

## **THE INTERSECTION OF THE LIFE PHILOSOPHY OF FRENCH AND JAVANESE SOCIETIES THROUGH THE CHARACTERS OF THE FOX AND THE MOUSE DEER**

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### **Abstract**

This study aims to describe the comparison of the living philosophy of French and Javanese society through the main character fox (Le Renard) and the main character of Kancil (mouse deer). The literary works that are compared in this study are French fables of la Fontaine Le Corbeau et Le Renard, Le Coq et Le Renard, dan Le Bouc et Le Renard with fables by Prince Arya Sasraningrat, Serat Kancil Amongpraja, and Serat Kancil Kridhamartana. Data retrieval were done by means of content analysis, to find the essential meaning of the text behind the equations and differences of fable deer and fox. The intersection of the living philosophy of French and Javanese society through the fox and mouse deer figures can be demonstrated by the similarity of life philosophy to help, the philosophy of life alert, not arrogant and mocking the other side. The similarity of the philosophy is also seen in the character of these two animal figures, both of which are described as ingenious and cunning.

**Keywords:** Life philosophy, fables, comparative literature.

### **1. Introduction**

Literature as part of a culture is determined by geography and natural resources that can constitute a society and a value system. Damono (2018, p. 72) finds that oral literature, such as fairy tales, often transfers from original to its derivatives, resulting in intertextuality in two or more literary works. From literary texts in some countries, there are often similarities to each other. Literary works copied to various languages often changed. Each author often gives a particular cultural content in his work, according to their own ideology.

From that explanation, a literary work needs to be compared in order to get a clearer picture of similarities and differences in different cultures. The comparison is not merely a text but continued with an explanation of the existence of socio-cultural differences. Therefore, a comparative literature study with a sociocultural approach is required. Comparative Literature emphasizes the comparison of two or more works from at least two different countries. According to Dagnino (2012, p. 2) the influence of culture in literature

is very dense. Cultural diversity often occurs in literature, so it needs to be compared to each other to gain meaning. In this study will compare two literary works from France and Java. Both equations and differences need to be addressed academically, as a variant that has a unique meaning. The task of the reviewer is to find the true meaning of the text behind similarities and differences.

The French literature that is studied is a fable by “la Fontaine” whose character is a fox. Fox is described by Taine, a French researcher, as an intelligent beast and possesses a quality of deceptive skill. He has a high spirit and courage. His good speech and expression of his expressive face set him to live to depend on other beings, to place himself among the rich, in the palace, and come to ask for as much mercy as possible. The fonts of La Fontaine are in three sets, *Le Premier Recueil* (1668), which consists of books I-VI; *Le Second Recueil* (1678-1679) consisting of the book VII-XI, and the book XII (1694). The written fables are intended as an allusion and critique of his time. Some of the stories that are written are related to the political events that occurred in the 17th and 18th centuries in Europe.

Javanese literary works studied are the story of mouse deer entitled *Serat Kancil Amongpraja*, *Serat Kancil Salokadharmas* dan *Serat Kancil Kridhamartana*. In Javanese literature, many known stories of the mouse deer entitled *Kancil Nyolong Timun*, *Kancil dan Baya*, *Kancil Balapan Karo Keyong*, and others. Kancil’s figure reflects the thought of Java, which deserves to be a Javanese philosophy of life. The value of pedagogy that is worthy of being a cultural-based education base on the Kancil figure is also quite diverse. Therefore, this figure needs to be traced further, what’s behind the story.

The assumption is built on the similarities and differences between the two works of literature above, namely culture and literature are indeed close. The culture makes people aware of themselves (Endraswara, 2016, p. 1). This idea provides an illustration that the characters in literature often carry a unique cultural message of each region (country). Every person’s idol on a character must be constructed by cultural influences. Consequently, the interesting thing from the two animal figures above, namely Fox and mouse deer, both are equally idol in the country. Both represent a dynamic human life. The characterization of these animals reflects the life of the community at the time the work was created. Therefore, it is assumed that this animal figure, fox and mouse deer describe the condition of the community where the author lives. Thus, to be able to understand the moral message through these two figures requires the ability to interpret and summarize the entire contents of the story. The moral message of the two figures shows the existence of a living philosophy of society in the author’s country.

Based on the above background that has been described, the researchers wished to formulate a problem, namely, why in fable stories in France, fox figures appear as clever figures, whereas in the Javanese fable such figures are represented by deer figures? From the formulation of the problem, the researcher has the aim of the research, namely, to describe the philosophy of life of the French and Javanese people through the figures of fox animals and deer.

## 2. Literature Review

### 2.1 Definition of Fable

According to the dictionary, fables derived from English fable are stories that describe the nature and mind of humans who are played by animals. Animal fable (fable) is a fable that is named by pets and wild animals, such as mammals, birds, reptiles, fish, and insects. The animals in this type of story can speak and reason like humans (Danandjaja, 2002, p. 86).

Fables originally appeared in India, fable authors use animal figures as a substitute for humans, on the basis of the belief that animals are brothers and sisters with humans. The purpose of this fable was to give advice in a subtle (like) manner to King Dabsyalim, the King of India at that time. The king ruled unjustly to his people. So that the people make advice to the king by telling stories that use animals as their characters, where if the advice is shown directly to the king, then the people will get a threat from the king.

Thus, animal fables symbolize animals in each story, where the animals have the character of humans, talk, and reason. It is as if the animal lives and has a culture of society.

Atmaja (2010) explains "a literary work is inseparable from the values contained in it, namely:

- Moral Value, a literary work in general carries messages and messages, moral messages can be delivered directly or indirectly by an author, and moral messages can be known from the behavior of the characters.
- Aesthetic Value, aesthetic value is the value of beauty inherent in the fable, such as rhyme, diction, or style.
- Cultural values, cultural and social values cannot be separated from the literary works telling stories about certain regions. These cultural aspects can be seen from the setting or setting, character, style of society, art or culture.

Thus, the fable entitled *Le Coq et Le Renard*, *Le Corbeau et Le Renard*, and *Le Renard et Le Bouc* need to be structurally analyzed. By using this analysis, the meaning is fully obtained and can be understood as a work of art that has poetic value. A fable is a whole unit. Thus, it is not enough if the fable elements are discussed separately. Structural analysis is an analysis that sees that the elements of the fable structure are closely related, determining each other's meaning. An element does not have its own meaning apart from other elements.

## 2.2 Strands in the Comparative Literature

The life philosophy of Javanese and French people has similarities and differences in emphasis. Through the deer character in Java and the fox in France, the philosophy of life can be juxtaposed. In comparative literary studies, the element of similarity is called affinity (Kasim, 1996, p. 36). It is not very clear, whether there is an influence concept or not between French and Javanese, which obviously both offer a lot of life ideas. Life will be peaceful when it is able to control itself and understand others.

There is a general acceptance that the term "comparative literature" is not so precise but still perched in the name of literature. The trend since 1961 mentions that what is compared is historical events, bringing history of criticism into it and the process of interpretation through comparison, similarities or differences, linkages of works, works that may be compared to the relationship of themes, problems, genres, styles and others caused by a combination of choices in terms of themes, problems, genres, styles, applies simultaneously, Zeitgeist, ranking of cultural evolution, and so on.

Each comparable literary expert still does not agree on what fields should be compared. Generally, observers of comparable literature have not determined the standard problem that must be compared. This shows that the field of comparative literature is still open to change. The field of study that has not yet been established at the same time indicates that comparative literature in our country still needs a new format that is more synchronous.

Kasim (1996, pp. 59-65) has presented several fields of comparative literary studies, which can at least be temporarily referenced. Comparative literature has fields of study which are basically not much different from the fields of study in national literature. The obvious difference is that in comparative literature the study involves more than one national literature and the core of the study is to see "links" that are in accordance with the scope of

the study, perhaps between literary works and literary works, literary works with science, religion/beliefs, or works of art, ideas with theories, history, or theories of literary criticism. The fields of comparative literary studies are very broad. Each reviewer may compare any element, which has similarities.

### 3. Research Method

The source of data in this research are fables of Jean de la Fontaine's *Le Coq et Le Renard*, *Le Bouc et Le Renard*, *Le Renard et Le Corbeaudan Serat Kancil Amongpraja*, *Serat Kancil Salokadharna dan Serat Kancil Kridhamartana*. The data in this study are data related to the living philosophy of French and Javanese society through foxes and Kancil, which sought the meaning and relationship through comparative literary studies.

In relation to literary research, the method used in this study leads to qualitative research methods with descriptive-qualitative-analytical content analysis techniques. Content analysis is a research technique to produce objective, systematic, and qualitative descriptions of the content revealed in a communication (Barelson via Zuchdi, 1993). The research procedure is done by stages: first, the procurement of data by sifting through the data in accordance with the aspects studied, as well as recording the data; second, inference by comparing the message of intersection of the living philosophy of French and Javanese society through fox and mouse deer figures with comparative literary studies with sociocultural approach to find variations in the similarities and differences of French and Javanese philosophy of life; third, to describe the results of the research to be made conclusions; fourth, validity of data obtained through semantic validity and reliability of data interrater and intrarater.

Content analysis (meaning) between the tale of mouse deer and fox is continued by comparison, based on Zetpenek's thought (1998, pp. 13-14). He argues that comparisons of literary works can be in two ways, namely (1) the comparison of literary works of different national languages and (2) the comparison of literary works with different ideologies. This study utilizes the comparison of tales mouse deer and fox by comparing equations and ideological differences. Comparison of Javanese ideology is represented by the Kancil figure while French people are represented by fox

### 4. Results and Discussion

Fox is the main character in the fable of la Fontaine entitled *Le Coq et Le Renard*, *Le Corbeau et Le Renard*, and *Le Renard et Le Bouc*. This fable is a means that reflects human life. This fable is based on the life of the author who wrote this work, in the 17th century. Other animal figures in the three fables are like chickens, crows, and goats. These figures represent a picture of one's life at the time the work was created.

*Le Coq et Le Renard* is a poem in which its lines are composed of 12 syllables (alexandrins) and 8 syllables (octosyllables). Fabel *Le Coq et Le Renard* narrates a meeting between two animals in dialogue like humans. This fable is related to the fraud committed by the character *le renard* (fox) against *le coq* (chicken) in order to eat it.

The first scene in the fable is that the fox wants a friendship. It is characterized by the use of «*embrasse*» (hug), «*frère*» (brother), «*baiser*» (kiss), «*amour*» (love), and «*baiser d'amour fraternelle*» (kiss mark of brotherhood). The words are used fox to persuade the prey, to be friends with it. Such persuasion is reinforced by the phrase «*faites-en les feuxdèscevoir*». In words and phrases, it is a fraud and pretentions to be friends.

The second scene is the answer of chicken (*le coq*). From line 15-24 the situation reverses. Chicken takes advantage by making tactics, just as the fox does. It is shown in the

following line «*je vois deux lévriers, qui je m'assurent courriers, que pour ce sujet on envoi*». The phrase means I see two dogs (American foxhound, a dog used for hunting) that will send a message, I'm sure, for the message we're sending. It made the fox frightened and he left the chicken. In this fable, the character of the chicken cannot be lost because the chicken is a symbol of the French state. Chicken is a symbol of courage. Thanks to the courage of the cock, by cheating the fox, he can escape the fox's threat.

The didactic moral value of this fable affirms that the strength of one's self-sustaining position can escape a threat. La Fontaine asserted a double pleasure in this fable of deceiving an impostor. The story originally went with the dominance of the role of fox. However, in the end, the role of the characters in this fable is the opposite. Passive characters become active, and the active role becomes passive. Two scenes of fraud of this fable show that one's strength is not always visible from the outward appearance alone. This fable asserts that the mental power of who can withstand a ruse by the strength of his character, his steadfastness, his calmness, and his ingenuity, can reverse the situation.

In the fable of Le Corbeau et Le Renard, from the beginning of the line, the animal figures in this fable have been described as if they were human. This is evidenced by the use of the word "Maître" to the crow figure which means master. In this story, the fox is told to be interested in the cheese owned by a crow that is perched on a tall branch of a tree. He intends to take it. To get what the fox wants to do a fraud tactic to ensnare a crow.

The Fox also commits fraud by praising the crow, «*Vous êtes le Phoenix des hôtes de ces bois*» (you are like a phoenix in this forest). Instead of likening a crow like a phoenix, the fox also states that the crow's voice is beautiful «*Sans mentir, le votreramage, Se rapporte à votre plumage*». The compliments make the crow happy and eventually he falls in a fox trap. He opened his beak to sing to prove the beauty of his voice to the crow. It made the crow's cheese fall and the fox managed to pick it up.

The moral value of this fable is found in lines 14 and 15 which states that a flatter lives thanks to the person who listens to his praise «*Apprenez que tout flatteur, Vit aux dépens de celui qui l'écoute*». The crow in this fable represents a high-ranking person «*Monsieur du Corbeau*» in the 17th century called «*les personnes hautes placées*». While the fox who likes to praise that he can still exist represents a picture of "le courtisan" that is the person who likes to praise and flatter a person who is high. People who have high positions (e.g. kings) are usually like listening to various praises as the picture of a crow perched on a tall tree branch, who likes to hear the boast of a fox. The fox-like act of deceiving other animals is also seen in Le Renard et Le Bouc's fables. This fable tells the story of a fox beast that deceives a goat to get it out of a well. The foxish hoaxes have begun to appear in the second stanza of the poem «*son amibouc des plus haut encorné*» goat, which is considered a fox friend having a higher horn. The phrase in the Antiphrase style of language states that what is said is merely gibberish. In the phrase actually tucked the meaning of mockery. In addition to the word horn in poetry is a symbol of lies and dissonance.

Based on the analysts of the three fables of the La Fontaine fable above, Le Corbeau et Le Renard, Le Coq et Le Renard, and Le Renard et Le Bouc, it can be seen that the character of the fox is the main character in the story and other figures, and the success rate of the fox. The following table shows the characters of the three fables.

**Table 1.** *Le Renard* character.

Goodness/Badness	Le Corbeau et Le Renard	Le Renard et le Bouc	Le Coq et Le Renard
la ruse (cunning)	Deceiving the crow by flattering him to get his cheese	Giving false promises to the goat that he would	Try to cheat by persuading chickens to

		help him after he could get out	be friends so he can eat them
la gourmandise (greed)	The desire to get crow's cheese	—	—
l'avarice (stinginess / don't want to lose)	—	Asking the goat to be a ladder so he can come out, and not suggest that he be a ladder	—
l'ingéniosité (ingenuity)	Give compliments to deceive crows	Deceive the goat by stating that he is kind and likes to help others	Planning to invite friends by refining his tone so that the chicken is persuaded by his seduction
l'hypocrisie (hypocrisy)	Give praise to crows by stating that he is the most charming bird in the forest	The promises he made were not kept up with the abandonment of goats in the well	His desire to be friends is only a pretense
la réflexion (criticality)	Can analyze the situation so that he is able to launch deception appropriately	Focusing the attention of the goat for what is said and not giving the slightest gap so that those who are cheated do not have time to realize the deception	—
l'orgueil (feeling too proud of himself)	Feeling great and proud because he managed to take crow's cheese by stating that the trick is a learning for crows	Suggests to goats using expressions that require it to do so which signifies superiority of itself (imposing will)	—
la cruauté (crime)	Taking what is not his right (crow cheese). Deceiving the innocent to reach his goal	Leaving the goat that helped him even without thanking him. Mocking the life of the goat after being able to get out	Pretending to be friends so he can easily prey on his prey

**Table 2.** The character of *Le Corbeau*, *Le Bouc* and *Le Coq*.

Goodness/Badness	Le Corbeau	Le Bouc	Le Coq
la sottise (ignorance)	Enter the fox trap so he opens his beak to sing	Directly follow the fox's advice without thinking about it first and praise the fox	—
la vanité (vanity)	Proving fox praise for her charm by singing	—	Laughing when he managed to cheat the fox
l'avidité (greed)	—	—	—
la crédulité (tendency to be easy to trust others)	Believe in praise fox, thus making it fall into the trap	Believe in the promise that is given to change and the words that are made by the fox	—
l'amabilité (kindness)	—	Providing assistance by making him a ladder.	—
l'obligeance (sincerity to help)	—	Give help to the fox without suspicion, and thank him	—
la ruse (cunning)	—	—	Deceiving the fox by saying that there are dogs (American)

la sagesse (wisdom)	–	–	foxhound) used for hunting will be asked for help to help them deliver messages to other chickens. Be careful what you say and think about the consequences of those words
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**Table 3.** The success rate of the fox character plan.

Success rate	<i>Le Corbeau et Le Renard</i>	<i>Le Renard et Le Bouc</i>	<i>Le coq et Le Renard</i>
Successful	√	√	
Not Successful			√

#### 4.1 The Symbol of Fox

The fox is made as a legendary figure, as a symbol of cunning caused by its character which signifies the act of mocking and opportunism. Sometimes, the story of the fox character created is related to what happened in the real world, related to actions taken by humans. Fox's ingenuity is in his extraordinary capacity to take advantage of every opportunity to make a symbol change from someone who is clever. However, in the story of *Le Coq et le Renard*, the Fox failed in carrying out his mission. This indicates that as smart as the people do cunning, in the end, the person can be deceived, too, like the fox figure who managed to be tricked by a chicken figure. Thanks to the moral values that exist in the story of the fox, the story is spread throughout the world.

The fox symbol is broad in scope and generally connects the animal to acts of boasting, deception, mockery, and cunning. A number of people pay special attention to moral values for the cunning possessed by change and articulate it in different ways in the mythology of each story.

This fraud initiative comes from the fox's character. It is known before, that the fox is always the subject of the story. In other words the fox is always a figure who wants to get the object he wants. It is because the fox has a higher position than the goat. The higher fox position has emerged since the beginning of the line of the poem «*Capitainerenardallait de compagnie*».

The moral lesson is perfectly summarized in line 31 of 'touted ililfaur considerer la fin', all things done should be considered and considered the end or result of the action to be performed. This fable gives warnings about immaturity, lack of sharpness of thought, and inadvertence. This fable gives criticism to the lower classes of French society in the 17th century who was easily tricked by people of higher rank.

The philosophical value of the trick is not only in France but also spread everywhere, one of them in Javanese culture. In Java, there are also fables that criticize the existence of trickery that occurs in the community. This criticism is shown through the story in the fable through the Kancil figure in the story of *Serat Kancil among Praja*, *Serat Kancil Salokadharmadan Serat Kancil Kridhamartana*. These three works contain Javanese philosophical teachings similar to those of the French fables discussed above. Javanese idolize the mouse deer as a clever intellectual. Kancil including animals that have extraordinary intelligence so can conquer other animals, it is like the fox that became the idol in France. This mouse deer fable becomes the teaching of Javanese philosophy. The mouse deer fable indicates the existence of ridicule by the deer to other animals that are considered weak.

The philosophy of helping each other is reflected in the fable of the mouse deer. In *Serat Kancil Amongpraja* in stanza 6 we found a teaching or a discourse about life that is 1) subtle

(alus), meaning good and (2) right (straight). The doctrine of life so that people behave smooth, polite, gentle and clear acts clearly builds peace. The phrase “*babadKancilkangkinaryamisil, Iwirnyamisilyaikuupama, tepalupiyabadane...*”, shows the philosophy of life of Javanese people who are comparable with people who are under mentorship. People learn when they really understand the teachings, it is inserted in the heart, imprinted into the vision become a beacon of life.

In *Serat Kancil Amongpraja pupuhdhandhanggula* in verse 9-12 there is a teaching of the Javanese philosophy of life: (1) *deduga*, meaning life is full of consideration (verse 9), (2) life must be *jatmika*, calm, not stirring (verse 9), (3) (4) life must be aware of ugly actions (duration) (verse 11). In verse 30 lines 9-10 shows the Javanese philosophy that if life should be mutually (a) help-help, mutually alleviates thoughts of obligation. The debt of suffering of others, (2) the compassion must be shown to others who suffer (3) life should mutually help sincerely.

The three works of literature (*Serat Kancil*) always featured the mouse deer as the main character. The story illustrates that life is a process, so there is always *purwa, madya, and wasana* in the Javanese worldview. This type of story illustrates the mindset of the Javanese people in understanding the life of *sangkanparaningmanungsa* (Ciptoprawiro, 1986, p. 22). In the process of *sangkanparan*, it turns out the author wants to sow the philosophy of life that is relentless. *Kancil* becomes a smart figure, always able to solve the problem of life.

In *Kancil* and Keyong tales there are Javanese philosophical teachings about life that must (1) submit to self, to restore, (2) not to be offensive to others. Life really should not be mutual mocking. The mouse fable contains a Javanese philosophy of living philosophy, which has a philosophical concept: (1) impersonation, (2) *niteni* (finding characteristics), and (3) *ngarasakake* (senses) its meaning. Through the philosophy of life of the deer, the Javanese want to instill the value of manners.

Javanese philosophical teachings introduce the existence of two rules that become benchmarks to determine one's goodness and social patterns of society that is with the principle of respect and principle of harmony. The principle of honor is applied in deeds and languages used daily (upload-upload) while the principle of harmony is related to the principle of respect applied to the act of creating a calm and peaceful atmosphere. Both of these principles appear in the story of *Kancil* and Snail which can be seen in verses 31-35.

In the *Serat Kancil Amongpraja*, *Kancil* depicted as a figure who is knowledgeable. Javanese philosophy of life that is represented in this story, always illustrated that this character is very clever because of mastering various sciences. From the content of the mouse deer's fables, it can be concluded that the deer represents the ideal type of Javanese or Malayo-Indonesian as a symbol of subdued ingenuity in the face of difficulty, always able to quickly solve complicated problems without fuss, and without much emotion.

The cleverness of this mouse deer is also seen on *Serat Salokadarma*, on the story of the cucumber stole the cucumber belonging to Mr. Farmer and destroys his garden, then to get away from the punishment of Mr. Farmer, *Kancil* using tricks and replace his punishment position with The Dog. The cleverness of this mouse deer that makes it still exists.

In the *Serat Kancil Salokadarmo dan Serat Kancil Amongpraja*, the mouse deer is pictured as an arrogant figure. The mouse deer insulted the snail because he felt himself faster and smarter, while the snail is a slow and lazy animal. Such a story explains the evil deer.

The contents of these fables as a whole emphasize the ingenuity of the mouse deer to make itself still exist. His ingenuity is reflected in the attitudes he shows while deceiving and trying to deceive other animals in order to benefit himself.

From the explanations that have been mentioned, it can be said that there are similarities between the philosophy of life, the French and Java players through the fox and deer.

Through the deer in Java and the fox in France the philosophy of life can be juxtaposed. In a comparative literature study, the element of similarity is called affinity (Kasim, 1996, p. 36). *Serat Kancil Amongpraja*, *Serat Kancil Salokadharma* dan *Serat Kancil Kridhamartana* if being compared with the fable of *Le Coq et Le Renard* always indicates a meeting between two animals. The meeting is a symbol of a human encounter that presents communication as a sign of life.

From the meeting of the two animals found on *Serat Kancil Amongpraja*, *Serat Kancil Salokadharma* dan *Serat Kancil Kridhamartana* and *Le Coq et Le Renard* can be found the existence of the philosophy of life. The encounters in the two works, the fable mouse and the fable both gave birth to (1) life deals and (2) the deception of life. This French and Javanese fable shows affinity. Corstius (1968, p. 22) asserts that affinities can occur in classical and contemporary literary works of both poetry and prose genres. The meeting that happened in buffalo story with tiger, buffalo with *kenthus*, mouse deer, mouse deer with a farmer, mouse deer with elephant, and the story is not much different from the story of chicken and fox from France.

Affinity is also found in the emergence of sympathetic efforts. The sympathetic feeling that becomes the motif in the mouse deer fable appears on *Serat Kancil* in buffalo and tiger figures. In terms of Stallknecht and Frenz (1990, p. 13) the motive of a story or fairy tale can undergo cultural evolution. The motive is also often lifted from the zeitgeist (spirit of the times). This, in the mouse fable occurs in scenes when the tiger feels sympathetic to the buffaloes exposed to the famine epidemic. Apparently, sympathizers help with the *pamrih*, he wanted to prey buffalo. This is similar to fox sympathizers to a chicken in a French fable. Fox tries to offer friendship to the chicken with a more specific one that preys on the chicken.

If so, it can be stated that humans often have hidden desires. The image of a man in general, depicted through the fables of Java and France is always alive in the form of pretense, his actions full of covers, but have a great desire behind it. In the Javanese context, this context is called *ngemupamrih*, meaning that all-round life wants. The philosophy of life that can be derived from the story of the mouse deer and fox, namely that humans need to be vigilant in social interaction.

In addition to full of pretense and *pamrih*, fable deer and fox also illustrates human life full of deceit. Life is a dexterous fox and fox, showing the ingenuity of the two figures of the beast. Famed fox is known for his ingenuity, his cunning, and his passion for stealing the villagers' chickens. With his ingenuity, he tried to deceive the crows so that he could get the crow's cheese. Fox fooled the crow by throwing hymns to him that made the crow fall and fall in the fox trap.

In the fable of the Kancil such a story is found in the story of 'Si Kancil Nyolong Timun' (The Kancil Steals Cucumbers). The mouse deer stole cucumbers and then caught by Mr. Farmer. By Mr. Farmer, he was put in a cage. When he was locked up he tried to deceive the dog of Mr. Farmer by flattering him to be free. Javanese life philosophy shown in this Kancil story has similarities with the French life philosophy in the story of the fox is the flattery. This kind of comparison if oriented to the idea of Hosillos (2001, p. 9) reminds that literary studies always relate context and perspective. Context of flattering effort is done by someone when they want to get something. From the psychological perspective of literature, when a person is praised, both Javanese and French will fall asleep. The French and Javanese fables show the philosophy of life to live always on guard, do not be easily tempted by beauty and promises, and life must always stand firm on the standpoint.

Furthermore, it appears that French and Javanese fables want to portray an arrogant character. This is reflected in scenes of fox deceits and taunts goats indicating the presence

of pride due to the fox's higher position. In the mouse deer fable, vanity is shown in the mouse deer mocking scene because the snail is a slow animal.

From the comparison of both fables it can show that aesthetic weight in comparative literature should not be the main thing but can be from the historical and cultural side (Mardiyant, 2004: KR 29 August). Culture of a nation will refer to aspects of the philosophy of life. From the French fable, it seems philosophy that immaturity, lack of sharpness in thinking, easy to trust is the lack of the deceived and the fool. While in the Javanese fable when the Kancil is mired in a hole because of his inadvertence, he deceives the elephant to get out of the well. In both these French and Javanese fables the emphasized mode is the indescribable indifference to goats and deer characters. The two fables explain a living philosophy that a person who is not careful will have bad consequences.

## 5. Conclusion

Comparative analysis of French and Javanese fables through fox and mouse deer figures shows the variation and similarity of French and Javanese life philosophy. The equation of life philosophy is shown through the figures of fox and mouse deer who are both clever and cunning. The culture of society is deceiving, tricking others into the focus of attention in fable deer and fox. Fable deer and the fox is as if it has managed to lift the spirit of the times when people communicate with each other, there is an ambition to master each other.

Thus, it can be put forward some conclusions from the results of the French fable comparison represented by fox figures and Java fable represented by mouse deer. First, everyone should help each other, unconditionally. If the assistance is not sincere, it will lead to actions that harm the other party so that the action is only pseudo (ostensible). Second, life needs to be vigilant, especially facing the deceit of others. Life needs to be carefully guided, not hasty, not easily tempted on pretense and deceit. Third, life should not be arrogant and mock the other side. Ridicule and arrogance are sometimes defeated by ingenuity.

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