

Translation affects literary and cultural systems: how to observe the features of translation?

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


ABSTRACT


In the field of translation studies, it has been researched how good translation should be done, how translation affects other literary and cultural systems, how translation is carried out to produce the desired response, who influences translation, how translation can be said to be a tool for mastering marginalized groups, and Finally, how to observe the translation features of the translated text database. The flow of this development leads to a conclusion that research in the early days started from the essence of translation and shifted and branched to things that were not closely related to the essence of translation, e.g. postcolonial studies in the field of translation. However, some try to come back with a new tool (corpus study). From the point of view of the language industry, there is an irresistible trend. The first trend is that the industry now views translation as a means to achieve communication goals (business, politics, culture, etc.). The second trend is better computer technology and the increasingly widespread use of cloud computing. As a result, this development, supported by economic globalization, has forced many changes in professions related to the language industry.




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1 INTRODUCTION

The trend is the direction of change. Change itself can be driven by internal factors, external factors, or a combination of the two. This paper will provide a quick glimpse of the trends occurring in the realm of translation studies and especially in the language industry, particularly in translation. The translation study is a house with many doors. Wherever you enter, you will get into it. The door can be linguistic, discourse, cultural, communication, human (actor), or technology (tool). This can happen because translation is an activity that involves language (linguistics and discourse), to communicate about a problem, which is carried out by humans with a cultural background, using a tool [1][2]. Something is called a trend if something is talked about by many people. In short, in my opinion, the trend in the field of translation studies starts from linguistic studies with the object of translation work or the translation process after World War II. Then the study begins towards a theory that describes its real translation activities. And finally there are things that lead to things that are 'only related to translation', but there are attempts to return to the essence of translation with other ways and tools.

Broadly speaking, the development of Translation Theory into several categories: (a) linguistic-based, (b) process-oriented, (c) reception-oriented descriptive theory, (d) functional approach, (e) culturally oriented, and (f) corpus based. Linguistic-based translation theory, as the name suggests, bases its explanations and hypotheses on ideas from linguistic theory. Until 1970, the dominant linguistics was Chomsky's "transformational grammar". This flow seems to have influenced Eugene Nida when he published *Toward a Science of Translation* in 1964. It is in this book that Nida explains the concept of "equivalence". After other linguistic schools emerged, other theories of translation began to be proposed. The formulates translation based on Gricean's conversational model. For them, translating means communicating foreign texts in collaboration with target readers according to the four maxims, namely quantity, quality, relevance and clarity. With a cognitive approach, the most important of all the principles of translation is the principle of relevance. This relevance supports clear translation with natural, easy-to-understand expressions. This can all be achieved if the translator communicates his interpretation of the original text by considering the psychological context of the target reader so that the target text is easy to understand [3].

The second theory of translation deals with processes. This theory departs from questions in the field of psycholinguistics, namely what happens when people speak. In the field of translation, this question becomes "what happens in a person's brain when he or she translates." for example, tries to create a model that describes the process from decoding the source text to the creation of universal semantic interpretations to the coding of meaning into the target text by involving the

syntactic, semantic and pragmatic aspects of the source language and target language [4].

In a reception-oriented descriptive approach, the researcher performs a comparative analysis between the source text and the target text. The relationship between the two texts is explained as how far there has been a shift (translation shift) or manipulation [5]. The functionalist translation approach sees translation as a new communication process that must be directed at a specific goal related to the client and the target text reader. Within this category of theory, equivalences that were so dominant in Nida's theory and its successors are no longer the center of discussion. Instead, Reiss introduced the word "functional category" and Hans Vermeer sparked the "skopos" theory which was later continued. In short, it can be said that the translation is adequate if it meets the communicative objectives stated in the translation brief [6].

The fifth theory of translation is culturally oriented. There are two sub-streams, namely (a) post-colonial translation theory and a resistive translation approach, and (b) a gender-based translation approach. Translation has often been used as a means of preserving colonialization or as a means of decolonization. Three important concepts in this discussion are globalization, tribalization and cultural identity. The trend of globalization is towards something standardized and in the language field it can be said "towards English" or the language of the colonizers. Meanwhile, many former colonial nations are aware of their cultural roots. That's where the question of cultural identity arises. Therefore, a translation work should be made clear that it is a translation work. The words and expressions used must be clear that they are the result of a translation so that the reader is fully aware that what is being read is a work of translation and therefore they will react to it carefully. Another way to reject hegemony is to choose a source text that is not a foreign literary canon for translation or to use words or linguistic features that are not idiomatic so that it is clear that it is a translated text [7]. The latter is what is called the resistive approach in translation. Meanwhile, a gender-based research approach examines the extent of the cultural impact of gender in translated works. Finally, I believe that the study of translation theory should return to basic matters, namely the problem of transferring messages from one language to another. A study of the development trends of the translation industry tells us in the field of translation teaching that teaching participants need to be equipped with knowledge to survive the demands of the times. If what is taught is only linguistics, it is like we teach them to shoot shadows from a running figure.

2 MATERIALS AND METHODS

Then came a discussion related to culture in translation studies. People call it a "cultural turn". This follow-up wave began to

emerge in the 1990s. Susan Bassnett and Andre Lefevere are flaggers of this paradigm. Andre Lefevere argues more or less that translating does not only mean transferring language, but also carrying out a cultural process. Translation is a rewriting process (literary work) that is driven by someone who has certain ideology and literary norms (ideology, patronage, poetic) [8].

Then we also know the position of translation literature in the target culture. But it is this emphasis on ideology and patronage that triggers a follow-up conversation in the form of a translation study from the side of feminism and postcolonialism. Study Translation (Translation?) Feminism focuses on the study of translators or translations to find how social stereotypes (especially for women) are preserved or tried to change in the translation process or in the translation results [9]. Meanwhile the postcolonial translation study evaluates how translation was used to preserve the colonial hegemony over the colonized. (And this apparently intertwines with critical discourse analysis.)

The last theoretical orientation is the corpus. The study, which began to be heard in the late 1990s, departed from the idea of corpus linguistics, namely linguistic studies through a collection of texts stored on computer storage media. Researchers can investigate the features of translation, including differences in the translated text or differences in the style of each translator for the same source text. This research is based on the understanding that the factors that influence the creation of the translation leave traces in the resulting manuscript. If you wish to carry out this type of study, there are several corpus databases available for this purpose. One of them is The Translational English Corpus (TEC). Of course the researcher must have skills in the related field of material.

If I convey it above, it seems as if the speaker's topics took place one after another, like the arrangement of radio batteries in the past. However, it really wasn't. These theory-based studies are still being carried out today, and communication (function) based research began only a little later than the beginning of discussions of linguistic-based theory of translation in America and England. Likewise, the emergence of corpus studies in the field of translation also appeared that there was no need to wait until one student after the emergence of a "cultural turn".

Up to the point of this postcolonial translation study, if we think about it, we may agree that our study may have gone too far from the essence of translation. Corpus-based studies return some of the research objects to a linguistic direction, but they pay less attention to the translator and the purpose of translation, although this corpus-based study has the potential to be used for that. Translation is a translator's activity that

involves transferring messages stored in linguistic form for a purpose by considering many aspects, especially culture (related to acceptability).

The trend in the language industry is driven by a mega trend that has existed for a long time and is getting bigger, globalization. Globalization refers to the integration of human activities worldwide. These activities can be in the economic, social, political and cultural fields. With the development of information technology, people need to communicate more quickly. This is what drives the development of the need for translation.

Economic globalization has forced companies to translate many marketing materials and other materials into other languages. This material can be printed on paper, but it can also be a website page that can be accessed via a personal computer or handheld device. And this needs to be done quickly. The speed of this demand was immediately met by information technology. The development of the translation industry cannot be separated from the globalization of the economy and advances in communication and information technology. The evolution of this industry, namely the 1980s (translation era), 1990s (localization era), 2000s (globalization era), 2010s (integration era). The era of translation is an era that contains translation practices that we understand well. Stepping into the 1990s, text didn't have to be linear. This new type of text requires new handling when translated. Text forms and contents have undergone tremendous additions with the advent of the internet. With the internet, translators now receive texts, no longer by post or by courier service. They no longer translate with typewriters or simple personal computers, but personal computers that have been armed with special translation software. This is the era of localization. Starting in the 1990s, translation is seen as a means (utility). Three factors encourage the industrial world to see translation as a means. First, global economic growth is driven by emerging markets. In order to reach new markets that use a language other than their language, these companies need to translate their documents and even products into the language of this new market. Second, the phenomenon of globalization leads to cultural exchange. Cultural exchange also requires translation. Lastly, the development of a data-driven machine translation has started a new technological trend (see the brief on the new Google Translate.) This combination makes us see that translation is indeed a tool, not a masterpiece to look at and admire.

This is an era in which messages from one language are adapted in other languages and cultures to achieve their goals. This is the period when localization begins. Translators sometimes have to large-scale advertisements into the target language (transcreation). If this is not the case, advertising

cannot have an optimal effect. So, translation covers the work of this transcreation. And it is from this era that the meaning of the word 'translation' began to be implemented. Actually, not only transcreation, word translation in the language industry today also includes literal translation, communicative translation, localization, transediting, adaptation, etc. [10]. Clients can also request as well as voiceover, voice over, brand analysis, including copy writing.

Literal translation is done for the on-screen display (online display). Communicative translation is done when translating product documents in general. Localization is done when translating the website or the verbal component of the software. Then transediting is carried out when the translator translates the text and then adjusts the text for a specific purpose, or even first edits the source text before being translated. Meanwhile, trans-creation is carried out to translate advertisements freely. Meanwhile an adaptation is made if the "translator" creates a new advertisement that is completely different from the source advertisement.

In the 2000s came an era called Globalization. Its characteristics are similar to the localization era, but there is new material, namely a static web. Products launched around the world simultaneously. Translator needs to work fast and make use of Translation Memory and the like. Unlike the previous era, the job was no longer on the translator's computer, but on the company's server as the final client. The era of the 2010s (now) is the era integration. The need for translation is getting higher and the dependence on technology is even higher. (See Figure 1 for better understanding.) This kind of situation is very confusing for new translators, as well as for seasoned translators who pay less attention to trends [11]. What are the future projections? With such rapid technological developments, the role of technology in this industry is getting bigger. From existing observations there is a tendency to unify CAT Tool and Machine Translation and Machine development Smarter translation. The position of the translator in the not too distant future is a bit chaotic. There is a fundamental question, will human translators be replaced by machine translators?

3 RESULTS AND DISCUSSIONS

Portraits are now at the international level. Apart from that, let's take a moment to see what is going on. What players in the translation industry are saying about the trends going forward. Based on my interviews with a Project Manager at one of the largest translation companies in the world and a language manager at an IT-based company, some of the basics illustrate. Combined with my experience as a 'manager' of a translation agency, I can convey an insight into future trends as follows.

First of all, the demand for translation is increasing with an increasing number of text types to meet the needs in the field of product marketing. For that the CAT Tool is a tool that must be used. Currently most of the translation projects are still like traditional projects, namely website translation, technical documentation, software interfaces, etc. However, the new thing that is increasingly felt is the influence of cloud computing in CAT Tool. Cloud-based CAT tools (eg Memosource) are increasingly being used. This means that both the LSP (Language service provider) and the end client control the translation process [12].

How about the translator? First of all, the translation agency can carry out the initial translation by running the old TM combined with the machine translator. Then it will be handed over to the translator. As a result, in addition to faster work, translation costs can also be reduced much lower because the costs for translating and editing are of course different. That's why, according to my respondents, starting in the 2013s, more and more end clients have switched to post editing. There are two factors behind this post editing trend. First, with a fast process, the time needed for the product to reach the market is getting shorter; and this is a competitive advantage. This fast translation process can be achieved with a machine translation system. Second, because of more content, the budget for translation is also higher, and therefore the localization manager will choose carefully when haggling over prices. Machine translation and postediting can certainly cut costs [13].

Post editing is related to machine translation (MP) software. There are two ways to use MP. The first is translating with MP only. Both translations by combining MP and translation memory (MT). In the first way, the initial output from the machine translation is sent to the translator for post editing. In the second way, the translation company builds a translation memory (MT) in advance from existing material and integrates it with the MP system to produce an initial translation which will be given to the translator for post-editing. The results of this second work are generally better than the results of the first method. So, the translator needs to understand the topic of the translation and ask whether the initial translation was produced in the first way or the second way. Better yet, if the translator knows the MP architecture. If it is produced in the first way by MP based on linguistic rules, for example, a mature translator will know certain types of errors from the MP's results (Hariyanto, 2014). Other information that post-editors need to know includes the purpose of using the translation results, whether the text is understandable or for publication. Text which means only to be understood is a text whose quality is only comprehensible; this means grammatically correct, but there is no need to make meticulous word choices or grammar.

Text for publication is text with high quality, style and readability in accordance with the target audience.

Now what is the development of MT like? there are two main architectures for machine translation: machine translation based on linguistic rules and statistics based [14]. The first type of machine translation brain consists of algorithms that can analyze language translation units based on the linguistic rules that have been programmed into them. After that, look for the equivalent in the language of Sasran. The second type of machine translation (statistical based) produces translations based on statistical models applied to the linguistic corpus of bilingual texts taken from the real world. The corpus is the text from which the real world has been stored, in this connection the text is the source language text and the translated text. With this type of transcription machine, the sentences that are fed into this tool will be cut into several units, then the equivalent that occurs most frequently in several corpuses is found. Then, the final text will be compiled by rearranging the sections that have been identified with the highest degree of similarity into whole sentences. These fragments can be in the form of words, phrases, and syntactic forms.

Google Translate, launched by Google in 2006, is an example of a statistical MT with a phrase-based machine translation unit. Now, Google is adding artificial intelligence to its translation machines for certain languages. Its machine translation system is now called Google's Neural Translation Machine System. With this artificial intelligence Google's translation engine can learn certain patterns in the input text and then find the most suitable equivalent. With this artificial intelligence, Google Translate is able to learn the words it has just encountered, break it down into parts, then create words in the target language. In my opinion, this is a kind of combination between linguistic and statistical rule-based architecture, it's just that the linguistic rules embedded in this system are not like the linguistic rules in the early days of MT development. In relation to this development, translators must respond to it and use it appropriately by considering the purpose of the translation or the requirements of the translation client. The aforementioned trends will inevitably get the translation industry ready for a postediting job.

Another relatively minor trend in this industry is the trend of keyword translation projects for search engine optimization (SEO). Search engine optimization (SEO) is a process that affects the visibility of a website on unpaid search engines. In translating websites from English to Indonesian, there are problems related to this SEO. For example, a web page offering a reseller program might have keywords: resell, reseller, reseller, reseller, reseller, and excellent. The problem is in the singular and plural markers. There are also projects that are actually traditional, but whose volume is getting

higher, for example legal translation. There are also legacy projects from the localization era that are also getting bigger, for example transcreation. However, the big trend of advances in information technology and computers will color the translation industry landscape very thickly.

Then, is there no way to stand tall against the waves of this allpowerful trend? There is! The trick is to specialize in a field that is not good or risky when done by machine translators. Since low-fidelity content will be 'eaten' by machine translation, areas that require human touch or precision will survive. These areas are law, marketing, medical, humanities. Therefore, the concept of "boutique translation" emerged.

Let's first look at data from Unesco regarding book translation (up to 2015). According to data on the Unesco website entitled Index Translationum - World Bibliography of Translation, Indonesian is the 40th largest target language. The top five target languages are German, French, Spanish, English, Japanese. Indonesian is not among the 50 largest source languages. This figure is not up to date because it only ended in 2015, in which year Indonesia translated hundreds of books for the sake of its prestige as the guest of honor for the Frankfurt Book Fair. As an overview, several book translators who are members of the Facebook group managed by Dina Begum alone in 2015 have published 176 books, and in 2016, 56 books (as of October 2016). This does not include other translators who are not affiliated. If we look at bookstores, we will realize that the number of books in this translation is very large. Until 2015 there were 1246 publishers of IKAPI members (711 or 54% active) and 100 publishers who were not members of IKAPI.

What about non-book translators in Indonesia? Until now there has been no survey. What is clear is a member of the Translator Association Indonesia (HPI) to date more than 1000 people and not a few of them are not book translators. The data presented above is data on book translation. What about non-book translation? What is the volume? The following are some important data regarding the language industry market (related to translation) at the global level obtained.

From the table above, it can be interpreted that the technology and medical sectors occupy the highest rank as sectors that use translation services. Only then followed by the advertising and marketing sector, manufacturing and finance. Apart from the expanding ball of globalization in the economic sector, two legal products in Indonesia have also contributed to the growth of the non-book translation market in Indonesia. The Consumer Protection Act (UU) Number 8 of 1999 is one of them. Article 8 of this law states that every business actor is prohibited from producing or trading goods or services that do not include information and instructions for using the product in

Indonesian. In addition, according to Law Number 24 of 2009 concerning the Flag, Language and National Emblem as well as the National Anthem, contract documents and agreements must be written in Indonesian.

Maybe since the beginning translators in Indonesia worked at home. However, there are also those who work in offices (translation companies, law firms, notary offices, national and multinational companies, as well as government agencies). They live their days as office workers from 8 am to 4 pm, with a certain salary that is received consistently on certain dates. However, book translators work from home with all its advantages and disadvantages. In addition, with the development trend of communication technology and outsourcing, more and more translators are becoming freelance translators and working from home. This type of translator usually controls CAT Tool and prigel the internet with clients in several countries. The work is done on the computer. They are the ones who call themselves independent translators or freelancers. His nature of working alone at the computer makes it relatively rare for him to hang out with co-workers or other friends in real terms. Therefore, it has been widely mentioned that there is a "dehumanization" of translation because in addition to the increasing number of translators working at their own home computers, many parts of their work are controlled by machines (computers), for example technical quality assurance that makes translators obey computer logic. On the plus side, they don't have to jostle the streets to go to the office. They can work casually at home. As a result, they don't go out of the house often and many people, including their immediate family, misunderstand what they are really doing. (This trend is only getting bigger as some of the translators in the office are starting to leave their boxes at the office to become a freelance translator.)

From the above description it is clear that Translation is something that flashes fast, especially in the realm of practice (profession). In terms of theory, translation is getting richer with the presence of thoughts from sociology, communication, and culture. However, if we do not return to the problems of language and communication, these studies may distract "Translation Studies" from the true Translation Studies. Translation studies that examine how messages are transferred from one language to another. The frenetic conversation in the theoretical world in Indonesia, as reflected in the papers presented at translation seminars in Indonesia, does not seem to capture the busyness of the translation industry. At the international level, since 2003 Anthony Pym has started commenting on the development of the language industry. This voice is quite resonant, but the echo is less jarring. Circumstances in Indonesia is more or less the same, if not worse.

In the professional field, there are more and more types of work related to translation due to economic globalization. With the existence of the internet and digital technology, the way of communication and work of this profession has also become increasingly diverse with a wider field of work, from translating to localizing, transcreating, posting, etc. How to anticipate the development of this profession related to GILT. This profession does not only include translation, interpreting, localization, internationalization, subtitling and dubbing, testing, and staffing. Included here is a brand analysis that analyzes the suitability of a brand to local culture, advertising writing, transcreation, and so on. In most campuses, translation courses are dominated by theoretical studies. This is not bad. What is not good is that which does not provide a basic understanding of the profession in the real world, for example knowledge of CAT Tool, project management, work ethic, and others. Moreover, research and practice of translation teaching are rarely heard of. In other parts of the world, several experts have proposed three new approaches in teaching translation: (a) a process-oriented approach, (b) a skills-oriented approach, and (c) a function-oriented approach [15]. In Europe researchers and writers have proposed several methods of teaching translation. So we know the existence of skills-based translation teaching, process-based translation teaching, and others.

In closing, students actually need to be equipped with knowledge and tips to survive the demands of the times. If what is taught in the translation education program is only formal theory without equipping it with the technical skills needed in the real world, it is like teaching them to shoot shadows from a running figure. With this basis in mind, State Polytechnic of Malang opened a new educational program, namely the English study program (with the main competency in Translation) by seriously paying attention to the skills needed in the translation industry.

Differs from the literary text in the original language. A translated literary text is no longer part of the literary repertoire of the translated text, but it becomes part of the literary treasure in which language the literary text is translated. If a novel is written in Arabic, it is part of the realm of Arabic literature. However, if the novel is translated into Indonesian, it will become part of the Indonesian literary repertoire. On the other hand, if Pramoedya's novel is translated into Japanese, English, Russian, or Chinese, Pram's novel becomes part of the Japanese, English, Russian, or Chinese literary treasures. If Umar Kayam wrote *Para Priyayi* in Javanese, then the novel would become part of Javanese literature. If the *Any Asmara* novels in Javanese are translated into Indonesian, then it becomes a work of Indonesian literature.

As an illustration, a novel considered to be the greatest novel from the Balai Pustaka period. However, this novel was "forced" never to be taken into account as part of Indonesian literary treasures. Even though the novel was written by an Indonesian, with Indonesian (Javanese) settings and figures with a full cultural (Javanese) content. However, because it was written in Dutch, it became part of Dutch literature. It was only when the novel in 1975 was translated into Indonesian under the title *Manusia Bebas* that it became part of Indonesian literature.

Unfortunately, this perspective has not been given much attention, so that many Indonesian (literary) students have not researched translated literary works because they are considered not Indonesian literary works. The old convention should be changed so that our students become more accustomed to "something" that does not seem to belong to them, even though the work has become part of them. And this of course will have broad implications for our awareness and understanding as part of the world community. The "center" of the problem is language. Like it or not, language is one of the determining factors that determine the existence and identity of literary texts. When a novel is translated, what is translated is not just from one language to another, but what is translated is also cultural content, history, language-sense-values, values-cultural-taste, political and social values, language thinking, etc. That is also why, it can be said that basically a text is always in (context) the text and its intertext (individually), or even in the extreme Derrida says that there is no meaning out of context. It can be said that a translated novel is not a necessity that is different from a novel in the original language.

As already mentioned, the novel *Buiten Het Gareel*, for example, did not enter the realm of Indonesian literature because there were no signs of a language that could be recognized by Indonesian readers, who did not know Dutch. A young Yogya writer writes short stories in English in the collection of short stories *Deep Space-Blue Testimony and 17 Other Stories* (the only short stories in English in the collection of short stories in Indonesian) I have to call them part of English literature) This happens because linguistic signs, syntactic signs, semiotics, what's more, the value of language taste is not recognized in Indonesian. This short story only speaks volumes when I translate it into Indonesian. And that means to be my translation, very possibly my own short story. However, reading a translated work certainly provides its own "added value". Because translated works provide a rich diversity of information about the society, nation, and country of origin of the work. I feel a little bit imagined about the nation and culture of China, Iraq, England, mentioning several examples, even after reading the works (literature) in their translation. Translated literary works done by the Foundation

The Indonesian torch, deserves a mention. I understood a little about why, for example, the treatment of domestic workers, or if by chance the worker from Indonesia is called a TKW, often has sexual contact. There is an old tradition in Iran (Middle East in general) that is not completely lost, which considers domestic servants the same as slaves so that if you are invited to have sex, it is not sinful. Musashi's novel is perhaps one of the best introductions to understanding Japanese culture and political shifts. Or, we often misunderstand geisha by thinking of them as some kind of prostitute. However, to Japanese geisha are not prostitutes but artists. We can get this information from translation literature. On the other hand, many non-Indonesians understand more about Indonesia after reading Pramudya's works in their language.

Indeed, a translated literary text is certainly not exactly the same as literature in the language of the original citizens, because a translation work is no longer a story depicted by the nation and the value of its own language, but has been told by the language of the translator. At the word level, for example, what do Indonesians imagine snow, and the word snow for Canadians. So, the language transfer process cannot be exactly 100%, there are always differences related to history-socioculture, geographical background, and so on. Eskimos have dozens of names to only name snow in Indonesian. Such was the importance of snow in the life of the Eskimo that his imagination about snow was very detailed and varied. What is important from this fact is that if a nation is accustomed to reading translated works, we are also accustomed to understanding the differences and imaginations of other nations. Here it is hoped that the development of a plural culture or multiculturalism.

The important thing to emphasize is that translated literary works play a very important role in penetrating cultural boundaries, breaking through boundaries of difference and identity, breaking through geographic boundaries, so that if a nation is accustomed to translated literature, although not necessarily the same, it is not necessarily instantly he has become a citizen of the world. I can understand and get to know Minang culture by reading the work of Salah Asuhan or Siti Nurbaya, just as I understand and get to know the African nation by reading Okot p'Bitek's work in *Fretful Africa* Nanyian Lawino and Song Okol (1988), and getting to know Chinese culture and people with read a collection of short stories Lu Xun.

The problem is, of course, that there is always a kind of "politicization" of translation. First, externally it relates to the choice of text to be translated. Why do Western / foreign translators "prefer" to translate Pram's works over others. The implication is that people know Indonesia from Pram's point of view. Then, many foreigners became Pramudyans in seeing and

understanding Indonesia. This kind of politicization is certainly not strategic enough for Indonesia because Pram wrote his works in the spirit of resistance to the Javanese regime and culture, to the Indonesian political situation. It is as if Indonesia is all the jerks there are. This also happens when choosing a literary text to be translated into Indonesian. Okot's work, for example, is an attempt to identify the struggle of the native nation against foreign colonialists. The game of "politicization" will be different if the background for translation departs from the assumption that there is a "faraway world" that needs to be known. It will also be different if the translation work is seen as a market opportunity because of the formation of a new generation, the formation of new symbols for readers of the translated work.

The implications are also different, even though one another supports each other and makes synergy. In this case, there are at least three translation discourses. The first thing is in the form of efforts to empower the processes of democratization and human rights. The second thing is a kind of recognition of cultural differences and identities so that there is mutual understanding. And third, nothing more than a mere commodity occurrence. The exploding translations of Kahlil Gibran's works are an example that translated works were, at first, nothing more than mere commodities. However, the work has far-reaching implications for the first thing in particular, and perhaps the second.

Second, internally, reading a translated work is certainly not as clean as the actual reality compared to the original work. Because we "only" read works that have gone through "construction" and "selection" and the translator's language tastes. Thus, the insight, experience, and maturity of the translator also determines the level of "cleanliness" of the contents (as mentioned above) the resulting translated text becomes a literary work in the translated cultural treasures. No matter how skilled the translator is, if the language being translated is not the original language that he/she controls (maybe not his mother tongue), then the translation process will still go through a process of construction, selection, and the translator's native language way of thinking. The language of the original novel in many ways is forced to comply with the language controlled by the translator, even subject to the spirit of the translator's era.

However, the prerequisites for expertise and maturity need not be considered very important. The translator actually has the creative freedom to translate a foreign work into his culture. If mistakes are found, it is not considered an error that reduces the value of translated literary works, but is considered creativity in itself. What matters more is the translation process and work itself, not the accuracy. That is why, in the European tradition, translators are usually called traitors creative.

The growth and development of modern Indonesian literature (written literary tradition) is actually very indebted to the initial process of translating foreign literary works into Indonesian. Zoetmulder (1983) even said that our written literature is in many ways driven by translation. In its history, some of our literary works were originally transliterations or transformations of works from India or Arabic-Persian, such as stories of wayang, animals, stories of *perlipur lara*, and so on. In a long process, these stories seem to be ours.

4 CONCLUSION

In the end, there are at least two trends in the translation paradigm. First, the paradigm which strictly tries to translate one language context to another so that the translated text "fits" with the original text. Criticism of the translation of the work Milan Kundera *Kekekalan* which was translated by Nur Cholis departed from this paradigm. Nirwan's criticism is correct insofar as there are technical errors and logic in the translation so that the information conveyed is different from the logic or the previous information. However, Nirwan's criticism cannot be used as a guide that the translation must be accurate according to the expert text. Second, translation with a creative paradigm. The translator is basically the writer of the text himself, so that the translator has a greater opportunity to make adjustments, not only internally in the context of one language into the translator's language, but also adjustments to the cultural, political, social context, and so on. Of course, these two paradigms have their own implications. Both have advantages and disadvantages. The first paradigm presupposes a very adequate knowledge of everything related to the language being translated. This still has to be supported by a number of additional information (such as footnotes) so that, the advantage is that the information and language contents that are translated are expected to be maximized.

There is an interesting case when someone criticized the translation of Raman's book *Selden* which was translated. In this case, it seems that Pradopo is sticking to the first paradigm so that the translation appears "it seems we are sending coal to Newcastle" (p. 58). Linguistically, the translation is correct, but because there is no explanation, according to the critic, the sentence has no meaning for Indonesian readers, unless the word is translated as bringing salt (salt) to the sea. The second paradigm presupposes freedom so that the demand for adequate knowledge of the cultural, political, social context of the language being translated is not so high. Translators can make more contextual adaptations to make it easier for not only translators, but also readers. The disadvantage is that the level of accuracy of the load transformation contained in the original text may not be as it should be. Whatever, because what is more important is how to make an attractive translation so that

it is a vggfhptivating to read. Some books are good, but when translated into other languages they get bad. There are books that may not be very good, but once translated into a particular language they are actually good. I have relatively chosen the latter. That means, how and creativity to translate is more important than technical problems of translating.

Conflict of Interest Statement

The authors declare no conflicts of interest related to the material presented in this article.

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