

NARRATOLOGY AND NEW HISTORICISM IN *KEONG MAS*

Retnowati¹; Endang Ernawati²

^{1,2}English Department, Faculty of Humanities, Bina Nusantara University
Jln. Kemanggisian Illir III No. 45, Palmerah, Jakarta 11480, Indonesia
¹retnowati@binus.ac.id; ²ernaw@binus.edu

ABSTRACT

The goal of this research was to know how the folktale Keong Mas was narrated based on Vladimir Propp's Narratology (1968). Then the evidence in the story was compared to the historical evidence happening during the reign of the two dynasties in the Kediri Kingdom in the eleventh century using the theory of New Historicism. This research used a qualitative method which was based on library research. Furthermore, the research is to know that the work of literature is not always independent. It can be traced through the historical evidence in the folktale which becomes their clues. It is to inform the readers that a work of literature is actually the imitation, that is the reflection of the society.

Keywords: *elements of folktale, Propp's narratology, new historicism, historical events*

INTRODUCTION

Indonesian culture produces many kinds of the folktale. They are variously based on the tribes and the areas where the folktales come from. The characters in folktale would be the mirror of human life in the society (Hendra, 2013). Some of the folktales are now written, and some are translated into foreign languages such as English. The elements of folktale are generally part of the oral tradition of a group, more frequently told than read, passing down from one generation to another, taking on the characteristics of the time and place in which they are told, sometimes taking on the personality of the storyteller, speaking to universal and timeless themes, trying to make sense of our existence, helping humans cope with the world in which they live, or explaining the origin of something, often about the common person and may contain supernatural elements.

The function of folklore, however, is to validate certain aspects of culture. Folk literature is not merely a carrier of cultural values; rather, it is also an expression of self-reflection. It merely not serves as a platform to hold high moral grounds without any relevance to present day reality; instead, writers use it as a commentary or satire on current political and social reality. In the modern academic world, folklores and folktales are studied to understand ancient literature and civilizations. Referring to those characteristics, folktale can be used as an effort to develop and to create an environment of expression, imagination, and learning that allows children to be able to explore, assess, apply the concepts and moral values, and familiarize themselves the virtuous character in daily life (Supartinah, 2007).

Keong Mas (Golden Snail) is one of the Indonesian folktales which are very popular among the children, especially in East Java. It because of the parents often tell their children about this story. *Keong Mas* which is part of *Hikayat Panji* is written based on the previous kingdoms. *Hikayat Panji* itself is written after the era of Kediri kingdom, but the elements of fiction are written in the folklore that referred to this era (Sumaryono, 2011). This is the reason to know the style of this folktale since

this is spread to Thailand and Myanmar. The way to narrate can be used to trace the similarity of the folklores.

The characters, setting, plot, themes, style in *Keong Mas* will be analyzed to find the elements of the folktale. How it is narrated using Vladimir Propp's narratology (1968), and how it shares the same historical events during the reign of two dynasties, Jenggala and Panjalu in Kediri, East Java, during the 11th century which is examined using the theory of New Historicism. The folktale is a work of literature that becomes part of folklore. It is about all prose narrative following traditional storylines, using word of mouth, or is so told in previous generations. It includes fairytales, legends of all types, memo rates, fables, tall tales, and humorous anecdotes. The original author is always unknown.

METHODS

This research uses a qualitative research which is based on library research. The media that will be analyzed in this research is a folktale entitled *Keong Mas*. This folktale is a fairy tale, which can be analyzed using Propp's narratology (1968). It consists of 31 elements which are interesting to see the powerful narrative structures of the folktale. Propp (1968) defines the narration of a folktale into 31 functions after the initial situation is depicted. They are a member of a family leaves home (the hero is introduced); an interdiction is addressed to the hero (do not go there, go to this place); the interdiction is violated (villain enters the tale); the villain makes an attempt at reconnaissance (either villain tries to find the children/jewels; or intended victim questions the villain); the villain gains information about the victim; the villain attempts to deceive the victim to take possession of victim or victim's belongings (trickery; villain disguised, tries to win confidence of victim); victim taken in by deception, unwittingly helping the enemy; villain causes harm/injury to family member (by abduction, theft of magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child, commits murder, imprisons/detains someone, threatens forced marriage, provides nightly torments); alternatively, a member of family lacks something or desires something (magical potion); misfortune or lack is made known, (hero is dispatched, hears call for help etc/ alternative is that victimized hero is sent away, freed from imprisonment); seeker agrees to, or decides upon counter-action; hero leaves home; hero is tested, interrogated, attacked, preparing the way for his/her receiving magical agent or helper (donor); hero reacts to actions of future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary's powers against them); hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drank, help offered by other characters); hero is transferred, delivered or led to whereabouts of an object of the search; hero and villain join in direct combat; hero is branded (wounded/marked, receives ring or scarf); villain is defeated (killed in combat, defeated in contest, killed while asleep, banished); initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed); hero returns; hero is pursued (pursuer tries to kill, eat, undermine the hero); hero is rescued from pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognizably, hero saved from attempt on his/her life); hero unrecognized, arrives home or in another country; false hero presents unfounded claims; difficult task proposed to the hero (trial by ordeal, riddles, test of strength/endurance, other tasks); task is resolved; hero is recognized (by mark, brand, or thing given to him/her); false hero or villain is exposed; hero is given a new appearance (is made whole, handsome, new garments); villain is punished; and hero marries and ascends the throne (is rewarded/promoted).

These 31 elements will analyze the characters and plot of the fairy tale, although not all the elements can be applied. The research only focuses on characterization, setting, plot, theme, as well as the style of narration of *Keong Mas*. The limitation is divided into two kinds. The first limitation is in

the characters and plot which relate to the elements of fairytale and 31 elements of Propp's narratology (1968). The second limitation is sharing of setting and plot with the historical events happened in the Dynasty of Jenggala and Panjalu in Kediri.

From the point of New Historicism, Greenblatt has explained that New Historicism is a study related to literary text and history. It means that if New Historicism opens up new dimension where actually literary text is analyzed through the historical circumstances of its original production as well as consumption. It analyses the relationship between that time and our own, not intersecting it as stable and can be just replaced by literary texts. The literary work will be analyzed where certain circumstances can be related to the certain background of contradictory social outside forces. The idea is not to find the outside of the work of art becomes chained but rather to situate the working relation to other representational practices operative in the culture at a given moment in both history and our own. The past is revived for the utility of the present (Greenblatt in Bhat, 2014).

Barry (2009) also states that New Historicism really represents the significant extension of the empire of literary studies, for it enrolls further close reading, in the literary critical manner, of non-literary texts. Documents are seldom offered entirely; instead, an essence is made then subjected to intensive analysis. The contextualization of the document is usually minimal that makes to increase the impact. Moreover, attention is also paid to previous writing about the same text.

Since this fairy tale has the background of the Kingdom of Kediri in the 11th century and this is the product of this era which clearly depicts the clash between both kingdoms, Panjalu and Jenggala in Kediri, the appropriate theory used to analyze is New Historicism. New Historicism is used to analyze the characters in the fairy tale, setting, as well as the plot. Some similarities between characters and the names of the member of the royal family, the plot, and the evidence, as well as the name of the setting and the places in Kediri, prove that this fairy tale is the product of literature during the era of Kediri Kingdom in the 11th century (Ricklefs, 1991).

RESULTS AND DISCUSSIONS

This article deals with firstly the intrinsic elements of characters, setting, plot, and theme. Secondly, it discusses the narratology and new historicism. The discussion concerns with the intrinsic elements in Keong Mas. There are intrinsic elements which are going to be discussed related to Keong Mas. They are characters and their characterization, setting, plot, and theme. The first to be discussed is the characters of characterization.

There are main characters in this fairy tale. The first one is Galuh Candra Kirana. She is the daughter of Daha Kingdom. She is beautiful and has good manner. She is engaged to Raden Inu Kertapati, a prince from Kahuripan Kingdom. The second main character, the villain, is Galuh Ajeng, the step sister of Galuh Candra Kirana. This person is jealous of Galuh Candra Kirana and has a plan to despise her because Ajeng wants to be Inu Kertapati's wife. The third main character is Raden Inu Kertapati, a prince from Kahuripan Kingdom who is handsome and wise. He is engaged to Galuh Candra Kirana and is projected to be the husband of Galuh Candra Kirana as well as the king of his kingdom.

The subordinate character is the King of Daha, the father of Galuh Candra Kirana, who loves both of his daughters, Galuh Candra Kirana and Galuh Ajeng. He inevitably has to ask Galuh Candra Kirana to leave the palace because he does not want his kingdom to be cursed because of her. The second subordinate character is Nenek Dadapan, a widow from Dadapan village who took *Keong Mas*

to her house. This woman is the one who found Keong Mas and transformed into Galuh Candra Kirana in her house.

In this fairy tale, the time setting is not clearly stated. On the other hand, the setting of the place is clear. The setting of this story is in Daha Kingdom, Kahuripan Kingdom, and Dadapan village which is still in the area of the kingdom, and a beach which seems to be the outside of the kingdom.

The plot of *Keong Mas* can be read in this section.

Long time ago there lived a king of the Daha Kingdom named Kertamarta. He had two daughters named Dewi Galuh Candra Kirana and her step sister, Galuh Ajeng. Candra Kirana is a very beautiful and kind girl, but her sister is an evil. One day, Candra Kirana was engaged to a prince of Kahuripan Kingdom named Raden Inu Kertapati who is handsome and wise. As a princess who was going to marry a prince, Candra Kirana was not allowed to go outside the house for a walk although it was only in the yard. She had to stay in the palace until married. This engagement made Galuh Ajeng envied to her step sister, Galuh Candra Kirana. Then she went to a witch to harm Galuh Candra Kirana. The witch agreed to do what Galuh Ajeng asked.

One day, Galuh Candra Kirana was walking around in the palace garden. Suddenly she saw a snail. It was ugly and disgusting. "Yuck!" said her and then she threw it away into a river. She did not know that the snail was actually an old and powerful witch. She could transform herself into anything. The witch was angry to Galuh Candra Kirana. The witch put a spell on her and changed her into a golden snail. The witch then threw the snail away into the river.

One day, an old woman was looking for fish in the river using nets. When she was about to lift the net, she saw a golden snail transported. Then she brought the golden snail went home and put it in a jar. The next day, she returned to the river to look for fishes, but unfortunately, she did not get any fish. She was disappointed and returned to her house. However, when she arrived, she was very surprised to see a lot of delicious dishes had been presented at the top of the table.

This incident occurred over and over in the next days. The old woman was curious. She finally decided to find out who did it to her by pretending to go to the river. She hid behind her house and peeked at what was going on inside. Then she saw the snails turned into a beautiful woman and cooked meals for her. Soon the old woman came into her house, "Who are you?" asked the old woman. "I was a princess of Daha who was cursed by a witch into a golden snail," said her. "The spell can be broken if I hear the melody from the holy gamelan," continued her. After telling what had happened to her, she was invited Galuh Chandra Kirana to stay with her. On the other hand, without being known by Galuh Candra Kirana, the old woman then rushed to the palace. She talked to Prince Raden Inu Kertapati about his fiancé. Prince Raden Putra was so happy. He had been looking for her everywhere.

The news of Candra Kirana's loss made prince Inu Kertapati confused and sad. He searched for her all over the kingdom by disguising as a villager. The Witch knew what was done by him. She was disguised as a raven to disrupt the Prince's effort to meet Galuh Candra Kirana.

The old woman went to a palace where Raden Inu Kertapati lived and told him what happened to his fiancée. His fiancé was cursed to be a snail, and the spell was broken if the holy gamelan was played. He then prayed and meditated. He asked the Gods to give him the holy gamelan. He wanted to break the witch's spell. After several days praying and meditating, finally, Gods granted his wish. He immediately brought the holy gamelan to the old woman house.

On his own way, Prince Inu Kertapati was also helped by an old man. He hit the bird, which was spying on him, with his stick until it died. Prince Inu thanked him. He also told the intent and

purpose of his journey. After knowing what had happened, the old man told Prince Inu to hurry to Dadapan village. In Dadapan village, he played the holy gamelan beautifully, and then amazingly the golden snail turned into the beautiful Galuh Candra Kirana. Near the house of the old woman, he felt very thirsty at that time. Then he saw a small hut and approached it. Suddenly he was shocked because he saw his fiancée through the window, cooking. He immediately entered the hut to see her. Finally, they were both very happy because they met and the magic was lost. Then the princess told what had happened to her and she also introduced the old woman who had helped her to the prince. The prince was very grateful to the old woman. Then he brought Candra Kirana and the old woman to the palace. After arriving at the palace, the king was happy because her daughter had returned. He also knew what had happened to his daughter. Knowing his sister had been found, Galuh Ajeng ran away from the palace because she was afraid of being punished by his father. Finally, Galuh Candra Kirana and Raden Inu Kertapati were married, and they lived happily ever after.

The theme of this fairytale is love and loyalty overcomes obstacles. In loving to each other, Galuh Candra Kirana and Raden Inu Kertapati have to face many obstacles, especially what is caused by Galuh Ajeng who envied to Galuh Candra Kirana. The love of Raden Inu Kertapati and Galuh Candra Kirana, as well as their loyalty to each other, finally solve all the problems they have.

The Propp's narrative functions spread between the main characters. Then he decides that the narrative needs to have the villain (who struggle with the hero), the donor (who prepares and/or provides hero with magical agent), the helper (who assists, rescues, solves and/or transfigures the hero, the Princess, a sought-for person and/or her father) —who exists as a goal and often recognizes and marries hero and/punishes villain, the dispatcher (who sends the hero off), the hero who departs on a search (seeker-hero) and reacts to the donor and weeds at the end, and the false hero or anti-hero or usurper (who claims to be the hero, often seeking and reacting like a real hero such as by marrying the princess).

To begin with the discussion, it is clear to make the category of the characters. The hero in this story is Galuh Candra Kirana who struggled for her love. The villain is Galuh Ajeng, her step sister, who envied to her because of her engagement. The Prince, Raden Inu Kertapati who recognizes and finally marries Galuh Candra Kirana. And the helper, *nenek* Dadapan who assists Galuh Candra Kirana when she is transformed into a golden snail. After making the category of the characters, Propp divides the steps of narrative into 31 as follows.

The first step of Propp's narratology in *Keong Mas* is one of the members of the family absents himself/herself from home. In this story, one of the members of the family, Dewi Candra Kirana, is asked to leave the palace by his father because of Galuh Ajeng's defamation toward Dewi Galuh Candra Kirana (Setyawan, 1999). She has to leave the place and also the kingdom because her existence was a cursed.

The second step is an interdiction (that is a prohibition) is addressed to the Hero. The hero, in this case, is Dewi Galuh Candra Kirana, who is not prohibited to do anything or to go anywhere because she has to marry the prince. In Javanese culture, especially in the royal environment, a princess who is going to marry the prince is not allowed to go out of the palace. She has to stay inside until the day of the marriage (p.26).

The third step is the interdiction is violated. The prohibition is broken. In this case, the hero, Galuh Candra Kirana is actually not allowed to go outside the palace, but in fact, she was walking in the yard and seeing a snail which was disgusting in her opinion (p.26).

The fourth step is the villain makes an attempt at reconnaissance. Here, the antagonist, Galuh Ajeng does exploration to gather information, especially about the strength of the positioning of her enemy, Dewi Candra Kirana. Galuh gathers information how to make her enemy out of the palace and

not married to Raden Inu Kertapati. She knows that a princess who was going to marry a prince is not allowed to go outside the palace and she knows that a snail is an animal Candra Kirana hates.

The fifth step of Propp's narratology is the villain receives information about his/her victim. Galuh Ajeng knows that the victim, Candra Kirana, is out of the palace to take a walk in the yard and that she is disgusted with the snail. Then she goes to meet the witch to get further information to make Candra Kirana out of the palace and not marry Inu Kertapati (p.26).

The sixth step of Propp's narratology in *Keong Mas* is the villain attempts to deceive his victim in order to take possession of him/her or his/her belongings. Galuh Ajeng deceives Candra Kirana because she wants to get her position as the future wife of Raden Inu Kertapa. She is jealous because she is not the one who is chosen as the future wife of Inu Kertapati, but Candra Kirana. She is jealous because of it, and she plans to make Candra Kirana gets rid of the palace and not marry Inu Kertapati (p.26).

The seventh step is the victim submits to deception and thereby unwittingly helps his/her enemy. Candra Kirana does not realize that by going to the yard, outside the palace, she is in the trap of the enemy because this is what Galuh Ajeng waited for. Galuh Ajeng waits for Candra Kirana that the later would walk along the yard and sees a snail that is actually a transformation of the witch (p.26). The victim here, Candra Kirana without realizing that she is in the trap of her enemy, goes out of the palace, something that the enemy hopes for her to be done. Thus, Candra Kirana is not aware what is happening and unwittingly helps her enemy, Galuh Ajeng.

The eighth step is the villain causes harm or injury to a member of a family/or one member of a family either lacks something or desires to have something. Galuh, as the villain is eager to become the wife of Raden Inu Kertapati, so she tries hard to make her rival out of the competition. In this case, she tries to harm Candra Kirana as a member of the royal family because she is jealous that she is not the one who is chosen as the future wife of Inu Kertapati, but Candra Kirana (p.26).

The ninth step in Propp's narratology of *Keong Mas* is the misfortune or lack is made known; the hero is approached with a request or command. He is allowed to go, or he is dispatched. This is the misfortune of Galuh Candra Kirana that she is transformed into a snail. This happens because of the effect of her being disgusted with the snail and she split on to the snail which is actually a transformation of the witch (p.26).

The tenth step is the seeker (that is the hero in questor mode) agrees to or decides upon counteraction. This part does not happen in this fairy tale because the hero, Candra Kirana, does not do something that is a counteraction of what is done by her enemy to her. There is also no seeking showing that is the hero in a questor mode to agree to the counteraction (p.26).

The eleventh step is the hero leaves home. The hero, Candra Kirana, is transformed into a golden snail and she is thrown into a river by the witch. It means that the hero leaves the palace because in her new body she is going along the river, out of the palace, and her home (p.26).

The twelfth step of *Keong Mas* in Propp's narratology is the hero is tested, interrogated, attacked, which prepares the way for his/her receiving either a magical agent or helper. Candra Kirana as the hero who transforms to be a snail that faces some obstacles in being a snail. She has to go along the river way, to the ocean, then she is offshore on the beach and is found by an old woman, a widow of Dadapan. The snail is taken home by the old woman, and in the house of the old woman, the snail transforms to be a human because she wants to help the old woman by preparing the food for her. Because of Candra Kirana's will to help the old woman, she (snail) could transform into a human. However, the old woman does not know about it, and she wonders who prepares the food for her. Being curious of what happened, she pretends to go out of the house, but soon back home. Candra

Kirana, as the snail, actually notes how long the old woman out of the house to do her activity, but this time she does not realize that the old woman wants to know what is really going on, and what made her wonder (p.27).

The thirteenth step of Propp's narratology is the hero reacts to the action to the actions of the future donor. When she is caught by the old woman as a human, not a snail, Candra Kirana confesses that she is actually the snail. She tells the old woman that she is actually the princess from Daha. She asks the old woman not to tell anybody about what is going on in her house (p.27).

The fourteenth step is the hero acquires the use of the magical agent (that is, an object, an animal, etc.). Candra Kirana, as a hero, does not get the use of the magical agent, except that she could only totally become a human when the holy *gamelan* is played to break the spell. The snail could transform to a snail and vice versa, just temporary, not forever (p.27). On the other hand, she could do something magical if she wants to help others. In this case, when she becomes a human, she could magically provide good food for the old woman although there are no ingredients provided for the food.

The fifteenth step is the hero is transferred, delivered, or led to the whereabouts of an object of Research. The hero, as expected by the villain, gets rid of the palace, and she goes along the way of the river, far away from the palace where she belongs. She goes to a beach, a place where she is as a snail is found by an old woman and is taken home by her. In the house of the old woman, she could transform into a human, but this is just temporary (p.27).

The sixteenth step is the hero, and the villain joins in direct combat. There is no fighting between the hero, Candra Kirana and Galuh Ajeng, the villain. Galuh does a harmful thing to Candra Kirana with the help of the witch, but they never join in direct combat, such as fighting face to face.

The seventeenth step is the hero is branded. In or after the battle, the hero is branded in some way that receives something that changes them, usually permanently. The brand may well be a wound from the villain, perhaps poisonous or magical. It may also be the acquisition of a magical item such as a ring or item of clothing. The branding of the hero is a life-changing experience. This branding is a highly symbolic element as it marks the hero as now different, standing apart from others. It also reminds the hero of their new position. When it is visible, it sends a signal to others of the hero's status. When it cannot be seen, it is still a reminder to the hero that both of their achievement and possibly of their changed are placed in the world. In *Keong Mas*, her life is changing, from a human to a snail then to human again. Of course, it is hard to be a snail, because being this animal, the persona could not talk and it is in a weak condition. As a snail, Candra Kirana could not do anything. When she has a will to help the old woman, she could transform into a human, and it makes her happy. She is preparing the food for the old woman, something that she had never done before when she had been a princess (p.27). This is a changing life experience of Candra Kirana from being a princess, then transforms to a snail, and becomes an ordinary woman who has to do such household work.

The eighteenth step of Propp's narratology of *Keong Mas* is the villain is defeated. The villain here is Galuh Ajeng. She is defeated after all the people know that she is the one who plans everything to harm Chandra Kirana. She is totally defeated after all the things she had done by doing the magical agent to harm Candra Kirana.

The nineteenth step is the initial misfortune or lack is liquidated. Again, in this case, the misfortune of Candra Kirana of becoming a snail is liquidated. Because her will to help the old woman to prepare food, she could transform into a human, although it is not permanent. The spell of the witch can only be broken by the playing of the holy *gamelan* (p.27).

The twentieth step is the hero returns. Because of the help of the old woman from Dadapan, the snail is in the house of the old woman. The snail transforms into a woman because of her will to provide the food for the old woman (p.27). The snail returns to Candra Kirana, but for a moment, not permanently.

The twenty-first step is the hero is pursued. Candra Kirana lives with the old woman, but she asks her not to tell a word about her and what is going on in her house. She has to live with the old woman because she is the one who helps her. She is with the old woman until the spell is broken (p.27).

The twenty-second step of *Keong Mas* in Propp's narratology is the rescue of the hero from pursuit. The old woman knows that the snail is actually the Princess of Daha, Candra Kirana, and when later she tells the old woman about her true identity. Candra Kirana has to tell her about her condition from being a snail to a human, she is cursed by a witch, and the spell is only broken by a holy *gamelan*. Candra Kirana asks her not to tell any word about it, but because the old woman feels pity to her condition as an ordinary woman. Then she goes to the palace and tells Inu Kertapati about his fiancée and the spell (p.27).

The twenty-third step is the hero unrecognized. He/she arrives home or in another country without being recognized. Candra Kirana lives out of the palace, the place that is much different from the palace she had used to live. She has to be an ordinary woman, who works to help the old woman from Dadapan (p.27). Although the place where she lived is still in the area of the kingdom, she is in the place which is not as comfortable as in the palace.

The twenty-fourth step is a false hero presents unfounded claims. The false hero, Galuh Ajeng presents unfounded claims. She claims to be the good one. She tries to get rid of Candra Kirana out of the palace because she actually wants to be the future wife of Inu Kertapati. She hid her true willing by pretending to be a good person to convince the King to get rid of her competitor, Candra Kirana, out of the palace in the case of not obeying the rule of living in the palace. She claims to be the substitute of Candra Kirana to be engaged to Inu Kertapati if Candra Kirana does not exist (p.27).

The twenty-fifth step is a difficult task is proposed to the hero. The old woman of Dadapan goes to a palace to meet Inu Kertapati and tells him about his fiancée as well as how the spell can be broken. According to Candra Kirana, the spell can be broken if the holy *gamelan* is played so that she can transform permanently into a human (p.27). This is a difficult task for him since he cannot find the holy *gamelan* himself. With the help of the old woman from Dadapan who told him about it, holy *gamelan* can be found.

The twenty-sixth task is the task is resolved. The task of Candra Kirana to prove that she is actually the princess of Daha is resolved as the holy *gamelan* is played. She transforms into Galuh Candra Kirana, the Princess of Daha who engaged with Inu Kertapati (p.27). It happens because the spell is broken when the holy *gamelan* is playing.

The twenty-seventh step is the hero is recognized. When Candra Kirana is recognized as the Princess of Daha, she is brought by Inu Kertapati to the palace, a place where she belongs (p.28). Everybody recognizes her as Galuh Candra Kirana, who becomes the future wife of Inu Kertapati.

The twenty-eighth is the false hero or villain is exposed. When Candra Kirana is back to the palace, the villain, Galuh Ajeng is afraid that what she had done to Candra Kirana is exposed. The King, on the other hand, knows that the cause of the disappearance of Candra Kirana is Galuh Ajeng. He clearly knows that she wants to be the woman that engaged to Inu Kertapati (p.28). Candra Kirana knows that Galuh asks the witch to get rid of her from the palace. She also knows that Galuh Ajeng is

jealous of her because she is the daughter of the queen, while Galuh Ajeng is just the daughter of the King's mistress.

The twenty-ninth is the hero is given a new appearance. After the spell is broken, *Keong Mas* becomes the real Princess Dewi Candra Kirana. Everybody is happy of her coming. She has a new experience. She becomes wiser, more beautiful, and more careful about what she is going to be done. She cannot do whatever she wants to do because she is not an ordinary woman. But she is a princess and the future wife of a prince, who becomes the next king of his kingdom. She has to think before doing something as her consequent of becoming the next queen (p.28).

The thirtieth step is the villain is punished. Being known as the cause of the trouble and doing harm to Candra Kirana, Dewi Galuh as the villain is punished to death. This is as the consequent of her wrongdoing that collaborates with the witch to endanger the existence of the real princess, who becomes the future queen (p.28).

The thirty-first step is the hero is married and ascends the throne. Raden Inu Kertapati takes his fiancée, who already transforms to human again to the palace as well as Nenek Dadapan. Not long after that, there is a great wedding ceremony of Raden Inu Kertapati and Dewi Candra Kirana (p.30). Raden Inu Kertapati after marrying Candra Kirana becomes the King with his wife as the queen.

There are some aspects of new historicism in *Keong Mas* such as setting which has similarity with the names of the location in the Kediri Kingdom. As well as the plot in *Keong Mas*, it has the similarity with the historical events during the Kediri Kingdom existed. The settings of *Keong Mas* are in the kingdom of Kediri and Jenggala. The characters in this fairy tale are from those two areas which have similarity with the characters that existed in those two kingdoms (Poesponegoro and Notosusanto, 2010).

Airlangga who rules the Kahuripan Kingdom divides his kingdom into Jenggala (1042-1045) and Pangjalu or Kediri. Jenggala covers the area of the delta of Brantasriver where the prince and princess live. The area also suits with the way of snail go along the river to the beach. When the princess is transformed into a snail, she is going along the river until she reaches the beach. This is the place where she is found by the old woman. The area of her journey as the snail spreads from the river to the beach near the ocean. This suits with the area of the ex-Kahuripan Kingdom.

Keong Mas is actually a fairy tale as part of *Hikayat Panji*. The birth of *Hikayat Panji* is at the beginning of the Majapahit Kingdom which connected to the historical events of previous kingdoms. The history records at 1049, Airlangga the King of Kahuripan divides his kingdom into two regions, Kediri and Jenggala. Besides, it is also said that the Empress of the Pangjalu King, Kameswara is Candra Kirana. Candra Kirana herself is a princess from Jenggala (Poesponegoro and Notosusanto, 2010).

Keong Mas has the similarity of the plot with the historical events from 1042 to 1222. There are two big events in *Keong Mas* which have similarities with the historical events in Kediri and Jenggala Kingdom. The first is the separation of the region, Kediri and Jenggala. The second one is the reunion of the two regions. The first similarity is the separation of the Kahuripan Kingdoms into Kediri and Janggala. Kediri or Daha or Panjalu is the Hindu Javanese Kingdom, one of the parts of Kahuripan Kingdom that are established by Airlangga in 1049. The other part is Jenggala. The Kahuripan Kingdom is divided into two to avoid the clash between the successors (Poesponegoro and Notosusanto, 2010).

The problems of succession force Airlangga to divide the region into two areas, as can be seen from some sources. The first source told that the division of the kingdom is the inscription on the

statue of Buddha Aksobhya which is popular as the statue of Joko Dologor, the inscription of Wurara (November 21st, 1289). Other sources are the books of Nagarakertagama and Calon Arang.

The inscription of Wurara celebrates the establishment of the statue of Mahasobhya in the Wurara cemetery. The statue symbolizes the King Kertanegara who goes to nirvana on November 21st, 1289. At the beginning of the inscription states that the first monk named Aryya Bharad who divides the land of Java into two with magical water from a jug because there are two successors are going to fight each other. Then the land is divided into Janggala and Pangjalu. Nagarakertagama, on the other hand, provides information that Airlangga commands to divide the land of Java because of his love for his two sons in the purpose of each of them could become the king of his own kingdom. The kingdoms are Pangjalu with the capital Daha, and the other one is Janggala.

However, both kingdoms still make a relation. It is proven with marriage among the royal family members. In the folklore, it is written that Jenggala is ruled by Lembu Amiluhur while Kediri is the area of Lembu Hamijaya. Both kings are brothers. Candra Kirana or Sekartaji, the daughter of Lembu Hamijaya in *Hikayat Panji* is the wife of Panji Asmarabangun, or Inu Kertapati, the son of Lembu Amiluhur.

CONCLUSIONS

After analyzing how Keong Mas is narrated using 31 elements of Propp's narratology, it can be concluded that this fairy tale mostly suits with the kind of narration style. It is supported by how the plot in the fairy tale arranges the events that connect and support each other as causality which finally lead into a good narratology. The fulfillment of most narratology is also supported by the hero; Candra Kirana, the villain; Galuh Ajeng, the donor and the old woman from Dadapan.

From the point of New Historicism, it is proven that as the part of Hikayat Panji, the setting and the plot in *Keong Mas* have similarity with the historical evidence during the reign of Kediri Kingdom. The name of the place, Jenggala and Pangjalu or Daha, refers to the era of this kingdom. Furthermore, the plot also suits with the historical evidence of the era of this kingdom since this is written based on what happened in this era. Based on how the fairy tale is narrated and the style of the writing of this era as well as the how it is written based on this era, it is suggested that this fairy tale which is the part of Hikayat Panji can be explored more. And it is found that there are the similarities with the style of narration of those which are in Thailand and Myanmar since this folktale spread through South East Asia.

REFERENCES

- Barry, P. (2009). *Beginning theory: An Introduction to literary and cultural theory* (3rd ed.). Manchester, UK: Manchester University Press.
- Bhat, A. A. A. (2014). Critical Note on New Historicism. *Galaxy: International Multidisciplinary Research Journal*, 3 (3). Retrieved June 30th, 2015 from www.galaxymrj.com.
- Hendra, W. (2013). *Cublak-cublak Suweng, Dunia Anak Indonesia yang Jujur*. Retrieved from http://www.kompasiana.com/wardhanahendra/cublak-cublak-suweng-dunia-anak-indonesia-yang-jujur_552e4ea6ea834e0418b457a.

- Sumaryono. (2011). Cerita Panji antara Sejarah, Mitos dan Legenda. *Mudra*, 26(1), 17-24.
- Poesponegoro, M. D., & Notosusanto, N. (2010). *Sejarah Nasional Indonesia, Vol II, Zaman Kuno*. Jakarta: Balai Pustaka.
- Propp, V.(1968). *Morphology of the folk tale*. Translated by the American Folklore Society and Indiana University. Retrieved August 2014 from homes.dico.unimi.it/-alberti/mm10/doc/prop.pdf.
- Ricklefs, M. C. (1991). *Sejarah Indonesia Modern*. Yogyakarta: Gadjah Mada University Press.
- Setyawan, D. (1999). *Cerita Rakyat dari JawaTimur*, (11th ed.). Jakarta: PT Gramedia Widiasarana Indonesia.
- Supartinah. (2007). *Tiyang Tanilan Tikus: Mewariskan Nilai Budi Pekerti Bagi Anak Melalui Dongeng Klasik Jawa*. Diksi FBS UNY. ISSN 0854 – 2937 Volume 14 No. 2 Juli 2007.

In Press