

The Figures and Meanings of *Tengu*: Semiotic Study of Mythological Creatures in Japanese Folklore

Sosok dan Makna *Tengu*: Kajian Semiotika MakhluK Mitologi dalam Narasi Cerita Rakyat Jepang

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Abstract

Japan is famous as an advanced manufacturing industrial country as a result of the high rationality in their works, however in daily life, Japanese people still highly believe in the existence of *Youkai*, mythological creatures. This study examined the figures and meanings of a type of *Youkai* called *tengu*, a creature that described as a long nose and fully-red colored body. Library research method used in collecting data for this study which source is mainly the anthology book *Nihon Mukashi Banashi 101* published in 2007. Qualitative data in the form of texts or quotations of texts and pictures were analysed by using Peirce's semiotic theory of icon, index, and symbol. This study revealed two figure types of *tengu* namely *daitengu*, a *tengu* with a long nose, and *kotengu* a *tengu* that has eagle-like wings. In the Japanese belief system, it is believed that *tengu* are mountain guardians, for example, Mount Takao, a place which is believed to be a *tengu* habitat. *Tengu* is as also believed to have objects with supernatural powers such as *kakuremino* (a cloak) and *ha uchiwa* (a fan). The way Japanese folklore depict *tengu* in narrative forms suggests that *tengu* is real and truly exist in the human world. Although it is not the case in reality, Japanese people are strongly belief in the myth of *tengu*. Stories about *Tengu* along with other mythological creatures continue to be passed on from a generation to another in both oral and written forms that indicate that Japanese people do not ever detach themselves from their old belief system.

Keywords: *tengu*, folklore, mythological creature, Japan

Abstrak

Jepang terkenal sebagai negara industri manufaktur maju sebagai hasil dari rasionalitas yang tinggi pada etos kerja mereka, tetapi dalam kehidupan sehari-hari mereka masih sangat percaya mengenai adanya *youkai*, makhluk mitologis. Penelitian ini mengkaji sosok dan makna *tengu*, makhluk mitologi yang digolongkan sebagai hantu berwarna merah dan berhidung panjang. Data diambil dari buku antologi cerita rakyat *Nihon Mukashi Banashi 101* dengan editor Sayumi Kawauchi yang dipublikasikan pada tahun 2007. Data kualitatif tersebut yang berupa teks atau kutipan – kutipan teks dan gambar

dianalisis dengan teori semiotika Peirce, dengan fokus pembahasan pada makna ikon, indeks, dan simbol *tengu*. Penelitian ini mengungkapkan dua jenis *tengu* yaitu *daitengu*, *tengu* berhidung panjang dan *kotengu* yang memiliki paruh dan sayap seperti burung garuda. Dalam kepercayaan masyarakat Jepang dipercaya bahwa *tengu* adalah makhluk penunggu gunung, misalnya Gunung Takao, salah satu tempat yang dipercaya sebagai habitat *tengu*. *Tengu* juga dipercaya memiliki benda-benda yang mempunyai kekuatan gaib seperti *kakuremino* (jubah) dan *ha uchiwa* (kipas bulu). Deskripsi cerita rakyat mengisahkan bahwa *tengu* benar-benar ada. Walaupun kenyataannya tidak demikian, masyarakat Jepang sangat percaya akan sosok *tengu*. Cerita tentang *tengu* dan makhluk mitologi lainnya tetap diwariskan dari generasi ke generasi secara lisan dan tulisan yang menunjukkan masyarakat Jepang tidak pernah lepas dari sistem kepercayaan lamanya.

Kata kunci: *tengu, cerita rakyat, mitologi, Jepang*

Introduction

Japan is one of the developed countries in the world that has been maintaining mythological values in society since centuries ago until today. Mythology about supernatural creatures, for example, is a story that cannot be separated from Japanese culture from the classical to popular culture and the digital world (Balgimbayeva, 2019; Yasui, 2017; Shmoon, 2013). The history of Japan creation begins with the myth of two brothers, namely Izanagi no Mikoto and Izanami no Mikoto, who descended from the highlands of heaven and gave birth to everything. The myth of the origin of the creation of Japan is told in the earliest written histories, Kojiki and Nihon Shoki. Kojiki and Nihon Shoki recounted the birth of Gods, the occurrence of the Japanese land, and the majesty of the emperor's family (Ross, 2007: 44). The storyline is arranged in such a way as to prove to people how great and noble the emperor's family was. This record, which is a combination of legend and deliberate history, is an attempt to establish the genealogy and Japanese tradition. This imperial myth is not only part of the history, but is also part of Japanese culture or daily life today.

The belief of Japanese people in myths is reflected in how folklores have been used various creative forms. Today, folklore is a source of inspiration for creative works which has a real economic values such as *manga*, *anime*, and video games. In Japan folklore is called as *mukashi banashi*. Things that are supernatural and mystical are permeated in Japanese folklore and tradition. Supernatural values are found in folklore contains *youkai* elements. *Youkai* is a Japanese term for monsters or ghosts (Yoda and Alt, 2013: 13). The Japanese word of *youkai* consists of two kanji, namely 妖: *you* and 怪: *kai*. The word *you* has a meaning as another world (Nelson, 2001: 302), and *kai* has a meaning as strange (Nelson, 2001: 398). Depictions of *youkai* can be found in ancient oral literature until modern Japanese literature in the form of *anime* (Ambarastuti, 2018: 92; Yoda and Alt, 2013). Each region has a different version of the story, but the essence of the story is the same. *Youkai* does not appear spontaneously, but is in a form that is reflected in a deep mirror of the soul (Ross, 2007: 158). *Youkai* reflects all bad deeds that can be done by human beings. *Youkai* can change themselves into anything.

The *youkai* mythology in Japan has been transformed over time, starting from its presence in oral traditions, applied into *manga*, being made into *anime*, and then used

as narrative materials for video games, and souvenir embellishments on refrigerator doors (Balgimbayeva, 2019; Yasui, 2017; Foster, 2015). Interestingly, the *youkai* story is favored by its lovers with no age limit, from parents to children, male or female. Despite undergoing a transformation from the classical oral traditions to the modern world of popular culture which provides great economic potential, the belief in the supernatural power of the *youkai* is still maintained by Japanese society.

There are many types of *youkai* and their nature remains mysterious therefore it continue to become interesting objects of research. Yoda and Alt (2013), for example, describe more than 40 types of *yokai*, such as *tengu* and *kappa*. Each *youkai* consists of several types, such as a nation which is consisting of tribes (clans) and their special habitat in mountains where they are believed to live. The Balgimbayeva (2019) and Shmoon (2013) study discussed *youkai* in their existence as a source of inspiration for the development of popular cultures such as *manga*, *anime*, and video games, while Yasui (2017) discussed *youkai* in the context of requesting a healing gift because *youkai* are believed to have positive power in addition to their destructive nature (Yoda and Alt, 2013). All of these studies discussed *yokai*, by giving examples of the form or type of *youkai* under their objectives.

From some existing studies, two books discuss detail enough about *tengu*, namely "The Book of Yokai" (Foster, 2015) and "Yokai Attack! is a nightmare-inducing one-stop guide to Japan's traditional monsters and creepy-crawlies" (Yoda and Alt, 2013). Both assert that *tengu* is one type of *youkai*. Specifically, Foster's book focuses on the monster dimensions of *youkai* to enrich the study of Japanese monsters in English literature, while the Yoda and Alt study's focuses on the positive and destructive aspects of *tengu* that people need to know to be safe when faced with *tengu*. In Indonesia there are several studies on *youkai* in general, for example, Sari (2012) analyzed six *youkai* found in a folklore collection of *youkai* and Ambarastuti (2018) that provided depictions of *youkai* in Japanese literature from the Joudai period to the modern era, but there are no studies on the figure and meaning of *tengu* specifically in the context of Japanese mythology.

The word *tengu* 天狗 consists of two kanji, which are 天 read as 'ten' which means sky and 狗 'gu' which means dog. *Tengu* has special characteristics i.e. this creature has a human figure with a face like a bird or a dog with a beak. When dressed, the clothes resemble those of Buddhist monks (Yoda and Alt, 2013: 18). The *tengu* vocabulary itself first appeared in the Japanese history book *Nihonshoki* (in 637) (Mizuki and Kenji, 2010: 222) so that it can be known that the myths about this *tengu* figure have existed since a long time ago. Foster (2015: 131-135) explained that there are two types of *tengu*, namely *daitengu* (big *tenggu*) and *kotengu* (small *tengu*). While Foster's study discussed the scary aspects of *tengu* who can kidnap and hide people, this present study by contrast, described different dimensions of *tengu* such as their nature being funny, humor, and having the ability to tell the future life of people. The source data of the present study is children story books that meant to be for entertaining children.

At the beginning of its appearance, *tengu* was referred to as *karasu tengu* or also called as "crow *tengu*" but in the Edo era *karasu tengu* was depicted as a human, tall, wearing a Buddhist monk clothes, with a long, round, red nose. This long-nosed *tengu* is the version of *tengu* that is commonly seen in modern Japanese culture. However, sometimes *karasu tengu* also appears as a subordinate to this long-nosed *tengu*. The division of the two types of *tengu* from Foster's explanation that *daitengu* is a *tengu*

that appears later and is a development from the previous *tengu*, while *kotengu* is *karasu tengu*. *Karasu tengu* also has a lower position when compared to *daitengu*. While shared Foster's (2015) explanation, Yoda and Alt (2013) also classified *tengu* into two namely *karasu tengu* (crow *tengu*) and *hanadaka tengu* (long-nosed *tengu*) such appearances that can result feeling of scary.

While previous studies associated *tengu* into Buddhism (Wakabayashi 2012), martial arts (Knutsen, 2011), and the *tengu*'s unreal world (Hansen, 2008), this present study look more on how *tengu* were introduced to children through children story books.

This article analyzed how the figure and meaning of *tengu* are depicted in Japanese folklore. The analysis of the figure and meaning of the *tengu* were carried out to find out how the belief in the mythological creatures of the *tengu* is passed on across generations so that it could remain to be a part of Japanese culture, especially through folklore. The significance of the present study is to its attempt to contribute to the difference ways of understanding mythological creature of *tengu* among children in Japan.

Method

This is a qualitative study utilizing primary data from the folklore. The data were taken from a collection of a Japanese folklore book entitled *Manga Nippon Mukashi Banashi 101* (Sayumi Kawauchi ed. 2007). Kawauchi is a writer who focuses on children's literature. This book contains 101 folklore stories, four of which are stories containing *tengu* figures that were chosen purposively as the objects of analysis in this study. The four stories are "Tengu no Kakuremino" (*Tengu's Magic Cloak*), "Ao to Aka no Tengu San" (Blue *Tengu* and Red *Tengu*), "Tengu no Hauchiwa" (*Tengu's Feather Fan*), and "Ookina Un to Chiisana Un" (Big Luck and Small Luck)". These stories were selected because the book that published them are very well known, reprinted, widely read, thus the story with *tengu* figures in this anthology are widely read works.

Data from the story book analysed by semiotics theory of Charles Sanders Peirce (1839-1914). According to Peirce, there are three types of signs namely icons, indexes, and symbols. It is widely assumed that icons, indexes, symbols are the basic types of a sign (Carter, 2006: 42; Eagleton, 1996: 87), but actually these three concepts are a form of relationship between signs and meanings (modes of relationship) (Chandler 2007: 36-37). Using Peirce's concept of signs icon, index, and symbol of *tengu* and their meanings were analysed in the context of Japanese society's belief system.

The process of interpreting the figures and meanings of *tengu* was carried out in a critical descriptive manner in accordance with the Peirce's semiotic work procedures, starting with identifying the icons, symbols, indexes in the stories. The qualitative identification of story data was then continued by providing mythological interpretations in the socio-cultural context of Japanese.

Result and Discussion

The four stories used as the objects of the study are "Tengu no Ha Uchiwa" (*Tengu's Feather Fan*), "Ao to Aka no Tengu San" (Blue *Tengu* and Red *Tengu*), "Tengu no Kakuremino" (*Tengu's Magic Cloak*), and "Ookina Un to Chiisana Un" (Big Luck and Small Luck). All of them use *tengu* either as main or complementary character. Whatever the status of the characters is, every story provides enough details on personal and physical characteristics of the *tengu* (See Table 1). In these folklore stories, *tengu* were depicted like existing in the two worlds: real and imaginary one; like being in the human world or another world; their figures are difficult to identify

because they are neither humans nor animals. This is the mysticism that actually makes the figures of *tengu* always interesting and difficult to separate from the mind and culture of Japanese society who accept the mythology as something that does not need to be argued (Foster, 2015: 244).

Table 1. The Folklore with Tengu Figures

No.	Folklore Title	<i>Tengu</i> Figure	<i>Tengu</i> Characteristics	Story Synopsis
1	“Tengu no Ha Uchiwa” (<i>Tengu’s</i> Feather Fan)	<i>Tengu</i> who lives on a cliff.	A <i>daitengu</i> type. Pink-colored skin, long-nosed, winged, has a magic fan made of feathers.	The <i>tengu</i> is interested in playing dice and exchange the magic fan he has.
2	“Ao to Aka no Tengu San” (Blue <i>Tengu</i> and Red <i>Tengu</i>)	Ao <i>tengu</i> (blue <i>tengu</i>) and Aka <i>tengu</i> (red <i>tengu</i>) who live on a mountain peak.	A <i>daitengu</i> type. One character has blue skin, another has red skin, long nose and can be even longer, have wings.	The red <i>tengu</i> is very bored with the life on the top of the mountain, inviting the blue <i>tengu</i> to fight, but the blue <i>tengu</i> refuses.
3	“Tengu no Kakuremino” (<i>Tengu’s</i> Magic Cloak)	<i>Tengu</i> who lives inside a mountain.	A <i>daitengu</i> type. Dark red colored skin, long-nosed, has a magic cloak.	The <i>tengu</i> is intrigued by a telescope that is thought to be magical, so he exchanges his magic cloak and the telescope turns out to be an ordinary bamboo stick.
4	“Ookina Un to Chiisana Un” (Big Luck and Small Luck)	<i>Tengu</i> that is called as <i>Guhin San</i> or fortune teller, living in a cave in a mountain.	A <i>daitengu</i> type. Dark red colored skin, long-nosed, has an ability to predict the future.	The <i>tengu</i> , as a fortune teller, predicts two children to be born as a son-in-law of a rich man and another as a carpenter, and the prediction is correct.

The *tengu* in the four stories discussed in this study generally show that each *tengu* has expertise or magical objects that reflect their own distinctive characteristics. The narratives and pictures of the *tengu* contained in the four folklores were analyzed using the Peirce's semiotic theory to find out 1) how the icons, depictions of the *tengu* in Japanese folklore are, 2) the indexes, the appearances of the *tengu* in these folklores, and 3) the symbols, how Japanese society believes in the existence of *tengu* in everyday life.

The discussion on the characteristics of tengu divided into three parts, which are meanings of tengu icon, index, and symbols. The interpretations of signs related to each of them are supported by the texts and other related signs taken from the illustration drawing.

Tengu Icon

In the sub discussion of the *tengu* icon, it discusses the physical embodiment and the character of the *tengu* based on the Peirce's semiotic theory. *Tengu* in the first story entitled "Tengu no Hauchiwa" (*Tengu's Feather Fan*) is a complementary character who is described as being interested in playing the dice.

The story begins with a lazy male figure who likes to play dice, because he has no friends to play the dice with so he goes to the mountain slopes and plays alone. The *tengu* who watches the man feels attracted and goes down from the tree where he has been earlier. The *tengu* also bets if he won playing the dice he must be allowed to borrow the dice owned by the man. Due to the *tengu* does not understand how to play he loses continuously until he has to give up his clothes and other valuable goods.

The *tengu* does not give up because he is very interested in the dice and then he exchanges his most valuable good, *ha uchiwa*, a fan made of magic feathers. The man who exchanges the dice with the *tengu's* magic fan uses the fan to marry a daughter of a wealthy man. However, this story ends due to his own carelessness; his nose extends to the sky and is used as a bridge pillar by the sky occupants.

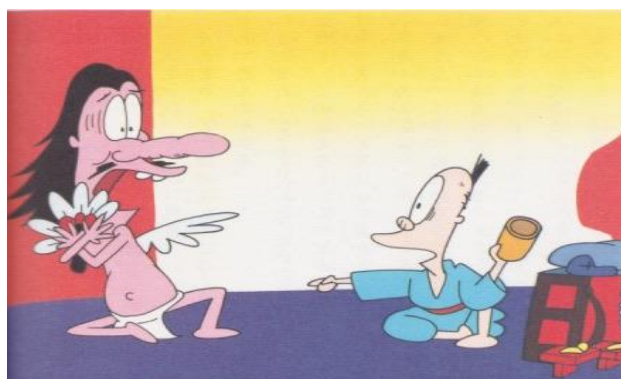


Figure 1: *Tengu* (1) (Kawauchi, 2007:256)

The *tengu* in Figure 1 has a skin color that resembles human skin, long-nosed, and has wings. He does not wear clothes because he has given all goods he has, namely jewelry, *geta* (Japanese traditional sandals), other valuable goods, including his clothes to the man who is invited to bet. In Figure 1, it can be seen that the *tengu* is holding the magic fan called *ha uchiwa* (feather fan).

表であおぐと鼻がどんだのび、うらであおぐと鼻がどんだちぢまるという、ふしぎなうちわです (Kawauchi, 2007:256).

Translation:

If you wag it forward, the nose will extend, if you wag it backward, the nose will shorten, this is a magic fan.

Having wings and carrying a fan are the characteristics of *daitengu* (Yoda and Alt, 2013: 22). In the data it is explained that the fan owned by the *tengu* is a magic fan. If it was wagged forward it will make the nose grows longer, but if it was wagged backwards then the nose will return to its normal size. Yoda and Alt (2013: 22) also mentioned that the fan is one of the tools for self-defense; the magic fan shaped like a leaf also has the ability to create strong wind.

Tengu in mythology books are generally described as deceitful, cunning, very dangerous, and unpredictable creatures. However, in the story of "Tengu no Uchiwa" the *tengu* character is portrayed as less intelligent, because he can be deceived by not understanding the rules of the dice game, and he gives up the most valuable good he has, *ha uchiwa* for a thing he has never known, the dice. *Tengu* figures who are known to have supernatural power, in this story the *tengu* is described as a creature that is more stupid than an ordinary person. It seems that this is not the focused point in this story, but the fact that the story presents a typical figure of a *tengu* as a creature that has a magical item possessed by only a *tengu*.

The second story is entitled "Ao to Aka no Tengu San" (Blue *Tengu* and Red *Tengu*), according to the title the main characters of this folklore are *tengu* whose blue and red colored skin. In this story they two are bestfriends who always spend time together. One day they witness a human quarrel on earth, and the red *tengu* suggests that they should join to fight so that their days would not be boring. However, the blue *tengu* refuses and choses to leave the red *tengu*.

After splitting up, the blue *tengu* looks towards a palace, out of his curiosity finally he extends his nose. The princesses who live in the palace think the the *tengu*'s nose is a clothesline, so they dry beautiful *kimono* clothes on the blue *tengu*'s nose. The blue *tengu* who feels something heavy on his nose then pulls his nose back and feel very happy to get very beautiful clothes.

Seeing how happy the blue *tengu* is, the red *tengu* wants the same thing. The red *tengu* extends his nose, but this time his nose is meeting the palace soldiers who are practicing martial arts so that his nose is injured. The red *tengu* immediately pulls his nose back while he is in pain. The blue *tengu* who knows this then comforts the red *tengu* and gives him one of those beautiful komono clothes.



Figure 2: Blue *Tengu* and Red *Tengu*
(Kawauchi, 2007:34)

「な、青てんぐ、おれたちがこの山にすんで、何年になるかな？」
「ん、そう、五百年になるかな。」 (Kawauchi, 2007:34)

Translation:

[hey, blue tengu, how many years we have been residing in this mountain?]
[em, yeah, probably it has been 500 years.]

If in the Figure 1 the *tengu* is depicted shirtless with human-like skin, the *tengu* in the figure 2 wear clothes like a monk and they also wear *geta*, a traditional Japanese sandals which are quite high. Such *tengu* clothing is indeed associated with *tengu* as one of the mythological creatures related with *Yamabushi*, a *shugendo* practitioner which is knowledge that focuses on meditation and training activities in isolated temples on a mountain (Yoda and Alt, 2013: 22). In the data it is also known that the *tengu* reside in a mountain for 500 years, so that the red *tengu* is bored.

The *tengu* skin colors in this story are blue and red. Both *tengu* also have wings and have the ability to fly. Yoda and Alt (2013: 22) explained that in the Japanese mythology *tengu* have the height of 6 feet (180cm) or more. They also have ways of mobility, they are moving by their feet, flying, and/or teleporting.

The third folklore about *tengu* is "Tengu no Kakuremino" (*Tengu's Magic Cloak*). In this story it is told that the *tengu* character has a magical object in the form of a cloak. The *tengu* is curious about an object made of bamboo that resembles a telescope brought by a child. The curious *tengu* exchanges his most valuable object for a telescope that the child carries. Firstly, the child does not want to exchange, but finally he gives the telescope to the *tengu*. Actually the telescope that is thought to be a magical object by the *tengu* is just an ordinary bamboo stick; the child just wants to make fun on the *tengu*. The story ends with the child who uses the *tengu's* cloak for mischief only. The *tengu* still believes that he can see strange things from that bamboo stick.



Figure 3: *Tengu* (3)
(Kawauchi, 2007:184)

From the physical characteristics, the *tengu* in this story can also be classified into *daitengu* or *hanadaka tengu*. The color of his skin is red and he wears a traditional Japanese sandals called as *geta* that is very high. In this story the *tengu* carries a magic cloak that if it is wore, the person who wears it will be invisible. Perhaps this cloak that makes a *tengu* has the ability to be invisible. The characteristics of a *tengu* as a creature with magical objects are also clearly illustrated in this story.

Similar to the folklore "Tengu no Hauchiwa" (*Tengu's Magic Fan*), the *tengu* in the story "Tengu no Kakuremino" (*Tengu's Magical cloak*) is also described as being very curious about the object carried by the human (the child). *Tengu* which are described

as very clever creatures in Japanese mythology books, but in these two folklores are portrayed as less clever creatures, so that the valuable and magical objects belonging to the *tengu* are simply exchanged for the dice and the bamboo stick. In these two stories, it is not seen that the power of the *tengu* wants to be highlighted by the narrator, but rather introducing the children to the myth of *tengu* about the magical objects they have.

The fourth folklore is entitled "Ookina Un to Chiisana Un" (Big Luck and Small Luck)". The *tengu* figure here is described as *Guhin San*, a fortune teller who lives in a cave in a mountain. This *tengu* figure is famous for his accurate predictions. There are two fathers who want to predict the future of their children. A son is predicted to be a carpenter and a daughter child is predicted to be rich. Apparently at the end of the story the girl indeed becomes a rich person because she always takes good care of whatever she has; meanwhile the boy does become a carpenter and has little luck because he likes to waste what he has. The story ends with the boy finally struggles and his life becomes better than before.



Figure 4: *Tengu* (4)
(Kawauchi, 2007:202)

The *tengu* in the figure 4 is the *tengu* who has the ability to predict, and from the physical characteristics and expertise possessed, this *tengu* can be categorized as *daitengu*. The expertise possessed by this *tengu* makes him has a more superior position in the hierarchy of the power order in the *tengu* world when compared to *kotengu* or commonly called as *karasu tengu* (Yoda and Alt, 2013: 24).

Referring more deeply to the culture and mythology, religion or beliefs, and the Japanese martial arts, *tengu* are often described as the second-level (low or minor) deities. Until today, traditional masks depicting *tengu* faces are common in Japan.

***Tengu* Index**

In the index section, it is explained how the appearance of the *tengu* characters in each story and incidents or signs that mark their emergence. In the story entitled "Tengu no Ha Uchiwa" (*Tengu's* Feather Fan) and "Tengu no Kakuremino" (*Tengu's* Magic Cloak) it is known that the *tengu* figures will be in the human world when they are curious about an object belonging to a human.

「わあ～、見える。遠くの町まで見えるぞう。すごいぞ、すごい。」
...

「その、おまえさんの持っているめがべのようなもの、ちょっと見せてくれませんか。」 (Kawauchi, 2007:184)

Translation:

[Waah..., it can be seen. I can see a far away city. It is great.]

...

[That one, the look-like spectacles object you bring, may I borrow it a moment?]

In the story entitled "Tengu no Kakuremino" (*Tengu's Magic Cloak*), the figure of the boy is known to have deliberately climbed a hill that is known as the place where the *tengu* lives. This boy brings a bamboo stick and arriving at the top of the hill he begins to see something that is far away with the bamboo sticks and deliberately makes sound as if he is watching something interesting from the distance. The *tengu* who has been in the tree becomes curious and finally showing himself as he wants to borrow the object the boy is carrying.

In the story entitled "Tengu no Ha Uchiwa" (*Tengu's Feather Fan*) also reveals a similar index from the story entitled "Tengu no Kakuremino" (*Tengu's Magical Cloak*).

そこへ、ひよいと木からとびおりてきたのがてんぐです。てんぐは、よほどこのさいころが気に入ったらしくて... (Kawauchi, 2007:256)

Translation:

There, a *tengu* appears jumping from a tree. That *tengu* has been looking very fond of the dice.

The emergence of the *tengu* mythological creature in "Tengu no Ha Uchiwa" is marked by the *tengu's* interest in the male character who is excitedly playing dice. The man is deliberately playing the dice on the cliff because he is very bored playing alone at home. The *tengu* is invited to play but eventually loses repeatedly. The *tengu* also offers his magic fan to be exchanged for the dice.

In the story entitled "Ao to Aka no Tengu San" (*Blue Tengu and Red Tengu*), these two *tengu* live on a high hilltop, and are depicted as showing their presence by lengthening their noses.

そうだ、あそこまでちょっと鼻をのばしてみよう (Kawauchi, 2007:35).

Translation:

Oh yeah, then I will try lengthening my nose until there.

Both blue and red *tengu* are told that they have lived for 500 years in harmony on a very high mountain peak. To overcome his boredom, they are curious to know the surrounding situation. The blue *tengu* is curious about the sheen of a palace, he lengthens his nose towards the palace and it turns out that the princesses are drying their kimono. The red *tengu* who is also curious about it also lengthens his nose towards the palace, but this time the palace soldiers are practicing martial arts so that the red *tengu* is injured.

The *tengu* figure in the folklore entitled "Ookina Un to Chiisana Un" (*Big Luck and Small Luck*) proves that *tengu* are believed to exist and have expertise as fortune tellers.

むか~し、ある山おくのほらあなに、ぐびんさんがすんどったそう。ぐひんさんというたら、てんぐさんのことやがな。このぐひんさんにうらなってもらたら、なんでもようあたるといううわさやった (Kawauchi, 2007:202).

Translation:

A long time ago, there lived a fortune teller in a cave on a mountain. If you call the fortune teller, then he is Mr. *Tengu*. There is news that if we ask this fortune teller to predict, then the prediction will happen.

Unlike the three previous folklores, the *tengu* in this story is believed to exist in a cave in a mountain. He is believed to have the ability to predict the future. People deliberately come to the *tengu*'s place to predict their future. The two male figures who come to the *tengu* with the aim of predicting the future fate of their children who will soon be born into the world.

From the four stories it can be disclosed that *tengu* are mythological creatures that are believed to exist by the Japanese society. *Tengu* generally live on a mountain, although there is one *tengu* who lives in a cave, but still the cave is on a mountain. If it is seen from the Japanese mythology perspective *tengu* indeed are believed to be Gods of mountain, who preserve the mountain and its surroundings.

The following are 7 index conditions of *tengu* creatures according to Shimura (2008: 17), 1) *Tengu tsuki* (天狗 憑 き), is a state in which a person has been controlled by a spirit of a *tengu* creature. This indicates that there are *tengu* in the area the person passes or might have disturbed a *tengu*'s habitat. 2) *Tsubute Tengu* (天狗 礫), if on a mountain climbing trip, suddenly a small rock or sand falls on us, Japanese people believe that this is done by a *tengu*. 3) *Tengu kakushi* (天狗 隠 し) means hidden by a *tengu*. Japanese people believe in the myth that children or adolescents who suddenly disappear but then come back, they are hidden by a *tengu* and have been invited to see the area where the *tengu* lives. 4) *Tengu taoshi* (天狗 倒 し), this situation pictures if in a mountain there is sound like a big fallen tree, but after being checked there is nothing, it is believed that the sound comes from the sound of a falling *tengu*. 5) *Tengu warai* (天狗 笑 い), the sound of laughing *tenggu*. If in a mountain there is a very big laughing sound, it is believed that the sound is the laughing sound of a *tengu*. 6) *Tengu bayashi* (天狗 囃 子), if in a mountain there is a sound of traditional Japanese music instruments, namely *taiko*, *shamisen*, and flute, it is believed that it is the music made by a *tengu*. 7) *Tengu hi* (天狗 火) if in a mountain there are hundreds of fireballs, those fireballs are created by a *tengu*.

Tengu as Symbol

Japanese people believe that a *tengu* creature is a sacred mountain God (Kusakabe, 2011: 13). As mentioned by Foster (2015: 244) that a *tengu* is a symbol of Japanese people's belief in the invisible world, that this life is not limited to the human world, but there are also other worlds. This myth truth has been recognized, without questions, without tracing whether the 'other worlds' really exists or not.

The proverb in Japanese Language "hana ga takai" or "a tall (long) nose" has the meaning of an arrogant person. *Tengu* which have the physical characteristic of a long nose is associated with the proverb "tengu ni naru" which is associated with the *tengu* character that likes to teach and shows their skills, this proverb means "showing off" or "being too confident".

Tengu in the Japanese society's belief are also realized in the form of temples. The Mount Takao is a place where a temple is devoted to *tengu*. This place was (and still is) not only inhabited by *Shugendō* practitioners, but also by a large population of giant Japanese flying squirrels. Some researchers theorize that probably the frequent sightings of *tengu* that have occurred in this place are caused by the circumstances of the inhabitants of the temple.

Conclusion

The folklores about *tengu* analyzed in this study describe one type of *tengu*, namely *daitengu* or often also called as *hanadaka tengu*. *Daitengu* in the Japanese mythology is generally described as a very clever creature whose many abilities, for example in martial arts. However, the first two stories namely "Tengu no Ha Uchiwa" (*Tengu's Feather Fan*) and "Tengu no Kakuremino" (*Tengu's Magical Cloak*) merely describe the magical objects belonging to the *tengu* and the *tengu* figures are easily deceived by exchanging their valuable objects. *Tengu* whose special expertise that match the general characteristics of *tengu* are only found in the story entitled "Ookina Un to Chiisana Un" (Big Luck and Small Luck) which explains that the *tengu* has the ability to make an accurate prediction.

As children stories, the good and evil aspects of *tengu* are performed in an entertaining way so that they do not cause fear in children as the target and readers of these stories. The entertainment aspect of the *tengu* in the four folklores discussed is when a spooky and scary *tengu* is described as fool (losing in playing dice), a long-nosed creature peek princess in a palace, and a *tengu* who is deceived by palace soldiers until he loses and his nose is injured, until there is no any impression of a creature whose supernatural powers. Nevertheless, the characteristic of *tengu* as a creature whose a supernatural object is still present in all stories.

Briefly, it can be concluded that the portrayal of the *tengu* figures in the Japanese folklores is very unique, in the sense that it still gives the impression of a supernatural creature around human beings with the physical characteristics and sometimes having frightening actions, but at the same time undergoing a character transformation from a clever creature to stupid one so that it becomes entertainment for children who are the target of the folklore about *tengu*.

The meaning of the folklore is to continue the Japanese people's belief about *tengu*, at the same time it makes them to not be afraid of *tengu* because they are a part of the fictional world that provides entertainment such as in the form of *manga*, *anime*, and video games. Shortly, children folklores make *tengu* continue as an inseparable part of the art and culture especially the mythological world of the technological advanced Japanese society.

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