

BREAKING BOUNDARY BETWEEN GENETIC STRUCTURALISM AND POSTMODERNISM

Muarifuddin*

Rahmawati Azi**

Abstract

This paper aims at taking the role on the discussion about the position of genetic structuralism which is always misunderstood as the branch of objective criticism. This kind of opinion puts genetic structuralism in a strict position by regarding that genetic structuralism is an opposite side of postmodernism since the postmodernism came from the post-structural tradition. The rejection taken by post-structuralism toward structuralism made those who put genetic structuralism on the side of pure structuralism think that genetic structuralism couldn't be put side by side with postmodernism. infact, genetic structuralism is the revision of structuralism itself. Genetic structuralism is the concept contains dialectical concept among stylistic, Marxism, even the expressive criticism in the way that all the concept are used in revision. Genetic structuralism itself required the philosophy concept in viewing the worldview of literary work, for the worldview concept is considered to be the way that literary work gives the alternative structure to the society. One of this alternative structures that have its root in philosophy is postmodernism. For this reason, postmodernism could take a position to be a companion concept of genetic structuralism. Goldmann himself has analyzed the novels that to be the part of postmodernism. Kafka, Camus and Robb Grillet's work later is considered to be a postmodernist fiction by Brian McHall. This research done by Goldmann is the key factor of the boundary-breaking between postmodernism and genetic structuralism.

Keywords:

Boundary;

Postmodernism;

Genetic

Structuralism;

*** Doctorate Program, Linguistics Program Studies, Udayana University Denpasar, Bali-Indonesia**

**** STIMIK STIKOM-Bali, Renon, Depasar, Bali-Indonesia**

BACKGROUND

This paper aims to take the role on the discussion about the position of genetic structuralism that is always misunderstood as the branch of objective criticism. This kind of opinion puts genetic structuralism in a strict position by regarding that genetic structuralism is an opposite side of postmodernism since the postmodernism came from the post-structural tradition. The rejection that is taken by post-structuralism toward structuralism made those who put genetic structuralism on the side of pure structuralism think that genetic structuralism couldn't be put side by side with postmodernism. The truth is genetic structuralism is the revision of structuralism itself. Genetic structuralism is the concept contains dialectical concept among stylistic, Marxism, even the expressive criticism in the way that all the concept are used in revision. Genetic structuralism itself required the philosophy concept in viewing the worldview of literary work for the worldview concept is considered to be the way that literary work gives the alternative structure to the society. One of this alternative structures that have its root in philosophy is postmodernism. For this reason, postmodernism could take a position to be a companion concept of genetic structuralism. Goldmann himself has analyzed the novels that to be the part of postmodernism. Kafka, Camus and Robb Grillet's work later is considered to be a postmodernist fiction by Brian McHall. This research done by Goldmann is the key factor of the boundary-breaking between postmodernism and genetic structuralism.

Lucien Goldman Genetic stated that structuralism is the method of criticism and tried to explain the structure between the literary work and the worldview resulting from the social-economic structure (Eshaghian, 2007: 111). the main discoveries of genetic structuralism are the collective agent of literary creation and the structuralism nature of the behavior of the collective agent (Goldman, 2003, 81) in another concept that it considers literary works not as the language but as speech phenomena and emphasizes that unlike linguistic structures, speech structures are meaningful (Goldman, a, 2001: 80), an attempt to give a meaningful response to a specific situation in order to create a balance between the doer of the action and the receiver of the action. Pascadi, 2002: 56. This implies that whenever human does an action, he actually wants to solve a problem or change the world in such a way that he finds a meaningful answer to the problem (Goldman, b, 2002: 230) « In this regard, cultural creations .religious, philosophical, artistic, and literary are remarkable behaviors since they create a relatively meaningful and coherent structure in a specific context, i.e. it approaches a goal all members of a given social

group are inclined to»(Goldman, a, 2002: 79) Now the question which arises is who is the actual creator of the cultural creations, specifically, literary creations. Goldman emphasizes that the creator of artistic creation is the collective whole, not individuals(Pooyandeh, 2000: 102) For instance when John and Jack lift a heavy object, there are not two autonomous pieces of knowledge or actions(Goldman, a, 2002: 79). In fact, there is an action the doer of which is a two-member group, John, and Jack. In this example, Goldman concludes that any human behavior is directly or indirectly social and historical, such a revolutions, wars, the cultural life, and even literary creation.

From the above explanation, it can be described that according to Goldmann genetic structuralism is a critical method that reveals the relationship between the structure of literary works with the worldview generated by the economic structure of society, the worldview, in this case, comes from the ideology of certain groups of people united by the same ideology. This community group comes from artists, philosophers, spiritualists and others who share the same aspiration to distinguish themselves from other social groups. He thinks that this collective agent ranges from two to millions of people, as in the previous example or the collective agent in the war against Germany (Pooyandeh, 2000: 102). Any literary work is reliant on a group; therefore any magnificent work of literature includes the worldview of the group since worldview is a group entity (Goldman, 2003: 82-92). Therefore, worldviews and social groups according to which worldviews are formed are factors that determine artistic creations.Goldman, b, 2002: 231) Goldman does not consider the concept of worldview as a traditional one. By this concept he means methods by which a fact is seen or felt, a system of thoughts guiding the creation of the work (Pascadi, 2002: 61) Although Goldman considers social classes as the creators of literary works, he does not reject the role of the author as the mediator. For him, the great artist is an extraordinary individual who creates a coherent imaginary world in the context of literary works with a structure conforming to the structure worldview. The group is inclined to (Goldman, 1992: 321) and the artist's merit is giving cohesion; in a sense, it is the writer who takes concepts from the society and gives them a structured and imaginary form. still Box: 9618791145

Genetic structuralism regards the literary work to be seen as a structure that must be related to the historical subject, not to some sphere outside history. It is in this way that a text sociality and communicability can be captured (Goldmann in Azi, 2013).

That kind of literature according to Goldmann is a hero seeking to the authentic value in the world. One of the genres that included in this kind of literature is mythopoeic fantasy. Mythopoeic fantasy according to Ozwick is the question of human being toward spirituality that is considered to be lost during the modern period. Mythopoeic fantasy develops the new plot which contains the ethical quest for the equality of human being of all religions, racial background and the equality of genders. By this means, mythopoeic fantasy aims at establishing the society where the peace, happiness and multicultural partnership is developed, that kind of society according to Ozwick can make us truly human.

DISCUSSION

It has been stated before that the genetic structuralism concept requires a philosophy concept to link to the worldview of literary work. One of the philosophical concepts that existed in mythopoeic fantasy is postmodern philosophy concept. Not only the postmodernism exist in worldview but also it craft the stylistic of the work. It also determined the character and the features of the hero that distinguished them from the postmodern type of hero. The relationship between worldview and stylistic is what Goldmann called as aesthetic mediation.

In the work of Lukacs and Goldmann and a number of sociologists who wrote the relation between art and society, the analysis has been developed with the concept of aesthetic mediation, a concept that goes beyond what is known as the "theory of reflection", a theory which assumes that art is merely a reflection of the structure community. In the aesthetic mediation of Lukacs and Goldmann, the relationship between artwork and cultural production is more complex. For them, the work of art is determined by economic factors and other material factors, as well as by the existence and composition of social groups and the nature and relationship between ideology and their consciousness (Wolff, 1981;)

Genetic structuralism is a reaction to the two poles of the literary critique of literature, the literary sociology pioneered by Taine on the one hand, and on the other a reaction to the tradition

of Russian formalism which merely pays attention to the internal aspect of literary works without regard to its historical and genetic elements. Genetic structuralism assumes that the internal element of literary work cannot be separated from its external elements. The external element referred to is the historical aspect of the social, political, economic, and environmental elements in which the work was born (Swingewood 1972: 59-62). The way in which the ideology of the social group is expressed in the work of art is influenced or mediated by two aesthetic levels, namely the first condition of the production of art, in this case, the material and ideological conditions. and the second is the existence of an aesthetic convention (Wolff, 1981; 61).

Within the Marxist tradition, the way to understand the science of humanity is to examine superstructure and infrastructure. Genetic structuralism regards the cultural creations and trans-individual subjects as significant structures and analyzes them at the mental level of the category and at the level of historical praxis. Thus the study of the sociology of literature is to locate between the structure and the superstructure dialectically, examining the homology between the significant structures of literary works with mental categories that form the collective consciousness of the trans-individual subject. For Goldmann, human behavior is seen as a coherent structure, which is a response to social support and its natural environment. (Goldmann, 1981: 14-15).

There are several reasons for combining these two theories. *First*, genetic structuralism requires homology between the novel form and its content, and therefore the use of structuralism against postmodern novels is inadequate to reveal the postmodern issues. On the other hand, the theory of postmodernism itself is inadequate to know the position of literary work in the literary history mapping, while the literary work is a comprehensive history of trans-individual thought and struggle of the subject composed of philosophers and authors in their struggle to revise the destructive values of modernism. Hence, the whole and the part method of Goldmann's and the concept of the trans-individual subject is required to understand the Whole structure of literary work.

Genetic structuralism and postmodernism itself have no opposition in view of several reasons. *Firstly*, postmodernism has several meanings, ranging from the notion of Lyotard declaring a

radical break against modernism, to Giddens and Habermas who defend modernity as an unfinished project (Maksum, 2008: 306). Mythopoeic fantasy works, although it displays resistance to modernism, but does not reject the whole values of modernism. These values are coded in double (double coding) with traditional values, so they can be complementary. *Second*, genetic structuralism moves dynamically. Goldmann originally placed the author's position as a trans-individual subject to the larger social community of the social class, but in the Malraux phase, this social class could not be held by Goldmann, and the author was positioned on a smaller community of authors, philosophers, and intellectuals (Goldmann, 1981: 42).

Third, there are some similarities between genetic structuralism and postmodernism. Genetic structuralism believes that socio-cultural facts are historical (made) ie made by man, not given. Therefore, the structure can be restructured. Similarly, postmodernism regard that socio-cultural fact must be distinguished between the natural (construct) and the constructive, so that the cultural structure we receive without any consideration must be naturalized and deconstructed (Goldmann 1981: 42, Hutcheon, 2002: 2). This destructive process manifests itself in literature as a possible consciousness according to Goldmann. As for the great work required by genetic structuralism, postmodern work has a category of greatness different from the realist novel that expresses the social reality as it is. The greatness of postmodern works lies in the myths and symbols used (Audifax, 2006: 161 - 193). Hutcheon in his book *The politics of Postmodernism* declared no interest to examine the works of "small", therefore he chose among others the works of Salman Rushdie.

Besides, Whiteheadian constructionist postmodernism is not a negation of what came before (pre-modern and modern), then there should be no opposition between postmodernism and modernism (Jencks in Nicol 2002: 114).

Whiteheadian's postmodernism's commitment merely corrects the mistakes of modernism but not all its value.

In his book *"Towards the Sociology of the Novel"*, Goldmann discusses the nouveau roman works pioneered by Robbe Grillet. The type of novel according to Goldmann characterized by

the destruction of characters, including the works of Camus, Kafka, Sartre and others (Goldmann 1977: 132-149). Robbe Grillet's works are categorized by McHale as modernist limits (McHale, 1987: 13-14). The application of Goldmann's theory to the works of the romance shows that there is no conflict between postmodernism and genetic structuralism. Faruk (2002: 29) in his writings *Novel-Novel Indonesia Balai Pustaka Traditions 1920-1942*, using the theory of genetic structuralism and deconstruction methods, according to Faruk, there is no contradiction between the method of deconstruction and genetic structuralism.

In addition, postmodernism has also evolved thinking, Whitehead followers such as David Ray Griffin, developed Whitehead philosophy which Charles Jenks calls constructive postmodernism, and is not a radical break with modernism as perceived by other postmodern theories (Griffin, 2009: xxiii). This postmodernism developed Whitehead's philosophy of organisms that was famous for the whole concept-the whole parts.l

THE CONCEPTS IN GENETIC STRUCTURALISM

As a theory, genetic structuralism consists of some concepts that lead the researcher toward the operational activity to conduct research., an element of the theory that makes genetic structuralism become a literary criticism. in literary criticism, the set of the concepts arrange the relationship among the literary element and literary devices, they are the author, social context, the structure of the text, and the core of Marxism itself that is ideology. Goldmann formulates these literary elements in the set of the concept derived from any other thinkers as has been explained before. The concepts are Transindividual subject and the worldview, 'Understanding and explaining' and homology.

Transindividual subject and the worldview

Goldmann developed the concept of worldview (*vision du monde* word *vision*) in the theory of structuralism genetic. Worldview defined as a meaningful global structure, a total understanding of the world trying to get the meaning, with all the complexity and benefits. Worldview is a structure of ideas, aspirations, and feelings which can bring together a social group in the face of other social groups. A worldview is a form of the collective consciousness that brings together the individuals into a group which has a collective identity View of the world is not only an

expression of a particular social class or group but also the expression of class or another social group. The authors, philosophers, and artists present the views of the world in their works. The view of the world has a complex understanding of ideas that connect together members of a particular social group and compare it with other social groups. It is a collective consciousness or group consciousness. Collective consciousness or group emerges as a reaction to the certain economic and social situation that cause a set of activities to the creation of literary works by authors. The view of the world is an abstract world, a theoretical expression of a particular social group on the social conditions of society (Goldmann Wardani, 2013).

From above description that a number of individuals who share the same aspirations then form a social group to differentiate themselves from other social groups is a concept called Goldmann as a trans-individual subject. This social group comes from among intellectuals, artists, philosophers, spiritual communities and so on. As a writer, their aspirations are expressed in the expression of creation or activity of literary works. While the worldview is structure of ideas, aspirations, and feelings that come from the social group or trans individual itself.

The literary work related to a given social group, or an aggregate of them. It is privileged insofar as writer, as extremely level of coherence, is among the first constitute “the aggregate of categoriestending towards coherent structure, aggregates properly to certain privileged social group whose thought, sensibility and behavior are oriented towards global organization of interhuman relations and relation between man and nature, is so called as worldview (Goldmann in Azi, 2013,15-61).

From the previous concepts according to Goldmann that trans-individual subject is derived from the authors, philosophers, and artists who present the worldview in their works. The worldview is not only an expression of a particular social class or group but also the expression of class or another social group. The worldview itself is a form of the collective consciousness that brings together the individuals into a group which has a collective identity. Collective consciousness or group emerges is as a reaction to the certain economic and social situation that cause a set of activities to the creation of literary works by authors

‘Understanding and explaining’ and homology

Understanding implies the internal description of relations making up text’s system, interpretation implies the genetic process of inserting it into the broader structure (a trans-individual pattern of mental categories). In this way, the text’s meaning and historical specificity become functional, and then formal and structural elements can be explained (Goldmann in Azi, 2013,15-61).

The literary work related to a given social group, or an aggregate of them. It is privileged insofar as writer, as extremely level of coherence, is among the first constitute “the aggregate of categories extending towards coherent structure, aggregates properly to certain privileged social group whose thought, sensibility and behavior are oriented towards global organization of interhuman relations and relation between man and nature, is so called as worldview (Goldmann in Azi, 2013,15-61).

POSTMODERNISM WHITEHEADIAN AS THE REACTION TOWARD MODERNISM

The postmodernism developed in America by the Whiteheadian tries to step in and out of the nihilistic trap of French deconstruction. Their findings are a collaboration between traditional religious beliefs and rationality (Griffin, 2005: 11). The collaboration between the religious and the rationality are Charles Jencks called an architectural historian and observer of postmodernism as double coding. Jencks, explicitly calls the Whiteheadian paradigm is a postmodern paradigm. Four of the several features in Jencks's postmodern agenda that can be directly related to Whitehead's philosophy is:

“the attempt to go beyond materialist paradigm which characterizes modernism;...an obligation to bring back selected traditional values, but in a new key that fully recognizes the ruptures caused by modernity;.....the *re-enchantment of nature*, which stems from new developments in science and A.N. Whitehead’s philosophy of organicism; and the commitment to an ecological and ecumenical worldview that now characterizes post-modern theology.” (Nugroho, 2009).

Double coding

Double coding according to Charles Jencks is the combination of modern technology with something else (usually traditional building) in order for architecture to communicate with the public and concern minority, usually other architects. Another explanation of double coding comes from Eco who said that the postmodern reply to modernism consists of recognizing the past since it can not be destroyed, because the destruction leads to the silence, the past, Eco added, must be revisited but with irony, not innocently. Eco also added the ideal postmodern novel must rise above the quarrel between realism and irrationalism, formalism and content, pure and committed literature, coterie fiction and junk fiction (Jencks and Eco in Nicol in Azi, 2013,15-61).

Vision about God

Modern Spirituality is also distinguished from previous modes of human existence through its relation to divinity or holiness. The divine reality for the Middle Ages was both transcendent and immanent. Protestantism moved away from divine immanence and toward the pure transcendent. Early modern theological scientists such as Descartes and Newton carried this transcendence to an extreme so that God was wholly outside the world. The mechanistic picture of nature, basic to the mind and nature dualism was a denial of divine immanence in nature, also any immanence of God in the human mind (Griffin in Azi, 2013,15-61).

Vision about Man

Postmodern spirituality recognizes that human beings have an extraordinary capacity for self-determination, which can be used for good or for ill. Because different levels of value-experience are seen throughout nature, the denial that human is the lord of the creation does not imply that human beings are of no more than a gnat. The postmodern vision thereby induces a spirituality in which ecological concern is combined with the special concern for human welfare (Griffin in Azi, 2013,15-61).

Postmodern views that a certain priority belongs to ideational and value elements. Anyway, we should not react to materialism by returning to premodern idealism.

Genetic structuralism method is derived from Hegel concept of dialectic. This method consists of going from text to the conceptual vision, and then returning from the vision to the text again (perpetual *to and fro*).

From the concept above, the researcher set up the combination between genetic structuralism and postmodernism as follows:

Double coding in vision about God

Literary work that is grouped into mythopoeic fantasy carried the double coding vision about God. The transcendency view of God which comes from the modern concept is double-coded the immanence view of God which comes from traditional concept. This view can be found in the action, speaking and everything experienced by the hero.

Double coding in the vision about man

Literary work reacts the individualism that marked the modern relationship with man by presenting the harmony between man and the world, also it reconstructs the relation between man and women, which in the modern era is regarded to be run improperly. The modern concept of man and women is a hierarchy, while in literary work, it followed the concept of a postmodern view of man. Man and women in literary work are presented to be interdependent (Griffin in Azi, 2013, 15-61).

Double coding in the view of the world (nature)

To react the anthropocentrism concept of modernism. literary work presented the anthropomorphic concept. But commonly this concept is not fully applied in MF novel. Anthropomorphic, which is the concept comes from the traditional era is double-coded with anthropocentrism of modernism. it can be seen from the hero's interaction with nature, the character involved with the reconciliation with nature in his journey within the realm of fairy, meanwhile, he marry the symbol of nature itself that is represented by another nonhuman character (Griffin in Azi, 2013, 15-61)

Structural homology

Structural homology occurs in the relation among the worldview which the Whiteheadian postmodernism with the universe of the character of the literary works(as has been discussed above), also with what literary device that is used namely, the setting, etc(Goldmann in Azi, 2013,15-61).

Mythopoeic Fantasy, One of The Literary Genre Where the Postmodern World View is Embodied

Mythopoeic came from a conscious effort of a trans-individual subject called as Mitopoic Society to oppose the ideology of modernism embodied in modern literary works. The modern theme that is put into question is the superiority of whites, patriarchy, anthropocentrism. Within anthropocentrism, there is human power and secularism. Those terms are revised in mitopoic fantasy. However, these works of fantasy almost never get serious attention to the issue of religiosity. From the observation of the author of the most serious fantasy work only revolves around the issue of feminism alone (Azi, 2013)

Wolfe Critical terms For Science Fiction and Fantasy define Mythopoeic literature as a mythological development or commonly known as demythologization which consciously performed by artists in reaction to the insistence of strong dehumanization, (Cooper: 2011: 3).

Mythopoeia is a literary narrative genre and film where a mythological fiction is created by authors incorporated in it. The descriptive and word mythopoeia developed by J.R.R. Tolkien in the 1930s. The authors in this genre embellish the themes of traditional mythology and archetypes into fiction. Mythopoeia is also creating things in the form of myths. Many literary works are filled with mystical themes, but only a few of approach the mythopoeia mission. As opposed to fantasy worlds or historical fiction, geography and natural law, mythopoeia aims to mimic the real world of mythology, and is specifically created to create amythology for modern readers, and or to add to the strength and depth of literature against fictional worlds or fictional science and science films. Mythopoeia can be made completely independent just like Tolkien's Middle-earth world (Cooper, 2011: 1-7).

According to Joseph Campbell, a world-renowned mythology researcher, mythopoeiaworks are categorized by fantasy or science fiction but contains a Nietzsche mythology in the modern world. He took Star Wars as an example of the work of the fantasy worlds in which a civilization would tell itself. Without a suitable mythology, Campbell claims that society will not function. Campbell discusses the Nietzschean world that contains many of the mythologies of the past. He asserted that new myths had to be made, but he was convinced that culture is now changing so rapidly for a society that is depicted entirely by such mythology until the foreseeable future (Frenkel 1993: 14-16)

Campbell further said that fantasy literature is a form of effort by writers to restore myths and oral literature to modern times. Moreover mythopoeic fantasy literature, this group has more mission, the mythopoeic mission is to explore the spirit of myth and magical stories from the past in order to overcome the complexity of the problems of modernity. According to Campbell, humans in the 21st-century thirst to return to the culture of the past, (Frenkel 1993: 14-16).

A conference was held at John Brown University in 2006 with the theme "Confidence, Friendship and Fiction Group Oxford Inklings", which specifically discusses the three attacks J.R.R. Tolkien, C.S. Lewis and Charles Williams, this conference deals with the factors that shape theological perspective, attention to cultural issues, and literary conventions on their works. The conference concluded that the element that binds the three men is their love of Victorian literature and medieval literature. They also share the same political views and fundamentals of belief, but in some ways they are different, for example about the concepts they call mythopoeia, to Tolkien's like George McDonald and GK Chesterton, mythopoeia is not only built on the basis of belief Christianity, but their mythological building is based on the cultural basis of other mythologies around the world. Neither did Neil Gaiman. One of the speakers at the convergence said that Tolkien's middle world Earth was an attempt to preserve the oral tradition (Frenkel 1993: 14-16).

For the founders of the Inklings, romance and fairy tales or derivative works are a speculative myth they created themselves, which they regard as a bridge to connect mortals with the Creator and with immortality. Inklings believe in the power of myth, that the values of past mythology

are still relevant to this modern age. Myth for them is as a bulwark to preserve the essence of humanity (Frenkel: 1993: 14-16)

Jack Zipes as quoted by Frenkel distinguishes between radical fantasies and mythopoeic fantasies. Zipes says that mythopoeic fantasies create a new mythology, whereas radical fantasies criticize scientific science and cognitive courses. Mythopoeic fantasies revive mythology, especially religious mythology, whereas radical fantasies do not. Furthermore, Zipes explains that mythopoeic fantasies always relate to spirituality, non-cognitive problems, to myths, stories, and concepts of unity, mythopoeics are not cognitive because they recycle culture pre-technology, before there are scientific rationality and its limitations in terms of empiricism and positivist thinking. whereas radical fantasies are the opposite, radical fantasies relate to cognition, political dimensions (race, class, gender) and all the realities that make up our human knowledge (about how we know the world).

CONCLUSION

Literary work is the result of accommodation and structuration of transindividual subject who react the modernism by reconstructing the new social structure, the postmodern structure that became the imagined structure of the novel. The reaction can be seen by the way the writer carries the traditional genre, that is fairy tale or fantasy, to bring back the whole paradigm of the myth, the immanence of God, commonality, etc.

Postmodernism also can be seen in how the worldview is doubled coded. the worldview has been double coded was the modern worldview and the traditional worldview, namely immanence with the transcendence of God, humanity value with exchange value, anthropocentrism with anthropomorphism. At the end of the story, the value that has been doubled coded manage to form the new value to make the perfectness. That is why postmodern and genetic structuralism cannot be separated in the present day when fantasy literature especially mythopoeic fantasy become the present day literature phenomenon. To treat this kind of literary genre seriously, not only putting them as a postmodern escapism phenomenon but a spiritual and philosophies phenomenon.

REFERENCES

- *A Mule in The Chapter House, The Successor to the Inklings*, Retrieved from asinusspinasmastican.wordpress.com/2009/01/28/successor-to-the-inklings/, cited 08 January 2016.
- Adcox, John. 2010. *Can Fantasy be Myth, Mythopoeia and The Lord of the Rings*, John Adcox Retrieved from www.johndcox.com/Tolkien.htm, diunduh cited 08 January 2016?
- Azi Rahmawati. 2013. *Spiritualitas Postmoderen dalam Novel Stardust karya Neil Gaiman (Tinjauan Strukturalisme Genetik)*. Universitas Gadjah Mada. Tesis tidak dipublikasikan.
- Cooper, Rich. 2011. *Radical Realms: A Materialist Theory Of Fantasy Literature*. Retrieved from <http://web.ebscohost.com>, cited 04 April 2013.
- De Vos, Gail. 2001. *Storytelling, Folktales, And The Comic Book Format*, Retrieved from <http://web.ebscohost.com>, cited 04 April 2013 Cooper, Rich. 2011. *Radical Realms: A Materialist Theory Of Fantasy Literature*. Retrieved from <http://web.ebscohost.com>, cited April 2013.
- Frenkel, Fames. *The Year Best Fantasy and Horrors: IXth Annual Collection*. 1993. Retrieved from BookFi.org, cited 01 bulan Mei 2013. Gaiman, Neil. 1999, *Stardust*, New York. Avon.
- Godemand, Lucien. 1981. *Method of Sociology of Literature*. England. Basil Blackwell Publisher.
- Godemand, Lucien. 1977, *The Hidden God*. Rotledge & Kegan Paul: London.
- Godemand, Lucien. 1975. *Towards a Sociology of the Novel*. London: Tavistock Publications
- Griffin, David Ray; *Spirituality And Society; Postmodern Vision*. New York: State University Of New York Press, Albany
- Himes, Jonathan B. 2008. *Trust Breathed Throughnsilver: The Inklings' Moral And Mythopoeic Legacy*. Retrieved from BookFi.org, cited April 2016.
- Howard, Elise .2009 *Neil gaiman*. Retrieved from <http://web.ebscohost.com>, cited April 2016.
- *Interview with Neil Gaiman: author of The Graveyard Book* Retrieved from www.graveyardbook.com. cited November 2016

- Jo'dar, Andr'es Romero. 2006. *Paradisiacal Hell. Subversions Of Mythical Canon In Neil Gaiman Neverwhere*. Retrieved from BookFi.org, cited April 2016.
- Krewson, John. *An interview with by John Krewson, the Onion*. Retrieved from www.NeilGaiman.com/p/AboutNeil/. cited 12 January 2016
- Marková, Jitka. 2008 "The Fantastic Worlds as a Representation of The Collective Human Unconscious in the Books by Neil Gaiman". Retrieved from (is.muni.cz/th/179960/ff/B.A.Thesis.pdf)
- Mchale, Brian. 1991. *Postmodernist Fiction*. Routledge. London and New York.
- *Mythopoeic Fantasy Literature Research Guide* Retrieved from www.mythsoc.org/inklings, cited March 2016).
- *Neil Gaiman: Adults Deserve Good Fairy Tales, Too By Jonathan* Retrieved from edition.cnn.com/books/news/9902/25/gaiman.neil/; cited 12 January 2016
- *Neil Gaiman Biography*, www.answers.com/library/who2biographies-cid-1970071N cited March 2016).
- Nicol, Bran (eds.). 2002. *Postmodernism And The Contemporary Novel*. Edinburgh: Edinburgh University Press.
- Online International Interdisciplinary Research Journal, {Bi-Monthly}, ISSN 2249-9598, Volume-III, Issue-V, Sept-Oct 2013
- Pitcher, Luke V. 2009. *Saying 'shazam': The Magic of Antiquity in Superhero Comics*. Retrieved From www2.open.ac.uk/newvoices; cited 16 November 2016
- Sutardi, Herman J Waluyo, Retno Winarni, Nugraheni Eko Wardani Pascasarjana Universitas Sebelas Maret Surakarta Jl. Ir. Sutami 36 A Surakarta.
- The Study of Genetic Structuralism, Gender, and Values of Education in Trilogy Novel *Gadis Tangsi* by Suparto Brata
- *User Contributed Dictionary*. Retrieved from www.mythopoeia.askdefine.com, diunduh cited 04 March 2011).
- Weinrach, Frank 2008. *Metaphysics of Myth. Te Platonic Ontology of "Mythopoeia"*, Retrieved from www.polyinos.de/index.htm, cited 05 July 2016.
- Whitehead, Alfred North; Alois Agus Nugroho, 2009. *Mencari Tuhan Sepanjang Zaman: Dari Agama Kesukuan Hingga Agama-Agama Universal*. Bandung: PT. Mizan Pustaka

- Zeinab Alavi et al, 2013. *Genetic Structuralism in Klidar Novel*. Islamic Azad University, Sabzevar, Iran Postal Box: 9618791145 2Department of Persian Language and Literature, Payame Noor University, I.R.Iran PO BOX19395-4697. Candidate of Persian Language and Literature, Sabzevar Branch.