dimensions. This drama shows that humanity's integrity can only be maintained if individuals are in relationships full of empathy while having the ability to build and find meaning in life independently.

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