

The Problem of Data Collection on Modern Indonesian Literary Works Translation in Russia

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Abstract—The Indonesian-Russian literary relationship has been long enough. The literature study shows that the enchantment of Indonesia's natural wealth, art, and culture has been a source of inspiration for Russian writers. The literary relationship continues with the translation of modern Indonesian literary works in Russia. The problem of data collection on literary works and the factors influencing the translation are two things that will be discussed in this research. The scope of this research is the period of development of modern Indonesian literature since 1945 until the present day. From the initial search, the works of modern Indonesian literary translations in Russia exist in a big amount. According to my hypothesis, some of these literary works are not included in the data collection due to various political factors. External factors also affect the data collection and documentation on the translation of Indonesian literature. The lack of data clarity in the field and the external factors affecting the translation are important in this study. Thus, a comprehensive categorization of data collection as well as literary analysis of texts and contexts affecting the translation of literary works is the purpose to be achieved in this research.

Keywords—*ideology, Indonesian-Russian relation, literature, politic*

I. INTRODUCTION

Indonesia is the equatorial emerald is the phrase used to describe the charm of Indonesia in the international world. The charm is a wealth of natural, art, and culture of Indonesia are countless. The description of the Indonesian charm is conveyed through the medium of language by various writers, both from domestic and abroad. The form of disclosure through literary works is a manifestation of their admiration for the charm of Indonesia. The Russian writers is an example that can be used as a reference to the expression about the popularity of the charm of Indonesia.

Russian admiration of Indonesia (Nusantara archipelago) can be traced through the themes in literary works written by Russian writers. The themes of the Nusantara archipelago are found in various works of Russian literature in the nineteenth century. Such admiration can be seen from the anthology of poetry collected by Vladimir I. Braginsky and Elena M. Diakonova (1999). The material inside the book is loaded by some literary works of Russian writers who took inspiration from the charm of the Nusantara for his poems. E.E. Ukhtomsky, Konstantin Balmont, and A. Ballier are writers whose works described in this book. They make a poem containing the awe of Indonesia's natural wealth,

gamelan, the splendor of Borobudur Temple, and wayang show.

Not only that, Indonesia-Russia relations in literature continue. Various translations of modern Indonesian literary works in Russia also colored the Indonesian-Russian literary relationship. The question that arises then is what modern Indonesian literary works have been translated into Russian? What factors influenced the translation of the literary work? Both questions are the problem in this research.

The importance of raising the issue is because-based on the researcher's finding—it turns out that the data on Indonesian modern literary works of translations in Russia is still little studied. In the book entitled *Bibliografi Sastra Indonesia* by Pamusuk Eneste (2001) three works of modern Indonesian literature translated into Russian are presented, namely short stories *O Tom Cto Proslo* (1957), novel *Na Beretu Reki Bekasi* (1965), and novels *Familya Partisanov* (1980). All these literary works are Pramoedya Anata Toer's works. This is in contrast to those presented by Vladimir I. Braginsky and Elena M. Diakonova in the images of Nusantara in Russian Literature. Inside the book thirty modern Indonesian literary works that have been translated into Russian since 1956-1997 are mentioned, starting from the work of Abdul Muis (*Surapati*, 1956) to the work of Tariganu (*Navstrechu solnitsu*, 1997). Based on these matters, extended research on modern Indonesian literary works translation in Russia needs to be done.

The target of this research is the work of modern Indonesian literature that has been translated into Russian. The scope of modern Indonesian literature refers to the periodization of the division in the period of development described by Ajip Rosidi (1973), namely 1945 until the present day.

From various searches and information that obtained from literary researchers, that the works of modern Indonesian literary translation in Russia is quite a lot. Some of the literary works did not show up in the data collection because of various political factors. External factors also affect the data collection and documentation of those Indonesian literary works translation.

Data collection and research on modern Indonesian literary works translation in Russia is a goal to be achieved. Through this research, two important outcomes are expected: to create a comprehensive categorization of data collection and also literary analysis that can see

deeper texts and contexts that affect the translation of literary works.

The translation of modern Indonesian literary works in Russia has been summarized in several books. However, the lack of clarity of information and data collection about the literary works that later became the next problem. The difference in the number of modern Indonesian literary works in Russian translation between what's written inside the book *Bibliografi Sastra Indonesia* [1] and *Images of Nusantara in Russian Literature* (Braginsky and Diakonova 1999) is a considerable difference. In Eneste's book three works of modern Indonesian literature that have been translated into Russian are mentioned. This differs greatly from Braginsky and Diakonova [2] which mentions there are thirty modern Indonesian literary works that have been translated into Russian. According to the book's publication year, it is quite confusing when Braginsky and Diakonova's book, which has more complete data appears in it, was published earlier than Eneste's book. The difference of data will be a reference in the next data collection. For the record, the mention of the name A. Oblobin as a translator of *Keluarga Gerilya* novel [3] by Pramoedya Ananta Toer in the book *Bibliografi Sastra Indonesia* is evidence about the lack of validity on the data presented in this book. The name should be translated as A. Ogloblin.

In addition, the use of the term Indonesian modern literary works in this study refers to the periodization of the division of Indonesian literary works. In the book entitled *Masalah Angkatan dan Periodisasi Sedjarah Sastra Indonesia* [4], it is explained that Indonesian literature divided into two parts, namely old Malay literature and modern Indonesian literature. Historically, modern Indonesian literature is divided into a time of resurrection (1920-1945) and the period of development (1945-present).

The division of old Malay literature and modern Indonesian literature certainly can not be separated from various conflicts of interest. A. Teeuw [5] mentions that political conflict is an inter-regional conflict that affects the division of the literary class. E. Ulrich Kratz [6] collects writings on the problems of 20th century Indonesian literary history into an anthology of elected sources. Language and translation aspects are also highlighted by foreign researchers, such as Keith Foulcher and Tony Day [7]. Regardless of the various conflicts about modern Indonesian literary terms, the period of modern Indonesian literature of the development period (1945-present) is the periodization to be used in this study.

II. MATERIALS AND METHOD

This research uses qualitative research method through literature study, observation, and interview. The method-in a broader sense-is considered a way, a strategy for understanding reality, and systematic steps to break the chain of cause and effect. As a "tool", the method serves to simplify the problem so that it is easier to be understood and resolved. Descriptions, classifications, comparisons, sampling, induction and deduction, quantitative and

qualitative, are a number of commonly used methods [8]. Collection of reference libraries used in this study is the initial stage which becomes "ammunition" of this research. Then, data collection from various libraries in Moscow and Saint-Petersburg, Russia, became the targets achieved in the next stage. After that, an interview with an Indonesian literary expert in Russia was conducted to support the validity of the data found in the field. In this study, the following are the steps that will be done.

The first stage is literature study by collecting selected sources that are relevant as the capital foundation to start the research. The collection of reference libraries used in this study is an early stage that can provide "ammunition" in the next stage. The research instrumentation format for the categorization of modern Indonesian literary works of translations in Russia and the format of the interview became an important matter formulated in this early stage.

The next step to do field research with reference research format that has been made in the early stage. Observations and interviews are the methods used in this fieldwork. Data collection from many libraries in Russia, Moscow and Saint-Petersburg is a goal achieved at this stage. In addition, interviews with experts are also conducted to support the validity of data found in the field. The target of the interview is Prof. Ogloblin.

The next step is the categorization of data found in the field and data analysis. At this stage the researcher will examine the data that has been collected by taking into account the underlying context of the translation. The sociocultural and political aspects of Indonesia-Russia are important to support the analysis. Next, the final stages of this research are the publication of research and the completion of the making of interviews with Indonesianists in Russia.

III. FINDINGS AND DISCUSSION

1. *Modern Indonesian literacy works translation in Russia*

These following works are modern Indonesian literary works translation in Russia that have been collected through field research with the help of literature studies in several libraries in Russia. Information about manuscripts and authors is expressed by following the bibliographic rules of the order of the year of publication.

- Abdul Muis
1956 *Супанаму*(Surapati). Translated by V. Ostrovsky dan N. Oranzhyeryeva. Moskva: Detgiz.
- PramoedyaAnantaToer
1957 «*О том, что прошло*», и другие новеллы. Из цикла «*РассказыБлоре*» (About the events that has passed and other short stories from *Cerita dari Blora*). Translated by R. Semaun. Moskva: Inostrannaya Literatura.
- Muhammad Dimiyati

- 1958 *Людиисобытия*(People and events). Translated by R. Semaun. Moskva: Inostrannaya Literatura.
- Armijn Pane

1959 *мездунебомиземлей; пьесав 4-хдействиях* (Between the sky and the earth; A play in 4 acts). Translated by R. Semaun. Moskva: Iskusstvo.
 - Abdul Muis

1960 *Неправильноевоспитание; роман* (Wrong upbringing; A Novel). Translated by R. Semaun. Translated by G. Kesselbrener. Moskva: Gospolitizdat. [A translation of *Salah Asuhan* by Abdul Muis.]
 - Armijn Pane

1960 *коварнаяголубка (Ведьма)пьесав 4-хактах* (A perfidious dove (A witch); A play in 4 acts). Translated by L. Koloss. Introduced by V. Ostrovsky. Moskva: Izdatelstvo Inostrannoy Literatury. [A translation of *jinak-jinak merpati* by Armijn Pane.]
 - Muhammad Radjab

1960 *ЯродомсостроваСуматра; повесть* (I was born on the island of Sumatra; A novellet). Moskva: Detgiz. [the translator is not published]
 - Utuy Totang Sontani

1960 *СиКабаян.Рассказ-сценкавдвухчастях* (Si Kabayan; A short story-sketch in 2 parts). Translated by L. Koloss. Moskva: Izdatelstvo Inostrannoy Literatury.
 - Marah Rusli

1961 *СиттиНурбая. Историянесчастнойлюбви* (Sitti Nurbaya; A story of an unhappy love; A novel) translated by L. Koloss. Introduced by Ye. Gnevusheva. Moskva: Gospolitizdat.
 - Pramoedya Ananta Toer

1961 *ЭтобыловоЮжномБантене; Драматическаяповесть* (It has happened in south Banten; A dramatic novellet). Translated by V. Shurgin. Introduced by V. Ostrovsky. Moskva: Izdatelstvo Inostrannoy Literatury.
 - RukiahKertapati

1961 *Письмо с гор. Рассказы* (A letter from mountains; Short stories). Translated by V. Shurgin. Moskva: Izdatelstvo Inostrannoy Literatury.
 - Taha Mohtar

1962 *Возвращение; Повесть*(A return home; A novellet). Translated by G. Kesselbrener. Introduced by Yu. Nagibin. Moskva: Izdatelstvo Inostrannoy Literatury. [A translation of *Pulang* by Taha Mohtar.]
 - Severtsev, S.

1963 *Голосатрёмтысячостровов; СтихимолодыхпоэтовИндонезии* (voice of three thousand island; the poems of Indonesian poets). Compiled, introduced and completed with note by V. Sikorsky. Moskva: Izdatelstvo Inostrannoy Literatury. [translation of selected poems by Agam Wispi, Ajip Rosidi, S. Anantaguna, S.M Ardan, Ali Sidarta darta, Dodong Djawapradja, Kirdjomuljo, Kusni Sulang, Njoto, Ramadan Kartahadimadja, Rivai Apin, F.L. Risakotta, Rukiah Kertapati, Rumambi, Sitor Situmorang, Sobron Aidit, A.M Sukarno, Harahap Bandaharo, Toto Sudarto Bachtiar and Chairil Anwar.]
 - Mohammad Zain

1963 *кладвладыкиджунглей; повесть* (A hoard of the jungle's lord; A novellet). Translated by R. Semaun. Moskva: Detgiz.
 - Kashmadze, I (compilation, translated, introduced)

1964 *Краснаялента* (A red band). Moskva: Profizdat. [translation of selected short stories by Bachtiar Siagian, A.L. Zubir, S.W. Kuntjahja, Mbulga Sitepu, L.S Rento, Sing Hwat Tani, Siswa Patria, Sobron Aidit, Suparman, and Enoch Mohamed.]
 - Muhammad Radjab

1964 *золотойорех; Повесть* (The golden nut; A novellet). Moskva: Detskaya literature.
 - Utuy Tatang Sontani

1964 *Тамбера; Роман* (Tambera; A Novel). Translated by L. Koloss. Introduced by M. Kolesnikov. Moskva: Khudozhestvennaya Literatura.
 - Armijn Pane

1964 *Okovy* (Belenggu). Translated by A. Pavlenko. Given an introduction by V. Sikorsky. Moskva.
 - Aman

1965 *МалчишкаизДжакарты; Повесть* (A boy from Jakarta; A novellet). Translated by L. Koloss. Moskva: Detskaya Literatura.
 - Sikorsky, V. (compilation, introduced)

1965 *МолодыеПоэтыИндонезии; Сборникстихов* (young Indonesian poets; A collection of poems). Moskva: Molodaya Gvardiya. [pui-pui terpilih karya Anantaguna, S.M Ardan, M.H. Artum, M.A. Arsjad, Ahmadi Hamid, Benni Tjung, Busjari Latif, Gede Mangku, Imam Sutrisno, A.S Iskandar, Kaswanda Saleh, Lain Sahar, Made Kirtya, Motinggo Busje, Putu Oka, W.S Rendra, F.L Risakotta, Rumambi, S. Hadi, M.N Ellis, et al., translated by S. Severtsev, V. Sikorsky, A. Golemba, et al.]
 - Severtsev, S. (translated)

1966 *Цветыдалекихберегов; Лирикаиндонезийскихпоэтов* (The flowers of distant islands; Indonesian lyric poetry). Compiled and completed with note by V. Sikorsky. Introduced by A.

- Simonov. Moskva: Khudozhestvennaya Literatura. [Translation by Amir Hamzah, Armijn Pane, Asmara Hadi, Daeng Mijala, Dayoh, Darmawidjaja, Intojo, Karim Halim, Mandank, Mozasa, Tatengkeng, Sanusi Pane and Hasjmi.]
- Revunenkov, Ye.V. (compilation, translated, introduced)

1970 *Прилунном свете; Новеллы писателей Индонезии* (In the moonlight; Short stories of Indonesian writers) Moskva: Nauka. [Translation of short story by Ajip Rosidi, S.M Ardan, Ahdiat Kartamihardja, Idrus, Nasjah Djamin, Nugroho Notosusanto, Pramoedya Ananta Toer, Trisnojuwono, Utuy Tatang Sontani and Harmein Rusdi.]
 - Pramoedya Ananta Toer

1975 *На берегу реки Бекаси; Роман* (On the bank of the Bekasi river; A novel) translated by V. Tsyganov. Moskva: Khudozhestvennaya Literatura. [A translation of *Di tepi kali Bekasi* by Pramoedya Ananta Toer]
 - Ashi Siregar

1980 *Я добиваюсь твоей любви; Роман* (I am seeking for your love; A novel). Translated by I Kashamdze. Introduced by L. Dyomin. Moskva: Molodaya Gvardiya.
 - Pramoedya Ananta Toer

1980 *Семья партизанов; Роман* (A guerilla's family; A novel). Translated and introduced by B.B Parnickel and A.K. Ogloblin, in: *Красные листья; Восточный алмаз 8* (Red leaves; Oriental anthology 8). Moskva: Khudozhestvennaya Literatura. [A translation of *Keluarga gerilya* by Pramoedya Ananta Toer.]
 - Braginsky, V.I (edited, compilation, comments)

1981 *Индонезия* (Indonesia), in: *Избранные произведения поэтов Азии* (Selected works of Asian poets). Moskva: Khudozhestvennaya Literatura. [Poems by Chairil Anwar, Sitor Situmorang, Subagio Sastrowardoyo, W.S Rendra, Taufik Ismail, Ajip Rosidi, Sapardi Djoko Damono and Goenawan Muhammad, translated by A Sharapova, I. Bochkareva, I. Kutik, et al.]
 - Putu Wijaya

1984 *Когда сумерки гущаются. Телеграмма; Романы* (When dusk is growing darker; a telegram; Novels) translated by A.K Ogloblin. Introduced by B.B Parnickel. Moskva: Raduga. [translation of *Bila Malam bertambah malam and telegram* by Putu Wijaya.]
 - Demin, L. and N. Tolmachev (edited and translated)

1985 *Слово об Индонезии; Под небом Нусантары* (Lay of Indonesia; Under the sky of Nusantara) Moskva: Molodaya Gvardiya. [poem by Sitor
 - Situmorang, Ajip Rosidi, W.S Rendra, Subagio Sastrowardoyo dan Taufiq Ismail; cerpen karya Trisnojuwono, Pramoedya Ananta Toer, Prijono, Motinggo Boesje, Muhammad Ali dan Umar Khayyam].
 - Pramoedya Ananta Toer

1986 *Мир человеческий; Роман* (The World of humans; A novel). Translated by Ye. Rudenko. Moskva: Raduga. [translation of *Bumi manusia* by Pramoedya Ananta Toer.]
 - Braginsky, V.I. (edited, compilation, closed)

1988 *Современная Индонезийская проза; 70-е годы* (Contemporary Indonesian prose; The 70s). Moskva: Raduga. [novel *Ziarah* (Pilgrimage) by Iwan Simatupang, *Harimau! Harimau!* (Tiger! Tiger!) karya Mochtar Lubis, novellets *Sri Sumarah* by Umar Kayam, *Telegram* by Putu Wijaya, *Kolot-kolotok* by Utuy Totang Sontani (not published in Indonesia), and short story by Kuntuwijoyo, Danarto, Gerson Poyk, Wildan Yatim and Budi Darmo, translated by V.I Braginsky, V. Sumsy, B.B. Parnickel, A. Ogloblin, T. Dorofeyeva, and Ye. Rudenko.]
 - Tariganu

1997 *Навстречу солнцу* (Towards the sun). Moskva: ISAA, Moskovsky Gosudarstvenniy Universitet. [Tariganu collection *Menghadap matahari; sajak-sajak 1981* translated by L. Demidyuk and V. Pogodayev.]
 - W.S. Rendra

2000 *Станцы, Баллады, блюзы, памфлеты и другие песни* (Moskva: Gumanitarij
2. *The enchantment of Indonesia in Russian literature: the capital foundation of translation*
- The European community has been in contact with Asian culture especially Southeast Asia from the arrival of Portuguese sailor Alfonso de Albuquerque in the early 16th century in the Malacca Passage to find spices. Since then, the European seafarers began to know the way of the sea to Southeast Asia, especially the Nusantara. At that time, the relationship was mostly focused on trade relations. However, besides that there are interactions in the field of culture, especially literature in the form of poetry and rhymes. The European community began to learn Malay language and automatically the literature became the media in understanding the culture of Southeast Asia.
- Meanwhile, Russia was acquainted with the new Southeast Asian culture in the early 19th century. At that time Russia studied and read about Malay literature through texts of poetry, fairy tales and legends translated by Western European societies that have long been associated with Southeast Asia. At that time Russia was interested in Malay literature because of its literary nature which emphasized the beauty of nature and culture. At that time, Russian writers such as A. Pushkin were also inspired by Malay poems. Pushkin once wrote a poem

entitled Anchar which tells about the Upas tree. The character of the poem that tells of nature was the hallmark of Russian literature at that time.

Indonesia which is a country rich in natural resources and culture, becomes very interesting in the eyes of Russian writers. The natural beauty of tropical Indonesia is a paradise of the world dreamed of by most Russian people. Indonesia's cultural wealth is also very famous through the relics of history and the uniqueness of local arts. However, it was only in the mid-20th century that Russian society could interact directly with Indonesia, through the first Indonesian president Soekarno. Soekarno opened a direct relationship between Indonesia and Russia through defense cooperation and cultural exchange. It was at this time that Indonesian was becoming known and studied at Moscow and Leningrad universities (now St. Petersburg). As in the nature, if a nation learns the culture of other nations then it starts from learning the language, and learning the language is done through literary media. Since then, some literary works of Indonesian writers began to be learned and translated.

Russian writers admire the charm of Indonesia which consists of 3 aspects: nature, culture, and hospitality of its inhabitants. All of that is reflected in works written in the form of poetry, poem, and some articles that tell about the beauty and richness of Indonesian literature. Russian writers is an example that can be used as a reference about the expression of the popularity of the charm of Indonesia. Their admiration for Indonesia (Nusantara archipelago) can be traced through the themes in literary works written by Russian writers. Such admiration can be seen from the anthology of poetry collected by Vladimir I. Braginsky and Elena M. Diakonova. In the book is loaded some literary works of Russian writers who took inspiration from the charm of the Nusantara for his poems. E.E. Ukhtomsky, Konstantin Balmont, and A. Ballier are writers whose works described in this book. They make a poem containing the awe of Indonesia's natural wealth, gamelan, the splendor of Borobudur Temple, and wayang show.

Not only that, Indonesia-Russia relations in literature continue. Various translations of modern Indonesian literary works in Russia also colored the Indonesian-Russian literary relationship. In the book *Images of Nusantara in Russian Literature* by Vladimir I. Braginsky and Elena M. Diakonova thirty modern Indonesian literary works that have been translated into Russian since 1957-1997 are mentioned, starting from the work of Abdul Muis [9] to by Tariganu [10]. All these things became an important ingredient in the early stages of understanding the Indonesian-Russian literary relationship.

3. *Several factors affecting the translation*

Indonesian literary works consist of thousands and even millions of them. The works consist of popular and unpopular works, printed or not, and so on. The works are indirectly a representation of the character of a pluralistic and heterogeneous Indonesian nation. Behind the plurality there are several works of literature that are of interest to foreigners, especially Russia, to be translated into the

language. Translation is not without cause, but there are several factors that we analyze as the cause of the translation to be done. The following are the factors influencing the translation of Indonesian literary works in Russia.

A. Interest equation factor

The works of Indonesian literature have some similarities with the work of Russian literature, among them, Indonesian literary works much expressed about the natural beauty and culture of the community. In addition, the character of Indonesian society is not so different from Russian society. Indonesian society has many tribes as well as Russian society. The Russian-Indonesian literary tradition also has many similarities. The Russian literary tradition departs from the rich oral tradition of the Russian nation. Various genres emerge from Classicism, Sentimentalism, Romanticism, Realism, to Futurism characterized by the character of distinctive Russian society. The character of Indonesian literary works also usually revolves around custom conflicts between the elderly and the young, unlawful love, forced marriage, and a sentimental romantic style, such as *Marah Rusli* (novel Siti Nurbaya), and *Abdul Muis* (novel Salah Asuhan).

Russian writers who lived a century earlier like Ivan Turgenev have written some of his works, *First Love* (1860), *A Month in the Village* (1850), *Father and Son* (1862), which describes the frustration of young intellectuals who witnessed the backwardness of their nation but could not do much because of the conflict between the young and the old, where young people are more open than conservative old people. Besides the works of Indonesian writers covering complex issues, such as women's emancipation, intellectual life, and the prevailing flow are romantic idealism, for example the work of Armijn Pane (novel *Belenggu*). In the struggle for freedom the literary form of freedom, and the pattern of realism, expressionism, themes and settings that stand out are the revolution, more concerned with the content than the beauty of the language. Its character is Pramoedya Ananta Toer (novel *Keluarga Gerilya*), and Utuy Tatang Sontani (historical novel *Tambera*). Russia had Boris Pasternak who wrote *Doctor Zhivago* (1957), the work made Pasternak was awarded a nobel in 1958. The characteristic equations mentioned above make Indonesian literary works an interesting study to be studied and scrutinized by Russian society.

B. Political and ideological factor

The development of translation of Indonesian literary works in Russia is also inseparable from the ideological and political development of both countries. Russia, a country with an imperial system before 1917, changed with the rise of communism under Lenin's power. The impact of the incident is the high process of censorship by the government towards emerging works and translation of foreign works including Indonesia. At that time all sorts of writings were thoroughly supervised, thus causing the restraints of freedom of thought from Russian society. At that time liberal-charged works were banned in Russia.

Behind the rigors of the freedom to study literature, there is a great desire to read and translate liberal works, such as the works of Sutan Takdir Alisjahbana.

Similarly, what happened in Indonesia when the outbreak of the G 30 S PKI rebellion in 1965. At that time all kinds of values associated with the communist into something very scary and prohibited circulation in the community. The relations between Indonesia and Russia (Soviet Union) also worsened, so that both Indonesian and Russian students also had difficulty in translating and translating literary works projects from each country. Not only that estrangement of relations between the two countries also led to the halt of the flow of Indonesian literature into Russia and vice versa.

The collapse of the communist regime of the Soviet Union brought consequences on the relationship between government and artwork including literature. The disappearance of the dictator's dictation of literary works along with the loss of mastery over the literary media makes freedom re-emerged as a bright spot in the literary translation activities of both countries.

C. Language factor

Language is an important element that builds a culture. In studying a culture, it is important to master the language of the culture we will learn. That's because with a good mastery of the source language, it will facilitate in understanding the object of research. Neither in the world of literary translation, where knowledge of the source language that is the object of translation is so important. In this paper, we strive to show the findings that we find so important to be disclosed in order to document the works of literary translations in Russia.

In the book *Bibliografi Sastra Indonesia* by Pamusuk Eneste, there are presented three works of modern Indonesian literature translated into Russian, namely short story *O Tom Cto Proslo*, novel *Na Beretu Reki Bekasi*, and novel *Familya Partisanov*. All these works are Pramoedyana Anata Toer's works. The above facts can be concluded that the lack of validity of Eneste in the collection of literary works reflects a lack of sufficient mastery of the Russian language. The transliteration errors in the title of *O Tom Cto Proslo* (the right one is *O Tom Shto Proshlo*), *Na Beretu Reki Bekasi* (the right one is *Na Beregu Reki Bekasi*), *Familya Partisanov* (the right one is *Sem'ya Partisanov*), made their validity questionable. Based on our assumptions, both errors in transliteration and word selection in title disclosure can occur when we look at the phonetic and phonological rules in which "q" (ch) in Russian when it meets "r" (t) will change to "sh" so that the transliteration really is *O Tom Shto Proshlo*. "sh" in *Proshlo* was formed from the letters "ш", so the ability of transliteration of Russian language is very important in the collection of Indonesian works modern translations in Russia. Writing the word "beretu" itself can be assumed from the inaccuracy of the compilers team *Bibliografi Sastra Indonesia*. The letter "r" (g) in Russian (probably) will look like the letter "t" if not meticulous in the view. While the selection of the word "familya" in the title

Familya Partisanov felt less precise because it should be used "sem'ya" word which means the same family. The error was judged due to the lack of observation from the team because the actual translation and publication of the work had been done long before. Different things presented Vladimir I. Braginsky and Elena M. Diakonova in the book *Images of Nusantara in Russian Literature*. In the book is mentioned thirty modern Indonesian literary works that have been translated into Russian since 1957-1997, starting from the work of Abdul Muis (Surapati, 1957) to the work of Tariganu (Navstrelu solnitsu, 1997). In fact, this book is published earlier than the book from Eneste. Thus, the fact explains that the importance of mastering the source language as a medium in the translation and data collection of literary works.

IV. CONCLUSION

Research on the Indonesian-Russian literary relationship, which is devoted to the modern Indonesian literary translation in Russia, has been ongoing since May. In the early stages, the researchers conducted research preparation by conducting library searches and making research instruments. After all this is done, the researcher conducts field research with reference to the research format that has been made in the early stages. Observations and interviews are the methods used in this fieldwork. Data collection, being the goal achieved at this stage. Hendra Kaprisma, as the researcher, conducted field research to Russia. The study was conducted to various libraries in Russia, precisely those libraries in Moscow and Saint-Petersburg. After that, researchers conduct a comprehensive data search in various libraries spread across the city of Jakarta and Depok, Indonesia. In addition, interviews with experts are also conducted to support the validity of data found in the field.

In the field research, the main researcher successfully interviewed Prof. Dr. Alexander Ogloblin in Saint Petersburg, Russia. The results of the interviews are field data which will then be visualized into short films with 2 (two) languages, namely Russian and Indonesian. The results of the interviews are complementary data that support the analysis for the manufacture of scientific articles. In addition, the video (short film) produced from the interview with Prof. Ogloblin will be useful for visual documentation for KDP as well as learning materials for students in the Russian Studies Program, Faculty of Humanities, Universitas Indonesia.

Thus, the conclusion of this research explains that the translation of modern Indonesian works in Russia has been going on for a very long time and produced many translated works. The works include works from 1956 to the year 2000 which amounted to 31 works from Indonesian writers. The works entered Russia through bilateral relations from both countries. The development of the translation process followed the development of bilateral relations.

Therefore, there are several factors that influence the pattern of translation by Russian writers, including: factor of interest of Russian writers, ideological-political factor,

and language factor. The similarity of interest and the character of literary works tops the list of influences in translating modern Indonesian works. Russian society that has the character of society that is almost the same in the heterogeneity of society makes the works of modern Indonesia has its own charm in the hearts of Russian writers. Enchantment of Indonesia in the eyes of Russian writers is the charm of nature, culture and friendliness towards foreign society. The next factor is the ideology and politic of the two developing countries that indirectly affect the translation of modern Indonesian literary works in Russia. The strict censorship of the Soviet Union made the liberal works hard to enter and translated by the Russian writers. Finally, the language factor is also the determining factor of the translation done. The ability of the source language controlled by writers from both countries also influences the validity and data collection of modern Indonesian works.

In addition, the data collection of modern Indonesian literary works of translation in Russia that can be done more comprehensively is a form of innovation that emerged in the disruptive era. The disruptive innovation was first defined by Clayton Christensen, a professor at Harvard Business School, in 1995. At first, he wrote about disruptive technology that is only associated with the changes brought about by the invention of technology. This is not surprising because technological change is included as the most visible form of change [11]. However, over time the understanding of the disruptive era extends to areas other than technology. Disruption does not only happen due to changes that occur in business and technology but also globalization. Globalization is the intensification of social relationships around the world that enable the attribution of events from distant places so as to affect one another [12]. Globalization that brings openness to both countries, Indonesia and Russia, enables wider access to information so that comprehensive literary works can be undertaken.

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