

**Research Article****INDONESIAN LITERATURE IN TRANSLATION  
(INDONESIAN AND JAPANESE TRANSLATION CONTEXT)****Lina Rosliana\***

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Indonesia has rich literature that is not widely known outside the country's borders. Translating Indonesian literary works can be the key to experiencing its literary richness and knowing its social, cultural, or political reality. There have been many studies on translating Japanese or English literature into Indonesian, but not vice versa. This study can play a role in formulating strategies for translating Indonesian literary works into foreign languages and, at the same time, become a contribution to introduce Indonesian literature through translation studies. The research questions proposed align with the study's primary objective of issues in translation; How is the passage of Indonesian literature in translation? Literary research with qualitative approaches will be conducted in this study. The stages are divided into three steps, i.e., 1) Data collection, 2) Data analysis, and 3) Data presentation. Before independence, Japan established an institution in Indonesia whose job was to translate literary works, either in book form or published in magazines and newspapers for the Indonesian people. However, in practice, this was done to control the reading of the Indonesian people and for propaganda purposes. Thus, the literary works circulated and translated supported colonial projects. After independence, the Japanese grant program for translating Southeast Asian literary works has also significantly impacted the number of Indonesian literary works translated into Japanese. However, these translated works have yet to reach the Japanese public and are mostly accessed by a limited circle of Indonesian observers in Japan.

**Keywords:** Indonesian Literature; Japanese; Translation**1. Introduction**

Indonesian literature refers to literary works that use the Indonesian language. The multi-ethnic country of Indonesia has many literary works in regional languages. However, when discussing the history of Indonesian literature, the literary works examined are in Indonesian (whose root language is Malay). Before the sixteenth century, the influence of Buddhist literature from India and China spread to Southeast Asia. Epics such as the Mahabharata and Ramayana were prevalent at that time. These works were

introduced to Southeast Asian countries and adapted to local languages, including Indonesia. Later in the seventeenth century, with the spread of Islam in Indonesia, Arabic literature began to influence Indonesia, followed by Western literature in the early twentieth century.

Like other countries in Southeast Asia, Indonesian literature was initially dominated by oral literature, and its dissemination was done orally, for example through the puppet show *wayang*. Another example is an old poem called *pantun*. *Pantun* developed before the

twentieth century and is a four-verse poem (four lines if written down), with each line consisting of eight to twelve syllables and rhyming a-a-b-b or a-b-b-a. *Pantun* is usually composed anonymously. *Pantun* contains moral messages with social values. Sometimes, it also has comedic content. The art of *pantun* is often performed at traditional events as entertainment or as part of traditional ceremonial rituals.

Until the beginning of the twentieth century, written literature was still scarce; and most were written in regional languages, such as Balinese, Javanese, Sundanese and Malay. Only after Sumpah Pemuda (the youth pledge movement) in 1928 did Indonesia adopt Malay as the language of unity, which gradually led to literary works in Indonesia starting to be written in Indonesian (Bahasa Indonesia).

The relatively young age of the Indonesian language, coupled with the long period of Dutch colonization and Japanese occupation, meant that Indonesian literature could not develop freely. Despite the establishment of major publishing houses (as a form of Dutch ethical politics and Japanese propaganda) that were considered to facilitate and nurture the talents of Indonesian writers, the literary works born at that time were considered works controlled by the colonizers, not works born from the pure expression of Indonesian society.

From 1942 until Indonesian independence, there were also newspapers and magazines established by the Japanese government to control the reading circulating in Indonesia, including *Asia Raya* newspaper and *Djawa Baroe* magazine. While *Asia Raya* was published in Indonesian, *Djawa Baroe* magazine was bilingual in Japanese and Indonesian. Although not focused on literature, both media provided a space to introduce literary works and their translations. However, the political upheaval leading up to Indonesia's independence and the

change of government meant that the newspapers and magazines had to cease publication.

Studies that discuss Indonesian literature as well as their translations, have been conducted by several previous researchers. Anwar (2022), in her dissertation, 『日本占領下のインドネシアにおける文学』 (Literature in Indonesia under Japanese Occupation), examined *Djawa Baroe*, one of the magazines published in Indonesia during the Japanese occupation (1942-45). This Japanese-Indonesian bilingual magazine was not a literature magazine, but it played an important role in introducing the writings of Japanese and Indonesian writers and their translations. According to Anwar, although it was considered a Japanese propaganda media for the Indonesian people, the role of *Djawa Baroe* magazine in producing Indonesian writers and drawing history in Indonesian literature cannot be denied. Anwar's dissertation, which shows that the translation of Indonesian literature before independence was part of a propaganda project, needs to be studied further on how it developed after Indonesia's independence.

Other studies on Indonesian literature usually focus on literary works related to the Japanese occupation, but there are very few references to the development of Indonesian literary works that have been translated into Japanese. Even if there are, most of them focus on the translation strategy of the literary works, without discussing the position of Indonesian literary works in the world of translation, especially Japanese translation. In this study, the development of Indonesian literature and its translation will be discussed in two parts, with the momentum of Indonesian independence in 1945 as the dividing line between the two parts. The main focus for examining Indonesian novels' translation is on the period after Indonesian independence, but examining

the period before Indonesian independence will also be conducted to analyze the journey of Indonesian literature into Japanese from time to time. The researcher examines the development of Indonesian literature in translation through a postcolonial studies approach. The literary works highlighted in this discussion is a novel, but at some points, other literary works related to the discussion will also be briefly discussed. Translation journey of Indonesian novels into English will also be reviewed to observe how they relate to circumstances encountered in translation into Japanese. The literary works used as primary references to discuss this research question are Indonesian canon works that are considered representative of the development of Indonesia literary works translation.

## 2. Methods

Literary research with qualitative approaches will be conducted in this study. The stages are divided into three steps, i.e., 1) Data collection, 2) Data analysis, and 3) Data presentation. Data were obtained from references related to the translation of Indonesian literature along with their Japanese and English translations. The data will be collected, organized, and analysed to find out the issues contained in the translation of Indonesian literature. In this stage, the data analysis and interpretation use the approach of several theoretical frameworks. The results of the data analysis are then synthesized to be presented in a narrative and descriptive form.

## 3. Result and Discussion

### 3.1. Pre-Independence Period (Before 1945)

Literary works translation in Indonesia has been going on since the period before independence. The growth of literature in Indonesia dates back to the establishment of the *Commissie voor de Inlandsche School en Volkslectuur* (People's Reading

Commission) by the Dutch colonial government in 1917. The commission was tasked with selecting suitable and appropriate reading for the natives, translating European literary works and introducing them to the Indonesian people in various regional languages, such as Malay, Sundanese and Javanese. In 1917, the People's Reading Commission changed its name to *Balai Poestaka*. It published two novels that are considered to represent the momentum of the birth of the Indonesian novel, *Azab dan Sengsara* (1920) and *Siti Nurbaya* (1922). Both were written in Malay. The novel *Siti Nurbaya* was translated into English in 2009 under the title *Siti Nurbaya, A Love Unrealized*.

*Balai Poestaka* changed its name again during the Japanese occupation in 1942 to *Gunseikanbu Kokumin Toshokyoku* (People's Library Bureau of the Japanese Military Government). However, the name *Balai Poestaka* (now *Balai Pustaka*) was returned after independence. During the Japanese occupation, *Keimin Bunka Shidosho* (Jakarta Cultural Center) was also established to hone skills and broaden artistic horizons among Indonesians.

The discussion about Indonesian literary works before independence must stay with the two big names, Multatuli and R. A. Kartini. Multatuli was the pen name of Eduard Douwes Dekker, a Dutchman assigned as Assistant Resident in Lebak, Banten, in 1857. During his reign there, he witnessed many injustices from the Dutch colonial side towards the indigenous people of Indonesia. He then protested against this behavior in his novel *Max Havelaar* (1860) in Dutch. This anti-colonialist novel, considered one of the world's best literary works of the 19th century, was translated into English in 1868. The novel, which criticized colonialism, became a driving force for anticolonial fervor in various African countries and, indeed, in Indonesia. Pramoedya Ananta Toer called it 'The book that killed colonialism'. *Max*

*Havelaar* was translated into Indonesian in 1972.

In 1911, a book was published in Dutch entitled *Door Duisternis Tot Licht* (Through Darkness into Light). This book is a collection of letters written by R. A. Kartini, an Indonesian woman, to her friends in the Netherlands. This book was published after Kartini's death in 1904. In her letters, Kartini criticized the patriarchal culture in Indonesia that did not give women the opportunity to get equal rights with men. Kartini's writing was considered brave to voice emancipation for Indonesian women. Kartini was a nationalist, a postcolonialist, and a feminist, but her criticism of Javanese culture and admiration for Western culture reflected the ambivalence resulting from colonialism. The book was later translated into Malay in 1922 and into modern Indonesian in 1938. The translation, later given the Indonesian title *Habis Gelap Terbitlah Terang* (Out of Darkness Comes the Light), became one of the influential literary works in Indonesian literature.

It should be noted that *Max Havelaar* and *Door Duisternis Tot Licht* were written in Dutch. Hence, it is not easy to definitively consider them as works of Indonesian literature, but the publication of these two books significantly impacted Indonesian literature. These novels had inspired the Pujangga Baru generation to write works of nationalism and resistance to the power that tormented the people. Among these works are the novels *Belenggu* (Shackles) by Armijn Pane and *Layar Terkembang* (Sails Unfurled) by S. Takdir Alisjahbana. Both novels were written in Indonesian and have been translated into Japanese.

In 2002, the Society of Dutch Literature recognized Multatuli as the most critical writer in Dutch literature. A Multatuli museum was built in Amsterdam, the hometown of Eduard Douwes Dekker. Meanwhile, in 2018, a Dutch East Indies heritage building in Rangkasbitung,

Indonesia, was turned into a museum where the novel *Max Havelaar* printed in 1868 and other items related to the history of Rangkasbitung are kept. The museum was named the Multatuli Museum and was inaugurated in 2018 by the then-Indonesian Minister of Education and Culture. Apart from Amsterdam and the museum in Rangkasbitung, there is also a Multatuli statue on the Faculty of Humanities, University of Indonesia campus, which was inaugurated in 2019. The statue is shaped like Multatuli reading the novel *Max Havelaar*. This shows that the influence of Multatuli and his novel "Max Havelaar" is significant to Indonesia. In 2003, *Max Havelaar* was translated into Japanese under the title *Makkusu Haaveraaru-Moshikuwa Oranda Shoujikaisha no Koohee Keibai* (マックス・ハーフェラールもしくはオランダ商事会社のコーヒー競売 *Max Havelaar* or The Coffee Auctions of The Dutch Trading Company).

Meanwhile, the book *Habis Gelap Terbitlah Terang*, translated by Armijn Pane, which contains a collection of Kartini's letters, successfully conveyed Kartini's thoughts on the importance of education for women. In 1964, the Indonesian government named Kartini a national hero, printed money with her image, and made her birth date April 21, Kartini Day, celebrated annually in Indonesia. Kartini's letters have also been translated into English under "Letters of a Javanese Princess" in 1920 by Agnes Louise Symmers and *Letters from Kartini* by Joost Cote in 1992. The book *Kartini Sebuah Biografi* (Kartini, a biography) written by Sitisomandari Soeroto, was translated into Japanese in 1982 under the title *Minzoku Ishiki no Haha Karutini-den* (民族意識の母カルテイニ伝 *Biography of Kartini, Mother of People Consciousness*).

During World War II, only a few novels and books were published due to limited funds to operate printing presses and

produce paper. The development of literary works in Indonesia turned to magazines and newspapers. The limited number of magazine pages contributed to the proliferation of poetry, short stories and serialized stories in the development of literature in Indonesia. *Djawa Baroe*, in one of its editions, posted a piece of information about a competition to write short stories that would be published in the magazine.

This period brought up poetry and short stories by Indonesian writers such as Anas Ma'ruf and Usmar Ismail. Their works were translated into Japanese and published in *Djawa Baroe* magazine. After Indonesia's independence, Anas Ma'ruf was a representative of Indonesia to attend the International Pen Club held in Tokyo in 1957. In 1966-71 and 1979-80, he lived in Japan and taught Indonesian Literature. In 1972, Anas Ma'ruf translated the novel *Yukiguni* by Yasunari Kawabata through its English translation *Snow Country* by Edward G. Seidensticker. Meanwhile, Usmar Ismail's short story *Permintaan Terakhir* was translated into Japanese in 1975 under the title *Saigo no Negai* (最後の希い The Final Wish) and published in the magazine *Indoneshia Bungaku* (Indonesian Literature).

### 3.2. Post-Independence Period (After 1945)

After independence, along with the political and social dynamics in Indonesia, Indonesian literature continued to grow. This period was dominated by poetry, short stories, and dramas with a somber tone as a result of the war. The literary period of this time is known as Angkatan '45 (Generation of '45) which gave birth to the great poet Chairil Anwar, and the short story writer Idrus. The works of these two writers have been translated into Japanese. From 1950 to 1965, the communist ideology that developed in Indonesia contributed to the socialist-realist literary works written by figures such as

Pramoedya Ananta Toer, Bakri Siregar, and Utuy Tatang Sontani. However, there were also works by right-wing writers who opposed communist ideology, such as the works of Ajip Rosidi, A.A. Navis, and Iwan Simatupang. Works by both left-wing and right-wing writers have been translated into Japanese.

In this period, the first Indonesian novel translated into English was Mochtar Lubis' manuscript, *Twilight in Jakarta*, published by British publisher Hutchinson & Co. in London in 1963. Mochtar Lubis was a political prisoner during the era of Indonesia's first president, Soekarno because he criticized Soekarno's pro-communist policies. The manuscript with the original title *Yang Terindjak dan Melawan* (Those who are Stepped on and Fight Back) was later published in Indonesia in 1970 under the title *Sendja di Jakarta* (Twilight in Jakarta). It is a strange sequence, but it happened because Mochtar Lubis's writings at that time were considered to be against the ideology of President Soekarno's government, so it was not allowed to be published in Indonesia. The novel has been translated into several foreign languages, such as Dutch, Italian, Spanish, and Korean. It was also translated into Japanese in 1984 under the title *Jakaruta no Tasogare* (ジャカルタの黄昏 Jakarta Twilight).

The clash of pro-communist and anti-communist ideologies in Indonesia led to the political tragedy of '65, which marked the end of the Soekarno presidential era and the beginning of the Soeharto presidential new order era. At the beginning of the new order era, censorship of literary works continued. Pramoedya Ananta Toer's *The Buru Quartet* (*Bumi Manusia*, *Anak Semua Bangsa*, *Jejak Langkah* and *Rumah Kaca*) was banned from publication for its Marxist-Leninist leanings. Four of Pramoedya's novels were translated into English in 1986, 1988, 1998 and 2007. In 1982, Ahmad Tohari's novel *Ronggeng Dukuh Paruk* was also subjected

to New Order censorship, which made some of the stories in the novel banned from publication. The novel was later republished in its entirety in 2003. *Ronggeng Dukuh Paruk* was translated into Japanese in 1986 (censored version) and English in 2003 (full version).

Meanwhile, the journey of translating Indonesian literature into Japanese has a different story. Japan has translated many literary works from various countries and published them in the world literature collection, *Sekai Bungaku Zenshuu*. The literary works from several countries included in the collection come from America, Germany, France, Soviet, Russia, Italy, Eastern Europe, China, Korea, Latin America and Arab. Unfortunately, the collection has no literature from Indonesia or Southeast Asia.

From 1978 to 2003, the Toyota Foundation, through its program, 'Rinjin wo Yoku Shirou' (Get to Know Your Neighbors), promoted mutual communication in Asia on an equal footing

through the translation and publication of literary works and books in the humanities and social sciences. The grant for translation and publication from Asia to Japan was launched in 1978, and the grant for translation and publication from Japan to Asia was launched in 1982. In addition to Southeast Asia, works in 35 languages from 18 countries, including South Asia, China, and Mongolia, have been published. Through this program, around 45 Indonesian books in the form of novels, short story collections, poetry and drama collections, autobiographies, and books on Indonesian culture, society, and economy have been translated into Japanese and published by several publishers in Japan.

When looking at the novels of Indonesian literature translated into Japanese, it is immediately apparent that these works were selected for their excellence. In a way, novels that represent the periodization of Indonesian literature can be seen in the list of translated works.

**Table 1. Indonesian Novels in Japanese Translation\***

No	Novel Title	Author	Publish Year	Translation Title	Translator	Publish Year	Publisher in Japan
1	Tak Ada Esok	Mochtar Lubis	1949	明日はない -インドネシア栄光への道	木村操	1969	育英開発舎
2	Layar Terkembang	S. Takdir Alisjabana	1936	火焰樹-インドネシア女性・愛の省察	木村操	1978	学苑社
3	Jalan Tak Ada Ujung	Mochtar Lubis	1952	果てしなき道	押川典昭	1980	めこん
4	Belunggu	Armijn Pane	1940	桎梏	木村操	1981	らくだ
5	Salah Asuhan	Abdul Moeis	1928	西洋かぶれ -教育を誤って	松浦健二	1982	井村文化事業社
6	Ni Rawit: Ceti Penjual Orang	Anak Agung Pandji Tisna	1935	バリ島の人 買い-ニ・ラウイット	粕谷俊樹	1982	井村文化事業社
7	Keluarga Gerilya	Pramoedya Ananta Toer	1950	ゲリラの家族	押川典昭	1983	めこん
8	Kalah dan Menang	S. Takdir Alisjabana	1978	戦争と愛 (上) (下)	後藤乾一	1983	井村文化事業社
9	Senja di Jakarta	Mochtar Lubis	1970	ジャカルタの黄昏	粕谷俊樹	1984	井村文化事業社
10	Keberangkatan	Nh. Dini	1977	エリサ出発	舟知恵	1984	段々社

No	Novel Title	Author	Publish Year	Translation Title	Translator	Publish Year	Publisher in Japan
11	Perempuan	Mochtar Lubis	1954	女	谷口五郎	1985	井村文化事業社
12	Harimau! Harimau!	Mochtar Lubis	1975	虎! 虎!	谷口五郎	1985	井村文化事業社
13	Kubah	Ahmad Tohari	1980	新生	山根しのぶ	1986	井村文化事業社
14	Bumi Manusia	Pramoedya Ananta Toer	1980	人間の大地	押川典昭	1986	めこん
15	Ronggeng Dukuh Paruk: Catatan Buat Emak	Ahmad Tohari	1982	パルック村の踊り子-母に捧げる手記	山根しのぶ	1986	井村文化事業社
16	Burung-Burung Manyar	Y. B. Mangunwijaya	1981	嵐の中のマニヤル	舟知恵	1987	井村文化事業社
17	Anak Semua Bangsa	Pramoedya Ananta Toer	1980	すべての民族の子 (上) (下)	押川典昭	1988	めこん
18	Lintang Kemukus Dini Hari	Ahmad Tohari	1985	夜明けの彗星-パルック村の踊り子後日談	山根しのぶ	1989	井村文化事業社
19	Jantera Bianglala	Ahmad Tohari	1986	夜明けの彗星-パルック村の踊り子後日談	山根しのぶ	1989	井村文化事業社
20	Anak Tanah Air: Secercah Kisah	Ajip Rosidi	1985	祖国の子へ-未明の手紙	舟知恵	1990	踏青社
21	Ni Pollok	Yati Maryati Wijaya	1987	ニ・ポロック-ある踊り子の愛の軌跡	山根しのぶ	1990	大同生命国際文化基金
22	Dan Perang pun Usai	Ismail Marahimin	1979	そして戦争は終わった	高殿良博	1991	井村文化事業社
23	Arjuna Mencari Cinta	Yudistira ANM	1977	アルジュナは愛をもとめる	押川典昭	1992	めこん
24	Di Kaki Bukit Cibalak	Ahmad Tohari	1986	チバラックの丘の麓	山根しのぶ	1992	大同生命国際文化基金
25	Arjuna Mencari Cinta (Arjuna Drop Out)	Yudistira ANM	1980	アルジュナ、ドロップアウト	押川典昭	1995	めこん

No	Novel Title	Author	Publish Year	Translation Title	Translator	Publish Year	Publisher in Japan
26	Ikan-ikan, Hiu, Ido, Homa	Y. B. Mangunwijaya	1983	香料諸島綺談-鮫や鯉や小鰯たちの海	舟知恵	1996	めこん
27	Telegram	Putu Wijaya	1973	電報	森山幹弘	1998	めこん
28	Jejak langkah	Pramoedya Ananta Toer	1985	足跡	押川典昭	1998	めこん
29	Kerinduan	Yati Maryati Wijaya	1986	愛のかたみ	山根しのぶ	2002	大同生命国際文化基金
30	Max Havelaar atau Lelang Kopi Maskapai Dagang Belanda	Multatuli	1972	マックス・ハーフェール もしくはオランダ商事会社のコーヒー競売	佐藤弘幸 (森山幹弘) 訳	2003	めこん
31	Cantik itu Luka	Eka Kurniawan	2004	美は傷-混血の娼婦デヴィ・アユ一族の悲劇	太田リベカ	2006	新風舎
32	Rumah Kaca	Pramoedya Ananta Toer	1988	ガラスの家	押川典昭	2007	めこん
33	Saman	Ayu Utami	1998	サマン	竹下愛	2007	木犀社
34	Para Priyayi-sebuah novel	Umar Kayam	1992	サストロダルソノ家の人々-ジャワ人家族3代の物語	後藤乾一、姫本由美子、工藤尚子	2013	段々社
35	Laskar Pelangi	Andrea Hirata	2005	虹の少年たち	加藤ひろあき、福武慎太郎	2013	サンマーク出版
36	Supernova	Dee Lestari	2001	スーパーノヴァ	福武慎太郎、西野恵子	2021	SUP上智大学出版
37	Bekisar Merah	Ahmad Tohari	1993	赤いブキサル	山根しのぶ	2022	大同生命国際文化基金
38	Laskar Pelangi Original Story	Andrea Hirata	2020	虹の少年たちオリジナル・ストーリー	加藤ひろあき、福武慎太郎	2022	SUP上智大学出版
39	Sang Pemimpi	Andrea Hirata	2020	少年は夢を追いかける	福武慎太郎、久保瑠美子	2022	SUP上智大学出版

\*) Literary works listed in Table 1 are cited from the list created by Toshiki Kasuya (1983) and Tooru Aoyama (2014) with additions by the author.



Similarly, the translated short stories and poems include many authors who have influenced Indonesian literature through their works, such as Chairil Anwar, N.H. Dini, and Idrus. However, unlike novels, which can be reprinted over time, most Indonesian poetry and short stories translated into Japanese are published in newspapers and magazines, making them challenging to republish. Even today, Indonesian literary works translated into foreign languages tend to be novels.

Along with developing Indonesian literature, Indonesian novels translated into foreign languages have also changed. At the beginning of the independence period, most of the Indonesian novels translated were works that talked about myths, customs, and the suffering of war, such as *Jalan Tak Ada Ujung* (果てしなき道 A Road with No End), *Kalah dan Menang* (Losing and Winning, Japanese trans. 戦争と愛 Love and War), or "Ronggeng Dukuh Paruk" (パルック村の踊り子 The Dancer from Paruk Village). From 1990 to the early 2000s, the Indonesian novels selected for translation depicted more of Indonesia's social, economic and political conditions, such as *Arjuna Mencari Cinta* (アルジュナは愛をもとめる Arjuna Looking for Love), *Telegram* (電報) and *Saman* (サマシ). The stories in these novels reflect the resistance to the political hegemony of the new order and the ambivalence of Indonesian society in modernization. Translations of novels in this period no longer provide many footnotes. After 2000, the Indonesian novels translated were popular novels that became best sellers, such as *Laskar Pelangi* (The Rainbow Troops, Japanese trans. 虹の少年たち The Rainbow Boys) and *Supernova* (スーパーノヴァ).

Indonesian literature translation continues under the auspices of several Japanese publishers and Asian studies centers concerned with developing Asian literature, such as Mekong, The Daido Life Foundation, and The Japan Foundation. Among of them, The Japan Foundation often introduces literary works from Indonesia and translate them into English/Japanese and publish them on their website.

#### 4. Conclusion

Before independence, the Dutch and Japanese established an institution whose job was to translate literary works, either in book form or published in magazines and newspapers for the Indonesian people. However, in practice, this was done to control the reading of the Indonesian people and for propaganda purposes. Thus, the literary works circulated and translated supported colonial projects.

Shortly after independence, Indonesia was not immediately able to build a national stability. Translating foreign literary works into Indonesian and vice versa was still strongly influenced by the political issues that developed then. It was only after 1965 that literary translation in Indonesia began to move dynamically. The Japanese grant program for translating Southeast Asian literary works has also significantly impacted the number of Indonesian literary works translated into Japanese. However, these translated works have yet to reach the Japanese public and are mostly accessed by a limited circle of Indonesian observers in Japan.

English or Japanese literary works translated into Indonesian are not only those works that have attracted international attention (bestsellers) but also other works such as fairy tales, movie novels, *manga*, and other themes of interest to Indonesians, which have been widely translated by large and small publishers in Indonesia. In contrast, Indonesian literary works are still trying to

get attention to be translated into English and Japanese. The world of literature cannot escape the effects of globalization and technological progress. The emergence of cyber literature will allow for wider dissemination and access to literary works. The position of translators will also be affected by the development of machine translation and increasingly intelligent AI technologies. The utopian hope of translating literary works free from political, economic, and cultural domination may become a reality.

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