Confucian Values in Chinese, Japanese, And Indonesian Folkore (Morphological Analysis of Vladimir Propp Folklore)

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Abstract. Confucianism is a religion that is also a growing thought of moral philosophy in China. Confucian-centered thinking teaches about the ethics of life that aims to maintain harmony in life. Confucian thought then spread and developed in Japan. Furthermore, Confucianism also spread to Indonesia, It can be seen from many Confucians in the archipelago. The spread of Confucian values to Japan and Indonesia led to the meeting of two different cultures, namely Chinese culture as a place where Confucian thought developed with Japanese or Indonesian culture, so that the process of cultural interaction was inevitable. This process of cultural interaction led to a change in Confucian values that developed in Japan and in Indonesia. Through the literature method, this study will examine how Confucian values are described in Chinese, Japanese and Indonesian Folklore. Using the theory of Vladimir Propp, the study aims to look for forms of implementation and violation of Confucian values and their consequences.

Keywords: Confucius value, Folklore, Narrative structure, Vladimir Propp

1 Introduction

Folkor is a part of a culture that is passed down through generations. Many human values of the folkor owner's community contains in folklore. Therefore, It can be learned from folklore of various things related to the society of the folkor owner. Alan Dundes (in Danandjaja, 1986: 1) gives the original terms of that is "folk" which means a group of people who have characteristics of physical and cultural social identification that can distinguish it from other groups, which group has a culture that is passed down through generations from one generation to the next generation.Lore is defined as a folk tradition that is part of a culture which is passed down through generations orally or through an example accompanied by gestures. Furthermore, in his book, Danandjaja (1986: 2) concludes that folkor is a part of the culture of a collective that is spread and passed down through generations, among any collective, traditionally in different versions, both in oral form and examples accompanied by gestures or tools, reminders (mnemonic devices).

Every country in the world has its own folkor which is passed down through generations as in China, Japan, and Indonesia. Danandjaja (2007: 69) wrote that folkor for Chinese people are considered as from Chinese culture that is spread and inherited for generations among Chinese, both those who live in mainland China, and who travel abroad, especially Indonesia. While Japanese Folklore according to Danandjadja (1997: 37) in different books mentioned that Japanese folkor is a part of Japanese culture that is spread and passed down through generations

among any collective, both in oral form and example accompanied by gestures, or reminder tools.

From the terms of folkor above, it can be known that both Folklore in China, Japan, and Indonesia are considered as a culture that is passed down through generations. Culture that is passed down through generations has the noble values of society. The noble values of society are also found in Folklore. One of the values of Chinese society that is passed down through generations is confucian values. Confucianism is one of the most influential of philosophy in Chinese history (Purwata, 2004: 81). It focuses on harmony between one individual and another individual. The practice of Confucian values in everyday life will lead the person who undergo that value to an orderly, peaceful, and happy life. Confucius values then spread not only in China but also in Indonesia and Japan.

This research will look at how the practice of Confucian values in Chinese, Japanese, and Indonesian folklore figures. Departing from the basic view that folklore are part of a culture that is passed down through generations, then the values contained in there are also inherited for generations. The research will then look at how the effects of practice are received by the characters at the end of the story. However, it takes a folkor that has the same archetype in Chinese, Japanese, and Indonesian folklore. Finally, the stories of "Ama no Hagoromo", "Jaka Tarub", and "Niúlángzhīnǚ" were chosen because these three folklores had the same archetype. The selection of folkor comparisons of these three countries is based on the assumption that Confucian values exist in every society in the world and the practice of these values will have its own effects.

2   Theoretical Framework

This research will use the morphological theory of folklore from Vladimir Propp which still belongs to the realm of structuralism approach. In Propp theory, He combines structural methods with genetic research. Propp composes characters that are almost found in every narrative with their functions in the story (Hakim, 2015: 520). Characters are persons who have certain behaviors, such as hero characters, villain characters, and so on. The character then has a function in the narrative so that the narrative becomes intact and solid. Function is interpreted by Proop as the action of the character to support the course of the story that is limited to the sake of the course of an action. According to Propp this function is very important. In a story, according to Proop has a construct in which there are several motives. Motive itself consists of several elements, namely perpetrators, actions, and sufferers.

These three elements can be grouped into two groups, namely fixed elements (deeds) and elements that are not fixed or changed (perpetrators and sufferers). According to Proop there are 31 functions:

1. 'absentation' (symbolized: β)
2. 'interdiction' (symbolized: γ)
3. 'violation' (disimbolkan: δ)
4. 'reconnaissance' (symbolized: ε)
5. 'delivery' (symbolized: ζ)
6. 'trickery' (symbolized: η)
7. 'complicity' (symbolized: θ)
8. 'villainy' (symbolized: A)
8a. 'lack' (symbolized: a)

9. 'mediation, the connective incident' (symbolized: B)
10. 'beginning counteraction'symbolized: C)
11. 'departure' (symbolized: ↑)
12. 'the first function of the donor'(symbolized: D)
13. 'hero's reaction' (symbolized: E)
14. 'provision or receipt of magical agent' (symbolized: F)
15. 'spatial translocation' (symbolized: G)
16. 'struggle' (symbolized: H)
17. 'branding' (symbolized: J)
18. 'victory' (symbolized: I)
19. 'the initial misfortune or lack is liquated' (symbolized: K)
20. 'return' (symbolized: ↓)
21. 'pursuit' (symbolized: Pr)
22. 'rescue' (symbolized: Rs)
23. 'unrecognized' (symbolized: O)
24. 'unfounded claims' (symbolized: L)
25. 'difficult task' (symbolized: M)
26. 'solution' (symbolized: N)
27. 'recognition' (symbolized: Q)
28. 'exposure' (symbolized: Ex)
29. 'transfiguration' (symbolized: T)
30. 'punishment' (symbolized: U)
31. 'wedding' (symbolized: W)

Of the thirty-one functions above, Propp then mentions that there are seven environments of action consisting of:
1. Villain: a villain who is tasked with shaping conflicts in the narrative.
2. Donor, provider: a figure who serves as a donor who contributes very well to the hero.
3. Helper: a character who serves to help heroes defeat villains.
4. The Princess and her father: the princess is a character who experiences bad behavior from criminals and her father is a character who together with the princess experiences such suffering.
5. Dispatcher: a character who serves to send heroes against criminals.
6. Hero: a hero who is able to overcome the difficulties caused by the villain.
7. False Hero: fake hero.

Vladimir Propp's theory of the function of the actor will be used to look at the Confucian values that exist in the environment of action. From here, there will be a form of implementation and violations committed by the environment of action. Based on the form of torture and violations that will be seen how it affects the end of the environment of action.

Confucius Values
Confucianism is one of the most influential schools of philosophy in Chinese history (Purwata, 2004: 81). Confucianism first puts humanity in life. Understanding the teachings of Confucius, the Book of Daxue (The Great Teaching) needs to be considered where in it contains teachings on ethics, namely ethics in the family, society, and state (Hartati: 174). This confucian flow in Chinese society making this flow a benchmark in various people's lives. Purwata (2004: 84) explained that the name of Confucianism is taken from the name of a thinker, Confucius

who is considered as the foundation of Confucian teachings. Purwata argue that the basic view of Confucianism is "An orderly, peaceful, and happy life is everyone's dream." It strenghten by Arifin (2013: 59) that he writes:

Confucianism emphasizes harmony between one individual and another to live in loving each other to improve morals and maintain human ethics, in addition, Confucianism also teaches to maintain the balance of relationships between human beings and teaches us to be able to maintain a good relationship with the sky, where we are required to always remember the good of our ancestors.

Hartati mentioned that in Confucianism there are five moral attitudes that must be applied in everyday life, which the application of these five values of moral attitudes will produce individuals who have a noble and harmonious nature in the relationship of interaction between human beings such as follows:

1. Ren (忍) is a universal love that is selfless but selfish to others.
2. Yi 意 is truth or noble person.
3. Li 礼 is decency, manners, decency, and ethics.
4. Ci 慈 is wisdom, understanding, wisdom.
5. Xin 信, which is honesty of trust, a sense of trustworthiness of others and being able to keep promises and keep promises.

3 Method

The method used in this study is a qualitative descriptive method. In obtaining the required data, literacy studies are used to obtain as much data as possible for analytical purposes. Data collection is used in the present research are listening to techniques, namely by collecting and recording data related to research objects.

4 Discussion

Youth and the Seven Angels
The stories "Ama no Hagaromo", "Niúlángzhīnǚ", and "Jaka Tarub" told the story of an angel who cannot return to kahyangan because the shawl which is a means of returning to kahyangan is hidden by a young man. The end of each story is different, where in the story "Sama no Hagaromo" is told that the angel returned to kahyangan and left her child and husband in the world. Jaka Tarub's story has the same ending, it's just that what distinguishes it from the story "Ama no Hagoromo" where we can find in the story "Ama no Hagoromo" the angel did not go in a state of anger to her husband but with a feeling of sadness at having to leave her child and husband. While in the story of "Jaka Tarub" Nawang Wulan (the name of the angel in the story of Jaka Tarub) left Jaka Tarub and his son feeling disappointed and angry. A very different ending is found in the story "Niúlángzhīnǚ" where the angel named Niúláng is forced to return to kahyangan because he was forcibly picked up.

Function of Actors in Folkore
Based on the results of the analysis found in each folkor story, the following narrative and environmental functions of action as follows:

The Story of "Ama no Hagoromo"

1. Absence

   The first conflict in the story "Sama no Hagoromo" begins with the "absence" of the angel's shawl.

2. Trickery

   From the absence of this, it is used by the Young Man to commit trickery by pretending to offer help, even though he is the one who hides the shawl belonging to the angel.

3. The first function of the donor

   The role of the Mother of the Young Man who gives comfort to the Angel makes the Angel feel welcomed and finally willing to live with the Young Man and His Mother on earth.

4. Wedding

   The story continues with a happy marriage between the Young Man and the Angel.

5. Veil Disclosure

   Not long after, the Angel found his scarf hidden by the Young Man.

6. Return

   In the story "Ama no Hagaromo" it is told that the Angel actually still wants to live on earth with her husband and child. But with the discovery of his scarf, it makes him obliged to return to kahyangan. Therefore, with a heavy heart, the Angel returned to kahyangan.

Environment of action:

1. False Hero: The Young Man
2. Helper: The Young Man's Mother
3. The Princess and her father: Angel

The Story of "Jaka Tarub"

1. Absence

   The absence in the story "Jaka Tarub" begins with the death of the adoptive mother "Jaka Tarub"

2. Intermediaries

   Dreams become an intermediary for Jaka Tarub in starting his adventure. When "Jaka Tarub" wakes up, she follows her dream and finds a shawl blown away.

3. Trickery

   The story continues with the trickery of Jaka Tarub who offers Nawang Wulan a temporary residence. Here Jaka Tarub plays as if he is the one who helped Nawang Wulan who lost his scarf due to being hidden by Jaka Tarub.

4. Wedding

   Jaka Tarub and Nawang Wulan are finally married.

5. Needs met

   From his marriage to Nawang Wulan, Jaka Tarub's needs were met, both in terms of loneliness, food, and children.

6. Prohibition

   When Nawang Wulang cooked rice and had to go out for a while, he sent a message to Jaka Tarub to keep the rice steamed. At that time, Nawang Wulan gave a ban to Jaka tarub that is not allowed to open the cover of rice steaming.

7. Violation

   Nawang Wulan's ban was violated. Jaka Tarub opened the steamed rice.

8. Acceptance of magical elements

   From there Jaka Tarub found that during this time Nawang Wulan only cooked rice with a grain of rice. But strangely, the steamed rice is always full. But at that time Jaka Tarub accepted this as one of the strengths of Nawang Wulan who an Angel was.

9. Unmasked

   As a result of jaka tarub's violations, Nawang wulan can no longer cook with a grain of rice. So that their rice supplies quickly run out. And when the last rice supply ran out, Nawang Wulan found his shawl that Jaka Tarub had hidden among piles of rice.

10. Return

    Finding his scarf, with feelings of disappointment mixed with anger Nawang Wulan then decided to return to kahyangan leaving Jaka Tarub and his young son.

11. Settlement

    As a form of settlement to the fate of his young son, Nawang Wulan provides a solution that every night Nawang Wulan will come down from kahyangan to give milk to his son. And Jaka Tarub was forbidden to look at the process.

Environment of action:
1. False Hero: Jaka Tarub
2. Helper: Dreams
3. Donor: Dreams
4. The Princess and her father: Nawang Wulan

The Story of "Niúlángzhīnǔ"

1. Absence

   The absence in the story begins with the separation of Niúláng and Zhīnǔ who love each other. As a result of Zhīnǔ being expelled from kahyangan, Niúláng felt lonely and continued to cry.

2. Crime

   The crime in the story was committed by the Goddess Angel in which she separated Niúláng and Zhīnǔ.

3. Punishment

   Punishment was given by the Goddess Angel to Niúláng and Zhīnǔ who loved each other by expelling Zhīnǔ to earth and depriving her of her memories.

4. Incarnation

   The golden cow that was expelled from kahyangan due to protests over the decision of the Goddess of Angels who expelled Zhīnǔ then disguised itself as an ordinary cow who became a good friend of Zhīnǔ.

5. Intermediaries

   The cow became an intermediary by speaking to Zhīnǔ.

6. The first function of the donor

   By speaking to Zhīnǔ, the cow helped Zhīnǔ to be reunited with Niúláng.

7. Submission of information

   The cow gave information to Zhīnǔ to go to the Azure lake. There Zhīnǔ then took a shawl belonging to one of the angels who turned out to be Niúláng.

8. Wedding

   Niúláng and Zhīnǔ married on earth and had two children, male and female respectively.

9. Needs are met
   It was through this marriage that the need for the absence of Niúláng and Zhīnǔ was met.
10. Recognized
    The Angel Goddess regards Niúláng the Zhīnǔ who lives happily on earth.
11. Return
    Dewi Bidadari then forcibly invited Niúláng to kahyangan.
12. Chase
    Zhīnǔ pursued Niúláng to kahyangan with the help of cowhide from the Golden Cow. But during the chase process, Dewi Bidadari separated them with a river whose water flowed profusely.
13. Rescue
    The two of them are then helped by an entourage of magpies who make a bridge so that Niúláng the Zhīnǔ can cross and meet each other.
14. Victory
    Seeing the event, all the inhabitants of Kahyangan felt touched and acknowledged the sincerity of love belonging to Niúláng the Zhīnǔ.
15. Settlement
    The Angel goddess then gave permission to Niúláng the Zhīnǔ to meet on July 7 (the 7th date of the 7th month)

Environment of action:
1. Villain: Angel Goddess
2. Donor: Cow
3. Helper: Margie's Bird
4. The princess and her father: Niúláng
5. Hero: Zhīnǔ

Confucian Values in Chinese, Japanese, and Indonesian Folkore

Based on the results of the analysis of the function and environment of the actions of the characters in the folklore story, the following step is conducted with the analysis by looking at the practice of five basic values of confucius. The character function is used as a tool to assess the practice of the basic confucian values of the two main characters who are at the center of the story, namely, false hero, hero, and the princess and her father. Here is a table of practicing the confucian values of the two main characters in the story.

Table 1. False Hero and Hero Confusius Value Analysis

Confusius Values	False Hero Ama no Hagaromo	False Hero Jaka Tarub	Hero Gembala Sapi
Ren (忍)	✗	✗	✓
Yi 意	✗	✗	✓
Li 礼	✓	✓	✓
Ci 慈	✗	✗	✓
Xin 信	✗	✗	✓

Table 2. The Princess Confusius Values Analyis

Confusius Values	The Princess Ama no Hagaromo	The Princess Jaka Tarub	The Princess Gembala Sapi
Ren (忍)	✓	✓	✓
Yi 意	✓	✓	✓
Li 礼	✓	✓	✓
Ci 慈	✓	✗	✓
Xin 信	✓	✓	✓

5 Conclusion

From the analysis of the function, it can be seen that the "false hero" will end unhappy because of a violation of the basic values of Confucius teachings. While "hero" and "The Princess" get a happy ending because the five basic values of Confucius can be executed patiently and well. The above statement is in accordance with the basic principle of Confucius which if one wishes to gain true tranquility and happiness, it must carry out the basic values of Confucius. From the three stories above, it can be seen that folklore who come from China that hold firm values to the basic values of Confucius in his story.

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