

A Global View of Good Vs Evil in The Bharatayudha War

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ABSTRACT

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This study aims to describe the Javanese society/culture's perspective on "good" versus "evil," as well as its differences from the perspectives of global society/culture (represented by China and Israel). This study includes textual analysis, interpretation, and comparative literary analysis. The textual analysis method uses structural analysis techniques. The interpretation uses hermeneutics. The comparative literary analysis uses the theory of the new school. Analysis using comparative literary theory found that the Bharatayudha War, fought between the Pandavas and the Kauravas, is interpreted as a war between good and evil. The Pandavas symbolizes goodness, while the Kauravas symbolize evil. This story also illustrates the background of the Javanese worldview, which states that in this world, there are two opposing elements: good and evil. For a peaceful world, evil must be eradicated. This Javanese view of good and evil differs from Chinese culture and the Bible. In Chinese culture, this view of good and evil is reflected in the Yin-Yang philosophy. Chinese culture believes that good and evil do not need to negate each other, but rather that harmony can be found in their conflict. In the Bible, the view of good and evil is expressed in the parable of the wheat and the tares (Matthew 13:24-30). Evil does not need to be eliminated for the body to be good. Evil only requires repentance so that it does not interfere with the growth of goodness in this world. Thus, Javanese culture views good and evil differently from Chinese culture and the Bible.

INTRODUCTION

Javanese views on good and evil are influenced by various traditions and schools of thought, including Hindu-Buddhist philosophy and Islamic teachings. One literary work that reflects this view is the *Bharatayudha War*, found in the epic *Mahabharata*. It later developed into the story of *Wayang*. In this context, war is not only understood as a physical conflict, but also as a symbol of the struggle between good and evil.

In *wayang*, war is a constant feature of every performance. War in the world of *wayang* is usually a depiction of a dualistic struggle, a battle between good and evil. Although in certain plays the good characters must taste defeat (for example, in *Pandhawa Dadhu*), ultimately, good always wins.

There are four major wars in the world of *wayang*. The first is the great war between King *Hastina Pandu* and the king of *Pringgondani*, King *Tremboko*, known as the *Pamoksa War*. The second is the *Guntarayana War*, a battle between *Begawan Ciptaning* and *Niwatakawaca*. The third is the *Gojali Suta War*, a war between *Boma Narakasura* and *Sri Kresna*. The fourth is the *Bharatayudha War* on the *Kurusetra* plain, a major war between the *Pandavas* and the *Kurawas*, the kingdom of *Astina* against *Amarta*. *Bharatayudha* was a major war, a bloodbath ensued, to the point that King *Baladewa*, meditating beneath a waterfall, was awakened by the water turning into blood. *Bharatayudha* was a war predestined by the gods. The gods intervened extensively, both during and before the war. It seems the gods in heaven sided with the *Pandavas*. One example is *Sri Bathara Kresna's* support, as the god *Vishnu* incarnated as Queen *Dwarawati*.

The conflict between good and evil is also experienced by people around the world. However, due to the different cultures of each society, their views also differ. Chinese culture views good and evil not as a dichotomy but rather as a harmony. *Israeli* society depicts the conflict between good and evil with the parable of wheat and weeds. This study examines the differences in views on good and evil in Javanese society/culture and global society.

RESEARCH METHOD

This research aims to describe Javanese society/culture's views on "good" versus "evil," as well as their differences from the views of global society/culture (represented by China and Israel). This research includes textual analysis, interpretation, and comparative literary analysis. The textual analysis method utilizes structural analysis techniques. The interpretation utilizes hermeneutics. The comparative literary analysis utilizes the theory of the New School.

The term "comparative literature" first appeared in England, pioneered by French thinkers such as Fernand Baldensperger, Jean-Tieghem, and Marius-Francois Guyard. These individuals are known within comparative literature as the pioneers of the French School, or "old school." Subsequently, this comparative literature also developed in America, developing concepts from the French School, thus giving the American School the name "new school."

The birth of comparative literature stemmed from the growing awareness that literature is plural, not singular. All literature possesses similarities and differences. These similarities and differences have given rise to studies that compare and identify the causes of these similarities and differences.

RESULTS AND DISCUSSION

Javanese Views on Good vs. Evil

Bharatayudha is a well-known and familiar wayang play. It was composed by *Empu Sedah* (and *Empu Panuluh*, his successor) in 1079 under the orders of King *Jayabaya*. This *kakawin/seratus* of *Bharatayudha* depicts the civil war between the *Kediri* and *Jenggala* Kingdoms. This play is considered special because it is considered sacred, and therefore cannot be performed in just any place or at any time. This led to the belief that an inappropriate time and place would lead to disaster. *Bharatayudha* itself is a fairly long play or story divided into 11 scenes or plays: The *Kresno Duta* play, the *Jabelan* play, the *Kresna Gugah* play, the *Bisma Gugur* play, the *Angkawijaya Gugur* play, the *Jayadrata Gugur* play, the *Gatotkaca Pejhipun* play, the *Adipati Karno Pejhipun* play, the *Suyudana Pejhipun* and *Parikesit Lahir* play. As the name suggests, *Bharatayudha* means war between the *Bharata* lineage, aka war between families descended from *Resi Wiyasa Kresna Dwipayaya*. This war is rooted in the power conflict of the *Ngastina Pura* kingdom. *Resi Wiyasa* had three sons, the three of whom were *Destrarastra* who was born blind, *Pandu Dewanata* and *Arya Yamawidura*.

When King *Wiyasa* abdicated, the eldest *Destrarata* assumed the right to rule. However, *Destrarastra* allowed the *Ngastina* kingdom to be ruled by *Pandu* and his descendants, realizing he was blind. Ultimately, *Pandu Dewanata* became king of *Ngastina*. Unfortunately, a war with King *Trembaka*, king of *Pringgondani*, claimed the king's life. His departure left behind the then-young *Pandavas*. Thanks to *Sengkuni*'s ingenuity, *Ngastina* now belonged to *Destrarastra*, with the agreement that when the *Pandavas* reached adulthood, the kingdom would be returned to them. However, *Destrarastra* disobeyed this promise and instead bequeathed it to *Duryudana*.

The *Pandavas* and their mothers were expelled from *Ngastina*, and they established their own kingdom by clearing the *Wisamerta* forest, which they later named *Indraprasta* or *Amarta*. *Indraprasta* is a beautiful country, long, lush, sandy, and abundant, often described as a beautiful land. This aroused jealousy among the *Kauravas*. Prime Minister

Sengkuni conceived of a dice game. *Sengkuni* knew *Puntadewa* was a man who couldn't say no. The stakes were the country and all its contents.

Long story short, the *Pandavas* lost the dice game and were sentenced to 12 years of exile in the *Kamyaka* forest. King *Sri Batara Kresna*'s allegiance to King *Dwarawati* was not without reason. An incident occurred in *Balekambang*, when King *Kresna* was sleeping in meditation, while he was in astral projection. His spirit was traveling to the heavens to seek information from the *Jitapsara* book, the book containing the scenario for the *Bharatayudha* war. Before going into astral projection, *Kresna* instructed *Setyaka* and *Setyaki* that the first person he would see upon awakening would be the one he would defend during the war. The *Kauravas* tried to wake him, but were unsuccessful. Their method of waking King *Kresna* foreshadowed the fate of these people.

Responding to the situation, the *Pandavas* successfully awakened King *Kresna* by having *Janaka* join him in astral projection to fetch him. Sure enough, King *Kresna* finally awoke from his meditation and declared his willingness to side with the *Pandavas* during the *Bharatayudha* war. In line with that, the gods in the *Jonggring Saloka* heaven also sided with the *Pandavas* by writing down the course of the war and giving victory to the *Pandavas*.

After fruitless negotiations, the drums of war were beaten, and both sides, along with their allies, decided to wage war. The *Kurusetra* plains were the site of the great battle. The battle lasted for 18 days, claiming many casualties on both sides. *Werkudara*'s sons died. Even *Antareja*, *Werkudara*'s son, had to give up his life before *Bharatayuda*. This was due to *Kresna*'s intervention to prevent *Antareja* from participating in the war. *Gatutkaca*, who was then the *Senapati*, died at the hands of *Adipati Karna*, who possessed the *Kunta Wijawandanu*, a forbidden weapon from *Gatutkaca*. *Abimanyu*, *Janaka*'s beloved son, also died, *Begawan Bisma* also died, and there were countless casualties from the coalition of the two kingdoms and countless casualties from the small, scattered troops. In this war, the *Kurawa* suffered defeat; King *Karna* fell at the hands of *Janaka*. King *Salya*, the prime minister of *Sengkuni*, and King *Duryudana* also died in battle.

The *Bharatayudha* War depicts the conflict between the *Pandavas* and the *Kauravas*, each side having moral reasons for their actions. The *Pandavas*, as representatives of goodness, fight for justice and *dharma*, while the *Kauravas*, despite their arguments, are seen as symbols of evil. The *Pandavas* are symbols of goodness, while the *Kauravas* are symbols of evil.

This story also illustrates the background of the Javanese worldview, which holds that life in this world consists of two opposing elements: Good and evil. To achieve peace in the world, evil must be eradicated. Evil cannot coexist with good, as good will be affected by evil. Therefore, the *Bharatayudha* War is often referred to as *Brantayuda Jaya Binangun*, "The War to Uphold Good."

Chinese Views on Good vs. Evil

The Javanese view of good vs. evil differs from that of Chinese culture. This Chinese view of good vs. evil is reflected in *Yin-Yang*, a Chinese philosophy symbolized by black and white. This philosophy has had profound meaning since ancient times and has become a value instilled by the Chinese people in modern life. In Chinese philosophy, the concept of *Yin-Yang* symbolizes the balance between two opposing forces. *Yin* is represented by the dark, feminine, and passive element, while *Yang* is represented by the light,

masculine, and active element. This concept demonstrates the interdependence of good and evil.

In general, the *ying yang* symbol signifies a balanced life. *Yin* and *yang* is a concept that believes that everything in this world has two opposing elements. However, these opposites actually complement each other and make everything more beautiful. According to legend, *yin* and *yang* were born from the same chaos and ultimately created the universe. When their elements combined, *yin* and *yang* formed the center of the earth. These two harmonious and balanced opposing elements allowed for the birth of *Pangu* (the first human) as well as *Fuxi*, *Nuwa*, and *Shennong* (the first gods).

Yin and *yang* are symbolized in a cyclical form. *Yin* is represented by the color black and *yang* by white. *Yin* and *yang* represent opposites that attract each other, supporting the theory of unity and harmony achieved by two opposing elements. These two elements are interdependent and complement each other like a jigsaw puzzle to create their existence. The cyclical *yin* and *yang* symbol also conveys that no element in the universe is permanent. Everything changes from one form to another to maintain balance. The dot within the *yin* and *yang* symbol symbolizes the interdependence and balance between the two forces.

The *Yin Yang* symbol represents several different principles, the five most important of which are as follows.

- Together, *Yin* and *Yang* form a whole
- *Yin* and *yang* represent opposing forces. When combined, they form a whole that represents everything in nature and the various aspects of the world.
- Neither *Yin* nor *Yang* can be completely dominant
- Because these two forces complement each other, neither can exist without the other. Just like shadows and sunlight, neither can be completely dominant.
- Equal balance creates harmony
- Because neither is completely dominant, the ideal scenario requires *yin* and *yang* to be in balance, each having an equal share of the whole. This equality creates harmony in the world.
- *Yin* and *Yang* are never static
- The balance of *yin* and *yang* is always changing. This is why these two segments appear to flow in and out of each other in the symbol, just as light and dark constantly change as the sun rises and sets each day. There is never a point where *Yin* and *Yang* stop moving.
- External factors can disrupt the balance
- There are times when the balance of *Yin* and *Yang* is achieved, when something outside the system disrupts it. As in the principles of traditional Chinese medicine, external factors can disrupt the balance in the body and cause health problems.

Thus, it appears that Chinese society has a different view of good versus evil than Javanese society.

Israelite Society's View of Good vs. Evil

Israeli society's (cultural) view of good vs. evil is reflected in Scripture, particularly in the parable of the wheat and the tares. The story of the Wheat and the Weeds is told in the Gospel passage Matthew 13:24-43: "The kingdom of heaven is like a man who sowed good seed in his field. But while everyone was sleeping, his enemy came and sowed

weeds among the wheat, and went away. When the wheat grew and began to sprout, the weeds appeared also. Then the servants of the owner of the field came to him and said, Sir, isn't the seed you sowed good? in your field? Where did the weeds come from? The master answered, "An enemy did it. Then the servants said to him, "So, sir, will we go and pluck the weeds?" His disciples came and said to Him, "Explain to us the parable of the weeds in the field." He answered, saying: "The one who sows the good seed is the Son of Man; the field is the world. The good seed is the children of the Kingdom and the weeds are the children of the evil one. The enemy who sows the weeds is Satan. The time of harvest is the end of time and the reapers are angels. So as the weeds are gathered and burned in the fire, so will it be at the end of the age. The Son of Man will send His angels and they will gather everything that is misleading and all those who do evil from within His Kingdom. All will be thrown into the fiery furnace; there will be wailing and gnashing of teeth. Then the righteous will shine like the sun in the kingdom of their Father.

In the parable, the owner of the wheat field disagreed with the workers' suggestion to pull out the weeds growing among the wheat. Instead, the owner of the vineyard allowed the weeds to grow alongside the wheat. In His explanation of the parable of the Wheat and the Weeds, Jesus interpreted the field as the world. The wheat symbolizes goodness, while the weeds represent evil. The owner of the wheat field, however, is God. The enemy who sowed the weeds/evil is Satan.

Goodness is compared to wheat, while evil is compared to weeds. Weeds should not be pulled out before the wheat harvest, as they would interfere with the wheat crop. This signifies that evil does not need to be eliminated for the body to prosper. Evil only requires repentance to prevent it from interfering with the growth of goodness in this world. Thus, Javanese culture views good and evil differently from Chinese culture and the Bible.

CONCLUSION

Literature is a cultural object. It is produced by authors who are bound by the culture of their society. The culture of society serves not only as material for literary writing but also as a "limitation" for the author's work. Literature, therefore, is a reflection of the culture of society. The *Bharatayudha* War, fought between the *Pandavas* and the *Kauravas*, is interpreted as a war between good and evil. The *Pandavas* symbolizes goodness, while the *Kauravas* symbolize evil. This story also illustrates the background of the Javanese worldview, which states that in this world, there are two opposing elements: good and evil. For a peaceful world, evil must be eradicated. This Javanese view of good and evil differs from Chinese culture and the Bible. In Chinese culture, this view of good and evil is reflected in the *Yin-Yang* philosophy. In general, the *Yin-Yang* symbol signifies a balanced life. *Yin* and *Yang* are a concept of life that believes that everything in this world has two opposing elements, depicted in a cyclical form: *Yin* is black with a white dot and *Yang* is white with a black dot. However, these opposites actually complement each other and make everything more beautiful. Unlike Javanese culture, Chinese culture believes that good and evil do not need to contradict each other, as harmony can arise from their conflict. In the Bible, the concept of good and evil is expressed in the parable of wheat and tares (Matthew 13:24-30). Good is compared to wheat, while evil is compared to tares. The tares should not be removed before the wheat harvest, as they will interfere with the

wheat crop. This implies that evil does not need to be eliminated for the good of the body. Evil only requires repentance to prevent it from interfering with the growth of good in this world. Thus, Javanese culture views good and evil differently from Chinese culture and the Bible

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