

Conference Paper

Transcendental Approach into Danarto's Selected Short Stories

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Abstract

This study aimed to analyze the transcendental approach depicted in selected short stories written by Danarto. This approach seeks to show how far the transcendental approach has colored the anthology of short stories written by Danarto (1992) and how that approach described through his works. Generally, the resulting works relies on *tasawuf kejawen* obtained through spiritual, religious, mystic, mystical, and divine experience into themes in each of his works. There are five short stories that made the object of research were *anthology of godlob*, *anthology of Adam Ma'rifat*, *anthology of Berhala*, *anthology of Gergasi* and *anthology of Setangkai Melati di Sayap Jibril*. The method used in this study is descriptive qualitative through content analysis techniques refers to Fraenkel and Wallen (2012) stating that content analysis is a technique used to assess human behavior indirectly in some short stories written by Danarto. The results of this study showed that the transcendental approach was seen in the short stories produced by Danarto through characters, symbols, the absurdity of the story, the meaning of the story itself, the formation of a separate world not limited by the author's space, time and events and personal experiences. This showed that the author in producing his works tends to position himself as a creature of Allah Almighty and his unification with Allah Almighty becomes the highest point in his fusion with the Creator of Universe.

Keywords: trancendental, Short Stories, Creator of Universe

1. Introduction

As an author, Danarto has established himself in Indonesian literature today. He created a very new style of writing with themes that other Indonesian authors never thought of. Based on his writing style, Danarto is often placed into a position equivalent to other authors such as Iwan Simatupang, Kuntowijoyo, Y.B. Mangunwijaya and Budi Darma, but Danarto has its own uniqueness that all of his works depart

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from *Tasawuf Kejawen* where the way of storytelling derived from the style of telling *wayang*. The awarding of Horison's literary magazine to the short story "*Anak Panah Menembus Jantung*", as the best short story of 1968 is one of the first official judgments of Danarto's short story. The reason given by Horison's editorial in giving the prize is: "This story in its entirety brings a mystical atmosphere, which brings the reader to feel himself in touch with a world that exists outside the real world we live in on a daily basis. The story is a new form in Indonesia. Then it is expected that he will be the motivation for other authors to produce new areas for the world of short stories in Indonesia". Budiman (1992: 71) in the introduction to the anthology "*Adam Ma'rifat*" said that Danarto's works were born from an unconscious state. This is felt when we read short stories like "*Adam Ma'rifat*" and short stories that begin with the song and the words "*Cak*" repeatedly. In the short stories were incorporated with a number of concrete poems, this is such as a way to bring the reader to an unconscious atmosphere, because as we know that in the oral form of repetitive spells are basically concrete poems that bring the listener to an unconscious atmosphere or possessed because he has mystical values. In the preface of the anthology of "*Berhala*", Umar Kayam (1991: 9) says that perhaps no short story writer in Indonesia has since consciously created a replacement world like as Danarto. His works are filled with an unreasonable atmosphere, deliberately created to fit the stage of his strong sensibilities. Umar Kayam also said that the transcendental approach which has been developed by Danarto through the previous short stories is somewhat altered with the intent of the author not to leave the real world as well as not completely abstract. The author also does not completely abandon the atmosphere that always appears in his short stories. It is true that in short stories many authors take up events in our daily lives, but soon we are brought back to an unreasonable mood, to an atmosphere where everyday events may be thrown into a strange and absurd atmosphere. Aveling (2002: 21) had been translated Danarto's short story into English version and took place him with William Blake an mystical poem from England that alive at the earliest of 19th centuries. Raffel (1999: 32) argues that Danarto has made an entirely new experiment. He was not only created, but also re-created his world by extracting inner problems. Stories not only move dramatically, but even always jump and readers are not only touched, shaken and trembling because so strongly Danarto has touched us in a unique way. Mahmud (1990: 5) in the conversation about "*Danarto Mencari Cahaya Ilahi*" sees that the spiritualism of Danarto is very close to the level of human self-development that passes through the teachings of Islam. Human levels in the approach of self with Khalik consists of four kinds of levels namely: Shari'a, tarikat, hakikat and makrifat. Shari'a is a description or rule, tarikat is the implementation, hakikat

is the state and makrifat is the true goal of the real knowledge of God. Hadi, Abdul W.M. (1996: 87) saw that the humans who were raptured in Danarto's short stories were lost human beings of history. Those who want to be the ultimate human beings must know the knowledge of the universe, of the nature of creation, of the deity, the matter of philosophy, the state or art will be in human power if it has acquired the essential knowledge of the universe. Only humans who live His Lordship alone can create great works. Korrie Layun Rampan (1980: 6) states that the short story written by Danarto had been failed to reach this destiny and haven't a highest intellegience. He also said the enlightenment carried out by Danarto was conciousness, This statement supported by Soejanto (1984: 45) assumed that the short story written by Danarto was a pioneering into indonesian literary works. Based on the above explanation, the researcher are interested to analyze the transcendental approach into Danarto's selected short stories.

2. Literature Review

Some writings that have studied Danarto's short stories tend to ask the dimensions of this reason. Djoko Sapardi Damono (1993: 57) when giving the introduction to the anthology *Godlob* trying to see from the aspect of reason. While Rahayu (1999: 6) focuses his study on the anthology of *Godlob and Adam Ma'rifat* by seeing the dialectic between the real world and the unreal. He also assessed the conflict of the truth of conversion through the Short story of *Kecubung Pengasih*. While Sri (1992: 18) considers that the play of reason (absurdity) in the short story of Danarto is a pre-cathartic pantheistic view. The assessment tends to view Danarto's short story as a non-realist work. This can be seen from the potential utilization of language. The language style in Danarto's short stories is strong and even allegorical. Danarto is very clever in playing the metaphorical nuances of language as well as in the use of rhetorical apocryphal words / discourses that move aporistically. Th. Rahayu (1989: 18) considers God for Danarto the most missed place in the world. He is like running away from the outer world because he is not concerned with the life that has made him full of sin. He also studied reality and came into direct contact with God without any intermediaries so the author tended to choose a transcendental approach to dealing with God. Most of Danarto's works have been traced by the Faculty of Cultural Studies of Gajah Mada University through *Memahami Cerpen-Cerpen Danarto* The results suggest that Danarto's short stories present transcendental and mystical through his short stories. The theme is related to the world of kebatinan. In addition the short stories are allegorical. Figures, events and background short stories are seen

as the personification of the author's idea of a Javanese mystic and the creature's longing to unite with God. This research suggested that the characters in Danarto's short stories represent a certain inner attitude according to spiritual's conception. Thus it is natural that the conflicts faced by the character is a physically inward conflict may not be logical because the conflict is not based on the development of character. This research also mentions that raising the figures of the existing tradition is more favorable to the author because the story of the character is already known, just turn around and see it through spiritual conception. Although, in conclusion, his research states that Danarto praised his own place in Indonesian literary repertoire. Sri (1997: 35) sees the short stories of Danarto from two aspects: the author is considered to contribute a new style in the world of Indonesian short stories through elements of poetry, music and painting. These elements give the impression of poetic, musical and decorative artititik. In the second aspect of the author using imaginative communication that is non-dimensional means that the characters and the background are not tied to the dimensions of space and time. The author selects consciously through deep meditations for the exposure of the transcendental view. While the background is a psychological symbolization that frames into an impressive portrait of Danarto's world. Kinarto (1985: 12) explains that Danarto is portrayed as a horrific painting of events. Nature painting is being shaken and telling stories without knowing space and time. All past and present events have come together. The story for Danarto is a means to accomplish something to be displayed with the intention of opening the way of the creation of a story. Understanding the meaning in short stories Danarto always difficult, due to we do not know the background of his authors appropriately. Even if the theme is social, it is still easy to understand, but Danarto's short stories are always full of deep and deep religious dimensions. He as a transcendental-translated writer has the depth of contemplation in lifting the transcendence of reality, He not only sees reality but also abstract and metaphysical. Readers are confronted with a world of conventions that can not be achieved by logic and senses. Suwondo (1986: 2) describes that Danarto's short stories were born in an unconscious state where the author seems to have a dialogue with God. In this case Danarto as a human being returns all that is in him to get closer to Allah SWT, so the transcendental approach is inherent in his works.

3. Research Method

The method used in this study is descriptive qualitative through content analysis that try to interpret transcendental approach in selected short stories Danarto through mystical markers or symbols. The symbol or symbol that is in the short story is a

process to know more about the existence of the Creator. The author also provides space for the process of appreciation and transcendental experience to recognize the various gajalas and phenomena. This technique refers to Fraenkel, Wallen and Hyun (2012: 60) stating that content analysis is a technique used to assess human behavior indirectly in some short stories written by Danarto.

4. Discussion

4.1. Anthology of Godlob

At the beginning of this Godlob anthology there is a preface written by Sapardi Djoko Damono who says that: "In these stories, Danarto actually cursed our tendency to desperately cling to reason in his parodically mocked not merely social conditions, false morals and faith filled with pretense, but especially literature itself ". There are two versions of a collection of short stories 'Godlob' one with the title Godlob (published Dongeng dari Dirah, 1975) and other 9 short stories (Nusa Indah publication, 1977). Although the title is different, but the contents of both sets of short stories are the same. A short story with a heart image stabbed by an arrow or better known as "*Rintrik*" tells the absolute power possessed by God. In this context the relationship of Rintrik with God is the surrender of a servant to His Creator. There was a kind of jealousy of Rintrik against the corpses of the babies he buried who turned out to be faster facing the Divine than he was. Similarly, in some other dialogues, where Rintrik symbolizes himself as God. And this corresponds to al-Hallaj's concept of Ana al-Haqq. This short story as said by Ling (1989: 75) as if presented in an unconscious atmosphere. The short story was awarded Horison as the best short story in 1968, telling about Blind Rintrik who was working to bury the bodies of babies who disposed in a valley. In this short story the author has managed to express a very interesting conversation between Rintrik, a blind woman to a number of hunters. In this short story of "*Rintrik*" the hunter said to Rintrik the main character of this short story, Rintrik I weak then I must be in power, here Danarto refers to al-Hallaj in the book Thawasin. Fir'aun actually made him almighty like God because he felt weak. When he, Fir'aun said 'I', then I mean that the low desire or ego that Nietzsche (2002: 54) termed the will of power (*de Wille zur Macht*), Lust or something like this is said to be a self that has not experienced transcendence and purification. The peak of mystical activity is always portrayed as the union of man with God, uniting the lover with his Beloved. The life of a mystic in essence is a longing yag increasingly culminated in the Beloved who is none other than his own Creator. Like most stories, ancient tales always contain a transcendental

process. And the language itself basically always presents the thoughts. At Danarto, language and stories are utilized to the greatest extent possible for the purpose of communication of the basic ideas of the tendencies of the narratives. These basic ideas are complexly dispersed in the parts of the story continuously, the plot and the story itself serve only as a tool for conveying all of its ideas. And the most interesting thing about Danarto is his profound religious thought that almost all of his stories are put forward as spiritual rebellions. Humans tend to re-question its presence, of its existence from the Creator. In fact, humans are not free to choose one another, they are interconnected because humans are formed in the community in the order of society that nourishes and accompanies them. Youths in short stories "*Godlob*" and "*Rintrik*" as well as wild women living on the streets or Ahasveros are both fighting on the human circle or the environment are humanized and always commenting on their lives so that in this condition they may elevate themselves into heroes or heroes or become God as well as being a daif and poor slave. And that kind of tone is beautifully presented in all of Danarto's short stories.

4.2. Anthology of Adam Ma'rifat

The anthology of "*Adam Ma'rifat*" written in 1982 consists of six short stories written by Danarto. In this short story the world of his talk encompasses the issue of illumination or mystical enlightenment. The author still conveys a transcendental approach in addition to holding hands with materials and objects that live in the universe such as air, gas, soil, animals and plants. In the short story "*Mereka Toh Tidak Mungkin Menyaring Malaikat*" the author shows some symbols that need to be interpreted in depth. It is told how the angel Gabriel descends revelation like a kite and the children so enjoy the angel and a gardener is so engrossed sewing his net to catch the angel Gabriel. Revelation for Danarto is universal, it can be present everywhere and in any form. As long as we want to catch it and have a sharp inner vision. This view is similar to the view of Jalaluddin Rumi which states that the revelation every second may come down if we want to connect ourselves with the Supreme Being. Likewise in the short story "*Adam Ma'rifat*" Danarto showed enlightenment deeply with the essence of divinity and we are immediately faced with the statement of spiritualism or unio mysticism. A statement that is not dry, rich with fantasy and imagination, comparison and perlambangan almost entirely based on the symbolism of tasawuf and story of the prophets. So true mystical unity can be obtained when basically a person is blessed with inner vision. The short story of *Adam Ma'rifat* shows the authenticity of the literary tastes and the brilliance of his ideas both in the making of themes and in the expression

of language. The short story "*Adam Ma'rifat*" is more prominent to the man who reached the level of ma'rifat namely the direct knowledge of Allah SWT. The short story "*Adam Ma'rifat*" is said to be Danarto's experience with *Wahdatul Wujud* Hamzah Fansuri. God is everywhere and man is on earth Allah Almighty which (temporarily al-nafs) has only secebis (like a speck of water in the middle of the ocean) than the attributes of Allah SWT. The setting is very close to the 'distant journey' mentioned by Danarto as a symbol for the vehicle to go to the makrifatullah road as Hamzah Fansuri's proclamation of the spiritual journey with the symbol of the 'boat'. The short story "*Adam Ma'rifat*" is regarded as the scope of authors through an endeavor to keep in touch with God as a source of origin. This process can be achieved through deep transcendence, elevated religious experience (*tazkiyah al-nafs*) and concerned and contemplation of mystical depictions (*tajarul al nafs*). James Morris Winston (1981: 23) calls this transcendental journey as "*tajarrud al-nafs*" (self-union) which is the unity of the self experienced by the existential existence within us. Through this process we will feel ourselves as if they are motions derived from the ultimate and hidden nature. Our inner visions will be exposed to all things hidden. The condition we must free ourselves from events and direct the view continues to the nature that is behind the events. This transcendental literary income is more directed towards the pursuit of life's problems and more than the pursuit of digesting the spiritual experiences which are referred to as "*tazkiyah al nafs*". Through this mujahadah process one will gain inspiration for trying to get the eyes of the basirah, the inspiration that he got is with the Supreme Nature that is with the permission of Allah SWT.

4.3. Anthology of Berhala

The anthology of Berhala shows that the author is increasingly familiar with the Islamic literary tradition, typically sufism literature. Familiarity can be seen in the aesthetic insights that underlie the writing of the story. Although Danarto discloses social problems that are always encountered in society such as corruption, high-level scandals, nepotism, abuse of power and gap between generations but the stories presented are coated by displaying transcendent shadows of nature. In this anthology the social and transcendental dimensions are completely incorporated in accordance with the tradition of Sufi literature which is an important renewal in the history of short story writing in Indonesia. Danarto tried to tell the public that Allah SWT which determines qada and qadar human can not resist the will of Allah SWT. That is the creator of universe determine fate and destiny of human being. Man is just designing and Allah Almighty is in charge of it. Apparently Danarto in his collection of short stories that now

want to present upright in the midst of turmoil and symptoms in society. Watching her comments sometimes invites her to laugh too. Yet it always closes with a kind of warning that man is unpredictable, for he is part of a great scenario beyond his power. Perhaps with this assumption we may still put Danarto as '*transcendental*' writer, a writer who still follows a *Wahdat al-Wujud* principle. Thus the turn of the world he creates in his stories is still in order to understand and also to glorify the mystery of the unity of the Creator, Allah Almighty.

4.4. Anthology of Gergasi

The anthology of *Gergasi* consists of 13 short stories written in 1993. The short story of "*Allah Berkenan Mengabulkan Permintaan Besok*" tells a conversation between a man and a tree about God's desire to reveal His form. The conversation continues into the question of signs of God's presence through His power. The signs are a sign that humans should always remember Allah SWT. The friendship continues until finally the trees are deliberated to ask about themselves being asked to confer on the desire of Allah SWT to show his presence until the time ashar. The short story of "*Dinding Ayah*" tells about father's desire to be alone from life in this world and want to get closer to the creator that is Allah SWT. He has alienated himself into a kitchen space in his house to make the residents feel restless and anxious with the actions of the father. This action is done to penetrate all the sins ever committed before. And show his attitude and kindness so far. Previously he was very paying attention to his family and always created intimacy between family and occasionally father took his family to recreation place to please his family. In the short story of "*Rembulan di Dasar Kolam*" is actually still a kind of short story of *Berhala*". He tells of a rich man, corruption and also a husband who always deviates. His wife is a sincere, honest, faithful and fit as a wife. She has a bright vision, her husband always feels that his wife always follows him wherever he goes and always sees all his actions. Hounded by feelings of displeasure, he is now an angry husband to his kind wife. The household is always peaceful and quiet now divided. Every problem and quarrel always happens between him and his wife. One of their children had the same vision as that of his mother. He has proved that his father's accusations to his mother were completely untrue. The bright vision that the child possessed in can after he read the poem "*Doa Rabiah dari Basrah*"

4.5. Anthology of *Setangkai Melati di Sayap Jibril*

The anthology of "*Setangkai Melati di Sayap Jibril*" shows its artistic relevance and the author shows the themes of stories that do not merely move in an infinite world, the world described into everyday events. His work shows maturity in the process of creating. He has also proven himself as an author entering the maturity of tastes and insights such as his literary insight that whenever he writes we can find in the anthologies of his short stories Danarto no longer deals with what matters and how he composed a short story. Short story of "*Lempengan-Lempengan Cahaya*" is a compendium in writing this short story. The story chose a place in Palestine when Israeli troops fought in the *Al-Fatihah Surah, Ayat Kursi and Surah Al-Imran* verses 18-19 before all three were revealed to Prophet Muhammad SAW and then spread throughout the world. When the holy scriptures descend to the earth rumble, deserts and rock mountains burn, desert animals of all kinds of fears, palm trees burning into charcoal and clusters of clouds withholding sadness. Danarto builds the atmosphere of the beginning of this story as Muhammad Iqbal started the same thing in "*Javiah Namah*" or as Fariddudin Attar embarked on "*Musyawah Burung-Burung*", the mystical atmosphere showing that clever authors paint cosmic consciousness. After received by Prophet Muhammad SAW during his apostolate, then the verses were later expanded by Muslims. The short story of "*Matahari Menari Rembulan Bergoyang*" tells about the transcendental experience faced by a Sufi woman named *Laila el-Tigris* about the sign that the angel of Jibreel descended back to earth to convey his revelation. The experience has become one of the most important parts of the *Laila el-Tigris* worship, an illiterate woman, the mother of four children who feed her family rather than selling handicrafts, a person who does not know about religion has turned into an *ustazah* who leads a study. In fact, the experience experienced by *Laila el-Tigris* was her experience over the years on spiritual matters. The experience faced by a woman who has such a high seat in the mystical world as experienced by *Rabiah Adawiyah* a woman from Basra. Some studies mentioned that the Sufi *Al-Jlli* often met by the angel *Gabriel*. From his experience we can explore the path he takes, the mystical path full of mystery and willing to help the wanderers (*darwish*) who like whatever his character. The short stories of "*Setangkai Melati di Sayap Jibril*", "*Lempengan-Lempengan Cahaya*", "*Matahari Menari, Rembulan Bergoyang*" and "*Tongkat*" are short stories of Danarto that are not merely fantasy literature, for we also do not simply ignore elements of mysticism and Sufism that blended Danarto's short stories. This leads to a fusion between the real world and the unreal, the space and the time of restraint becoming blurred, the boundary and distance becomes the mysterious veil, leaving the reader

feeling astonished and encouraging the desire to enter it, the story becomes a space for the mystical experiences; this is what makes the literary text into a genre. It is no exaggeration that Danarto's short stories provide space for the ongoing process of appreciating mystical experiences, having the possibility for readers to recognize the various phenomena and phenomena that were originally considered normal and biased. There is a process of transcendence of experience in such a process, but also projected far ahead for civilization and human survival. The entire short story written by Danarto is abstract and the author has made a new breakthrough in the writing tradition of short stories. Danarto has also formed a new style of storytelling. The short stories by using transcendental approach are a form of their own reflection on life that is derived from the inner mirror of Indonesian people who tend to be raised in the traditional world of thought by connecting them through divine values. The anthology of the story presented by Danarto implies the kind of fairy tale of a solitary life response created by Danarto so beautifully. But it is worth praising the process of exploring Danarto's mind in the midst of writing his short story and this makes us feel interested to dissect fully and fully the side of its diversity.

5. Conclusion

The transcendental approach into Danarto's short stories is a new development in the history of Indonesian literary journey depicting various aspects of life in society. The tendency of sufism which the author conjures up through his short stories is an experience faced by the author through the results of deep reflection and insight such as those experienced by earlier Sufi scholars. The mystical experience faced by the Sufi scholars has become a foundation for Danarto that is raised in his short story on the power of creativity and imagination rather than the author. The author also always mixes it with elements of Javanese culture that are very influential in him. When we read the short stories, then we feel something new, the reader seems to be invited to participate in giving comments, opinions and directly involved about various problems that always influence the story of the story rather than the short story. The earning of literary works of transcendental is a pursuit to experience the spiritual experience called tazkiyah-al-nafs. Through this mujahadah process someone will gain inspiration for trying to get the eyes of the basirah, the inspiration it gained is with the permission of Allah SWT, but as a result of visiting the sky or the inspiration that is obtained by the permission of Allah SWT. A writer writes for inspiration or inspiration so that the work that is born is not merely based on comparisons with literary works that have existed, but as a result of visiting the heavens or obtaining an

abundance of inner enlightenment. A writer must keep in touch with God, because in Islamic civilization, this relationship can be very clear through worship, dhikr, wirid and bertaqarrub. Worship like this needs to be done intensively with the presence of a full self that is present spiritually and physically. The art as an enlightenment illuminates how humans still remain in order to understand and glorify the oneness of the Creator.

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