

Pandawayudha's educational value in short story of *Padang Kurusetra* Emha ainun nadjib's works (Deconstruction of Society of Heroes)

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Abstract— Deconstruction research is much in demand by researchers who want to see literary works from various sides. Deconstruction theory exists to dismantle basic categories and assumptions. *Mirror of the State and community life*, through a deconstruction study in the short story of *Padang Kurusetra* by Emha Ainun Nadjib, was depicted in the story of the Mahabharata puppet, in a dialogue between Prabu Kresna and Arjuna where war in the thin desert should not have occurred because everything that existed today only represented its own truth. By using the method of deconstruction in reading texts, it was expected to be able to see other facts in the text, especially literary works. So that there were no absolutes in interpreting the work of sastra and eliminating absolute assumptions and discovering new things that were initially ignored. In the short story of *Padang Kurusetra*, a form of hero deconstruction was identified. After analyzing, it was concluded that in his short story the state condition at this time was Pandawayudha, which was a debate between the truth and the truth of each, where all parties felt themselves to be a hero of the Pandavas.

Keywords— Deconstruction, Mahabharata, Collection of Short Stories by Emha, *Padang Kurusetra*.

I. INTRODUCTION

In English, value is value. In Bloom's taxonomy (in Waluyo, 2002: 163 - 165) mentioned the definition of value as the essence of something that causes it deserves to be pursued by humans. Values in a person are complex, so they are hooked up to become a value system. Values are closely related to humanity. Soelaeman (1998: 19) states that value is something that is concerned with humans as a subject, regarding good and bad, as a view of experience with a strict selection of behavior. That is, if the value is lived by someone, it will affect the way of thinking and the attitude of the person in achieving his life goals.

Values cannot be seen physically, because values are rewards for human processes (Driyarkara in Martiatmadja, 1988: 65). Kluckhohn mentions that values are arranged hierarchically in determining personality (Soelaeman, 1998: 19). Values can be developed through education. Education experienced by a person from birth to death. Education can be formal and informal education. Education aims to achieve the goals of human life. Setiawan (2009) provides three definitions of education, namely: 1) education is a real effort to facilitate other individuals, in achieving independence and mental

maturity, so they can survive in the competition of their lives; 2) education is the influence of guidance and direction from adults to others, to lead to maturity, independence and mental maturity; 3) education is an activity to serve others in exploring all their potentials so that the human development process occurs so that they can compete in the scope of their lives.

From the description above it can be concluded that the value of education is everything that is useful for one's life through the process of changing the mindset and attitude to achieve better life goals.

Deconstruction is a critical concept of reading texts that starts from binary opposition, the search for logical inconsistencies, to the preparation of new concepts (Rohman 2014: 114). Deconstruction theory exists to dismantle the basic categories and assumptions in which our thinking is upheld. Jaques Derrida as the originator of the theory of deconstruction, uses it to criticize philosophical work. However, lately deconstruction has been used as a research base in the fields of language and literature. Mahabharata or Ramayana offers an interesting perspective to be explored in more depth.

Among Hindus and Buddhists, Resi Viyasa and Walmiki, the authors of both, are considered equal prophets in Islam and Christianity because the symbolism provided there is very straightforward and general to represent the times. Java, having completely amended it, Mahabharata and Ramayana still did not lose their relevance.

The Kauravas viewed the Elders, Receipts, Begawans, Brahmins, and Imams as political forces. If it doesn't take their side, then the game starts. Character degradation, silting of figures in the figure of Elders, Receipts, Begawan, Brahmins, and Imams is carried out until then they are only seen by the audience only as an existence that 'sides to where'. Finally, the knights of these politicians politicized in his interests. Knights in the sense of a ruler taking a higher political position above them.

The Pandavas took a different path to the Knights. Whichever side you are, you are my teacher. Interestingly, when on the brink of war on the first day of Bharatayudha, Prabu Yudhistira instead bowed to the Elders of Astina who stood on Kurawa's side, begging for permission to fight, even facing them. Politically dangerous proposal. Considering Bhishma Receipt can issue a statement, "disperse your troops," or, "kill yourself." Bhishma understands, he is a true Begawan, war must take place as a redemption of a million oaths and the path of the Knights of hundreds of thousands of lives. Bhishma gave his permission, Durna agreed, Salya wept while saying his pride to Pandhawa. And the Bharatayudha war ensued.

In Astina, which is taking another name called Indonesia, it is almost incomprehensible which is Begawan, which is Elder, which is Resi, where is Knight. Whether all this is undergoing the full play as the Kaurava, "Kurawa-ism", or is it undergoing the full play as a Pandawa, "Pandawayudha" as a system, as a political perspective, as a state governance perspective, as a social perspective. Deeper, we are the Pandavas as well as the historical Kauravas in the great play of the Mahabharata.

Humans give birth to literary works because there is a desire to show their existence as humans who have ideas, ideas and messages using language media. Through his work the author expresses thought deposits in the soul through the process of imagination. Literary works provide general insights on human, social and intellectual issues in a unique way. Literature reader is possible to interpret literary texts in accordance with their own insights. Teeuw (1984 in Lestari, 2017: 104) explains that literary works are the author's interpretation of the social environment he faces and is captured through the reader's interpretation. The process of interpreting literary works, the reader uses his perspective based on the horizon of his expectations.

Therefore, without including the social aspects of not seeing it as an act of communication or as a sign, literature cannot be understood scientifically.

Short stories (short stories) are literary works in the form of fictional narrative prose, because they are dense and direct, short stories able to highlight characters, plot, themes, language, and insights than literary works that are longer. In the short story world, the name Emha Ainun Nadjib is not often heard. The artist who is usually called Cak Nun is more productive in essay writing, theater and religious activities. Departing from that, the researcher tried to show the results of the thought of Emha, who he thought was a fresh short story while still showing the characteristics of a Cak Nun.

In his work, Emha unhesitatingly lifts back the wayang epic entitled Padang Kurusetra with the Pandavas as her characters. Padang Kurusetra is one of the short stories in the collection of short stories by Emha that was successfully obtained by researchers in the book collection of short stories by Emha Ainun Nadjib, entitled BH. Contains 23 short story titles with an average theme about people's lives ranging from the usual to taboo. There is a form of human relations with humans and there is also about the relationship of characters with their Lord.

Deconstructing a discourse shows how to undermine the philosophical underlying or hierarchical opposition to something that is the foundation, by identifying operational forms of rhetoric that exist in the text (Culler, 1983: 86). Deconstruction research is important to study because deconstruction is a research that can lift the meaning of the *gandha* of a literary work, view a literary work by rejecting the general meaning that is assumed to exist and underlying the work in question with the elements in the work itself and giving birth to new interpretations. Existing Deconstruction Research namely, Deconstruction of Ravana and Sprutt in the Novel Rahvayana Aku Lala Padamu by Sujiwo Tejo, Analysis of Deconstruction Texts in the Coastal Girl Novel by Pramoedya Ananta Toer (An Overview of Derrida Deconstruction), Deconstruction of Puppet Characters in Rahwana Putih's Works Sri Teddy Rusdy, Aswatama Figure Deconstruction Study in Manyura Novels by Yanusa Nugroho, Deconstruction of My Drama Text by Zarmika Sitinjak.

The unique thought of Cak Nun in writing his short stories became the foundation for researchers to use the deconstruction approach as a tool to dissect the text of one of Emha's short stories titled Padang Kurusetra, so the writer took the title *Pandawayudha's Educational Value in Short Story Of Padang Kurusetra Emha Ainun Nadjib's Works (Deconstruction Of Society Of Heroes)*.

II. THEORETICAL BASIS

Suyitno (1986: 3) states that if talking about the value of education in literary works, then it can not be separated from the literary work itself. Literature can play feelings dramatically in the development of personal concepts or self-concepts (Noor, 2011: 39). Through literature, readers and connoisseurs can gain knowledge about the phenomena of life from a different perspective. Literary works created by the author are a means of delivering the message to the audience. Kinayati (2006: 738) also revealed that literary works are the result of the author's imagination about social reality that is supported by his experience and observations of it.

Through his work the author can influence the mindset of the reader and participate in studying the good and bad, right and wrong which are the values of human life. Literature and values of life are two things that are interrelated and complementary. Every literary work that is created with sincerity will contain a strong relevance to life, because the creator of the work is part of life itself. Noor, (2011: 42) revealed that literature should be able to provide wisdom, which can make the reader / connoisseurs enlightened.

Mardiatmadja (1986: 55), divides values into four, namely: 1) cultural values; 2) social value; 3) the value of decency; and 4) religious values. Relating to the values contained in literary works.

Deconstruction rejects the notion of central meaning. Where the center itself is relative. He denied the meaning of monosemia (Selden, 1985: 88). So for meaning is very loose, there will be many interpretations of the object. According to Norris (2003: 24) deconstruction is a strategy to prove that literature is not a simple language.

Deconstruction as an Approach

In accordance with the previous explanation, in a statement that deconstruction is a model of thinking that criticizes the flow of structuralism. This theory does not believe in a single structure. Both structuralism and deconstruction refer to the text together. It's just that structuralism tries to find structural elements in the text, while deconstruction tries to find "discrepancies" in the process of interpretation.

By using the deconstruction method in reading texts, it is hoped that we can see other facts in the text, especially literary works. So that there are no absolutes in interpreting satra's work and eliminating absolute assumptions and discovering new things which were initially ignored (Culler, in Rohman 2014: 19).

Deconstruction Research Requirements

In accordance with the purpose of Deconstruction comes as a theory to criticize the text. However, not all

studies can use deconstruction methods. The text requirements that can be examined by the method of deconstruction according to Rohman (2014: 70) are:

1. There are philosophical concepts or themes. The assumption is that each text has meaning. Therefore, the text has the main message to be conveyed to the reader.
2. There are peculiarities in philosophical expressions. The theme contained in the text has a power different from other texts. This is found in terms, phrases, and sentence structures.
3. There is the compilation of binary opposition as a realization of thematic construction arranged as a major theme. Binary opposition is a paired, contradictory, but inseparable, element.
4. There are logical inconsistencies. This can be identified through various complex textual levels. That is, the theme contained in the text is then not finished, the meaning is then linked to other references, such as a general dictionary, dictionary of terms, everyday meanings, and others. Until the reader will find the difference between the major themes and meanings built by other texts. There is a new construction as a solution to the inconsistency that occurs in the text. New construction is the result of deconstruction of a construction that has been built before.

III. RESEARCH METHODS

This study uses qualitative methods, namely methods that are systematic, factual, accurate, and produce descriptive data in the form of written words (Bogdan & Tylor in Moleong, 2001: 3). This research strategy uses content analysis which aims to describe various situations or conditions that are the object of research. The data source consisted of primary data sources and secondary data including books, relevant journals. Data collection techniques in this study use library technique.

IV. RESULTS AND DISCUSSION

1. Pandawayudha

In Astina which was assumed to be Indonesia, God knew where Begawan, Elders, Receipt, and Knight. Maybe all were undergoing the play as the Kurawa completely, "Kurawa-ism" as a system, as a political perspective, as a state perspective, as a social perspective, Or even deeper, was the historical Kurawa in the great play of the Mahabharata. This extraordinary superficiality of figures, in which a figure was only judged by his involvement in the interests of the group, in the author's view was the product of a colonial mindset through superficial information that was given continuously. Which, in this context, influences the way of looking at role models.

Wisanggeni and Antasena were still calculating. When hypocrisy forced them to sue and fight. The knight who made the Pandavas, Elders, Begawan, and the Rishis re-correct himself. Before Bharatayudha was forced to begin. Wisanggeni and Antasena, two true Knight figures who refused to learn from anyone. They only studied in the world, Semar, Togog, and Sang Hyang Tunggal. A figure who always stood for the truth.

Astina, full of power struggles, still needed deeper understanding. Were we carrying out Bharatayudha's sacred promises, or were they just small fights full of superficiality called Kurawayudha. The battle seemed to be Bharatayudha, but it turned out to be a fellow Kurawa. Then, to pour on Astina which we were now assuming as Indonesia.

From the discussion above, we can see Cak Nun's thoughts through his short story which raised the mahabarata story in relation to the current state of the State. In the war Bharata Yudha Pandawa who represented truth and goodness, against Kurawa who represented evil and evil. What we experience with the Unitary Republic of Indonesia today is Pandawayudha. Each party facing each other feels themselves Pandavas. Even very confident with his Pandava. Each of them also has a strong foundation of values and arguments that they are the figure of a Pandava Hero. Value and substance, both can find the truth and goodness.

Pandawayudha, enmity between Pandavas and Pandavas for their own righteousness, or Kurawaism, namely Kurawa and Kurawa for visions of their enemies. They came face to face in hatred and hostility. Each of them was the Unitary Republic of Indonesia and Unity in Diversity. In his study Cak Nun said that all represented his own truth, God described with the phrase "tahsabuhum jami'an wa qulubuhum syatta": they were in one circle of the Republic of Indonesia, with their hearts divided. Whereas the crucial point lied in one insisting the crowing of a chicken was "kukuruyuk", others insist "kongkorongkong", others quietly conclude "kukeleku", "kukurunnuk" or "cock-a-doodle-doo". Even though the real one was the chicken itself. Within the groups that were hostile to each other there were Munafiqun each. The Republic of Indonesia and Indonesia were treated hypocritically. And that was the true shock of history.

2. Deconstruction of the Hero Figure

In the deconstruction approach, the reading did not have to be sequential according to the writing format. In practice Derrida began reading through footnotes with the aim of tracing the text. Researchers in terms of tracing the text, read the history of the figures raised in the short story. In the short story of Padang Kurusetra the author

raised the life of the Pandava heroes. In her writing, Emha described that the hero was not always strong and strong during his life which is described as follows.

- *Lhadalah!* Kenapa tidak kalian sendiri yang mogok?

+ Sukar dibayangkan. Kakang Yudhistira sedang sakit maag. Kakang Bima sedang kambuh levernya. Adi Nakula dan Sadewa ada gejala penyakit kuning beberapa lama ini. Kakang Kresna tentu tahu, kami semua kekurangan gizi.

(Padang Kurusetra, halaman 24).

- *Lhadalah!* Why don't you guys go on strike yourself?

+ It is difficult to imagine. Kakang Yudhistira is having an ulcer. Kakang Bima is having a liver recurrence. Adi Nakula and Sadewa have been suffering from jaundice for some time. Kakang Kresna certainly knows, we are all malnourished.

(Padang Kurusetra, page 24).

As a member of the Pandava family, any form of crime would be outdone by their strength and supernatural powers. However, in Padang Kurusetra the Pandavas were described as being reluctant to progress in thinness because they were not strong with the suffering that was disastrous and a disgrace for a Putra Pandu Dewanata. The figure of Arjuna who was the speaker in the short story deconstructed the paradigm of the figure of the hero, especially the Pandava family. In the whole story nothing was found at all the valor of the Pandava family. Even at the end of the story, the character Arjuna revealed a very ironic fact about the Pandava family as stated in the following quote.

- Baiklah, Kakang, Kami para Pandawa memang tak sanggup lagi berperang. Kaki-kaki kami tak sanggup bergerak. Tubuh kami terancam di bumi. Karena perut kami telah penuh oleh beratus ribu jengkal kebun, ladang, sawah, joglo-joglo sawah serta berjuta mata uang yang berlimpah. Kakang Suyudana telah menentramkan hidup kami.

(Padang Kurusetra, halaman 32).

- All right, Kakang, We Pandavas are no longer able to fight. Our legs are unable to move. Our bodies are threatened on earth. Because our stomachs are full of hundreds of thousands of thousand gardens, fields, rice fields, joglo-joglo rice fields and millions of abundant currencies. Kakang Suyudana has reassured our lives.

(Padang Kurusetra, page 32).

It was sad to know that heroes who were hailed for their strength, supernatural powers and even wisdom were inferior to luxury. Even the peace of life was given by enemies who should be defeated.

3. Educational Value

Every text has meaning. Therefore, the text had the main message to be conveyed to the reader. The main message in the Padang Kurusetra short story captured by the author:

- Kurawa memang adalah penguasa. Tapi apa gerangan yang akan dibela oleh para Pandawa? Mereka tidak mewakili rakyat. Mereka hanya mewakili kebenaran: kebenaran masalah mereka sendiri. Kini kebenaran itu tak ada. Tanah ini hanyalah warisan Sang Hyang Wenang kepada rakyat.
(Padang Kurusetra, halaman 21-22).

- Kurawa is indeed a ruler. But what will the Pandavas defend? They do not represent the people. They only represent the truth: the truth of their own problems. Now the truth is not there. This land is only the inheritance of Sang Hyang Wenang to the people.
(Padang Kurusetra, pages 21-22).

- Maka, selama itu Sang Prabu Kresna menghentikan tiupan Pancajanya di tanyannya. Ia tak mau mengadu raja melawan calon raja. Penguasa melawan calon penguasa. Rakyat bukanlah tanah landasan bagi kekuasaan raja demi raja. Rakyat bukan prajurit yang ditumpahkan di Padang Kurusetra untuk beradu dan berbunuh-bunuhan. Mereka juga bukan Padang Kurusetra itu sendiri yang menjadi kancah pertarungan antara kekuasaan dan nafsu. Sang Kresna tidak mau membantu jatuhnya seorang raja, menaikkan raja yang lain, ganti berganti, dan rakyat terlempar dari penindasan ke penindasan berikutnya; diinjak-injak oleh kaki-kaki kuda dan para pekatik; dihardik oleh penderitaan kemarin, hari ini dan esok. Tidak, sekali-kali tidak. Biarlah para Pandawa hidup di desa atau mengembara di hutan. Biarlah Yudhistira jadi kamituwa, Bima jadi tukang kayu, Arjuna bercocok tanam, sementara Nakula dan Sadewa menjul cendol di pasar.
(Padang Kurusetra, halaman 22).

- So, during that time the Prabu Kresna stopped his puffs of Pancaja in his question. He did not want to pit the king against the future king. Ruler against potential rulers. Rakyat is not the basis for the king's authority for the sake of the king. The people are not soldiers who were shed in Padang Kurusetra to fight and kill. They are also not the Padang Kurusetra itself which is a battle between power and passion. The Krishna did not want to help the downfall of a king, raise another king, change sides, and the people were thrown from oppression to the next oppression; trampled by the legs of horses and the pekatik; rebuked by yesterday's suffering, today and tomorrow. No, not once. Let the Brethren live in the village or wander in the forest. Let Yudhistira become kamituwa, Bima become carpenter, Arjuna grows crops, while Nakula and Sadewa become cendol in the market.

(Padang Kurusetra, page 22).

4. Typical philosophical expressions

The theme contained in the text had a power different from other texts. This was found in terms, phrases, and sentence structures. As contained in the footage of the conversation in the short story of Padang Kurusetra

However, at dawn that morning, in his tapasamadi, the Prabu Kresna heard voices from his dropper:

Tetapi, fajar pagi itu, dalam *tapasamadi*-nya, Sang Prabu Kresna mendengar suara-suara dari penitisnya:

- *Di manakah Para Pandawa?*

Melihat hak-hak diperkosa.

Kenapa mereka diam saja?

+ Mereka telah mati!

- *Gila! Mereka tak akan sirna*

Sebelum menumpas Kurawa!

+ Kurawa takkan tumpas Duryudana yang busuk, jika pun putus nyawa

Telah siap pengganti-penggantinya

Sengkuni yang licik dan kumal jiwanya

Dorna si kerak neraka

Menjadi debu racun di angin tegar Bisma

- Kejahatan mesti tumpas oleh kebenaran!

+ Mesti, tapi tak tentu.

- Pandawa tetap ada, tapi ksatria Pandawa

Menguap ke angkasa.

Mereka telah jadi *denawa*.

Jadi raksasa-raksasa.

Yang makan apa pun saja!
Sang Prabu Kresna bagai ditabrak matahari mukanya.
Demikianlah ketika Setyaki telah menyampaikan semuanya.

(Padang Kurusetra, halaman 22-23)

- Where are the Pandavas?

Seeing rights being raped.

Why are they silent?

+ They are dead!

- Crazy! They will not disappear

Before annihilating the Kauravas!

+ Kurawa will not crush the rotten Duryudana,

even if he dies

Ready-substitute

Sengkuni who is cunning and dirty in soul

Dorna the Hell Crust

Become poison dust in the strong wind of

Bhishma

- Evil must be crushed by the truth!

+ Must, but not necessarily.

- Pandavas are still there, but Pandava knights

Evaporate into space.

They have become denawa.

Become giants.

Who eat anything!

The King Krishna was hit by the face of the sun.

That is when Setyaki has delivered everything.

(Padang Kurusetra, pages 22-23)

- Tak sedia berjuang?

+ Ampun, Kakang.

- *Lhadalah*

(Padang Kurusetra, halaman 30-31)

+ However, killing one's own brother is not nobleness, or the holiness and perfection of conscience, Kakang.

- So you can't go to war?

+ Gosh, Kakang.

- Not willing to fight?

+ Gosh, Kakang.

- *Lhadalah*

(Padang Kurusetra, pages 30-31)

Then it appeared that binary opposition seeks to divide the world in two structurally related classifications. In this short story an example of the relationship between Krishna who played the role of the teacher who was the teacher of Arjuna who in terms of social function was the opposite but in structural terms, this element absolutely existed. So the figure of a teacher needed students to share their knowledge, while a student needed a teacher as a place to ask questions and guide. This was the reality of life where there were always two different things, both positive or negative, or contradictions (opposition) between positive and negative.

V. CONCLUSIOS

A collection of short stories is a form of criticism conveyed by Emha Ainun Nadjib with various behaviors and dialogue of the characters. Like the title discussed earlier, namely Padang Kurusetra. All served very nicely, tickling, and what it is. That way Emha's work can be examined with various approaches to literary criticism, one of which is the deconstruction approach. Using the deconstruction approach, the writer can find out the author's frame of mind in the process of his creation.

In the short story of Padang Kurusetra, a form of hero deconstruction was identified. This form of deconstruction found refers more to human relations than to human relationships with their god or spiritual life. After analyzing the form of deconstruction above, it was found that every cause must have a consequence.

A text always had multiple faces. When finding a meaning and drawing conclusions from the text, then the text would simultaneously bring up a different new meaning. The meaning was often not thought of because it might be a secondary meaning outside the would of the author. However, it proves that our interpretation of the

5. Drafting Binary Opposition

From the results of the identification of the author, in the short story of Padang Kurusetra, there is the compilation of binary opposition as a realization of thematic construction which is arranged as a major theme. Binary opposition is a paired, contradictory, but inseparable, element.

- That's wrong processing, Adi. Not so called nobleness of mind. Not so holiness and perfection of conscience.

- Itu pengolahan yang keliru, Adi. Bukan demikian yang disebut keluhuran budi. Bukan demikian kesucian dan kesempurnaan nurani.

+ Tetapi, membunuh saudara sendiri pun bukanlah keluhuran budi, atau kesucian dan kesempurnaan nurani, Kakang.

- Jadi tak sanggup kau maju berperang?

+ Ampun, Kakang.

text is never absolute and always has the potential for unexpected new interpretations. That is, construction in the form of contradictions of the patterns of community life so as to bring diversity to the thoughts and facts of the old pattern and trigger a new pattern called deconstruction.

In the short story Padang Kurusetr, it told the thoughts of Emha Ainun Nadjib about the country depicted in the Mahabarata puppet story, where the war in the desert was not as ethereal as pandawa as a ruler who should have represented the truth and goodness based on the interests and voices of the people depicted as self-serving rulers whereas the figure of the Kaurava as an antagonist could actually master Pandawa with all the facilities of a comfortable life so that the Pandawa who in the general story of wayang eradicated all forms of oppression of the people who had no fighting power for fear of hunger and poverty.

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