The Dynamics of Japanese Literature Translation in Indonesia
——Focused on Publishers, Translators, and Readers

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This study aims to understand the dynamics of the Indonesian translation of Japanese literature from the 1970s to 2020, focusing on the publishers, translators, and readers involved. It entailed studying selected Japanese fiction, examining the social media activities of book publishers and social media platforms of readers who reviewed these translations, and interviewing the translators and editors who prepared the translations for publication. The research results show that from the 1970s to the present, there have been significant changes in the process of translating Japanese literature to Indonesian. From the 1970s to the 1980s, the Japanese works translated into Indonesian were mostly texts which were also widely translated in the West. During this period, these works were translated from their English translations into Indonesian, and the translators were Indonesian literary scholars or 'sastrawan'.

During the 1990s, the translation of literary works was conducted for the purpose of fostering Japanese literary studies at the university level. Moreover, in 1990s forms of Japanese popular culture such as animations and manga comics started to become widespread in Indonesia through private television channels and manga publishers. This trend became the embryo of the Indonesian translation of Japanese literature during the 2000s, which produced texts that are particularly popular among the younger generation.
This is illustrated by the establishment between 2012 and 2020 of publishers who specialize in Asian literature, and also those who specialize in Japanese literature in Indonesia. In addition, after the 2010s the relationship between publishers, translators, and readers became closer and more accessible with the help of social media. The dynamics of the situation which led to the Indonesian translation of Japanese literature are inseparable from the social and cultural relationships between Indonesia and Japan, especially the reproduction and consumption of Japanese popular culture in Indonesia.

*Keywords* Translation(翻訳), Japanese Literature(日本文学), Indonesia(インドネシア), Popular Culture(大衆文化)
1 Introduction

The translation of Japanese literature into Indonesian has been carried out since the Japanese occupation of Indonesia. During that time, the works translated into Indonesian contained war propaganda, whose dissemination was the sole purpose of their publication. These works were published in *Djawa Baroe* and *Pandji Poestaka* magazines.

Translations continued to be published in the post-war period. According to the research on translated Japanese literature carried out by Toshiki Kasuya (1983), from the end of World War II until the 1960s, only Japanese short stories were translated into Indonesian. These included the works of Akutagawa Ryunosuki, Natsume Soseki, Tanizaki Junichiro, Dazai Osamu, and Shiga Naoya, all of which were published in literary magazines during that time, for example *Zenith* and *Konfrontasi*.

In 1961, a book called *Sastra Jepang Sekilas Mata* (Japanese Literature at a Glance) was published, and *Antologi Sastra Jepang* (Anthology of Japanese Literature) was then published in 1964. Both were written by an Indonesian author of Chinese ancestry, Njo Joe Lan, and published by Gunung Agung publishers.

The translation of Japanese literature in Indonesia intensified during the 1970s. According to the website of The Japan Foundation, 186 works of Japanese literature were translated into Indonesian between 1975 and 2015, and The Japan Foundation says that during the data gathering process it is possible that some unlisted works were unaccounted for. However, the author of this study decided to use this database as an initial guide. In addition, the author gathered data on works that were translated from 2015 to 2020 from social media platforms such as the Instagram account of Haru Publishing and the Post Bookstore.

Several studies on Indonesian translations of Japanese literature have been conducted, focused on the translation strategy involved. Examples include the research of Agustini and Pradopo (2008), Puspitasari, Lestari, and Syartanti (2014), Fitri (2018), Susanto (2018), Ningsih, Emzir, and Hidayat (2018), and Rahayu (2019). In other words, the preceding research has emphasized the linguistic aspects of the translated works, and not the development of the translation process itself. On the other hand, in his research, Toshiki (1983) attempted to map Indonesian translations of Japanese literature.
from the era of the Japanese occupation to the 1970s. However, since then, to the
best of the author’s knowledge there has been no further research into the development
and dynamics of Indonesian translations of Japanese literature.

Considering the length of the period since Toshiki’s work was published in the
1983 to 2020, this paper attempts to fill the gap in the available information in this
regard by mapping and studying the dynamics of Indonesian translations of Japanese
literature since then. It analyzes the trends in translated Japanese literature over that
period of time, explore whether there have been any changes, which authors have been
translated, who the publishers and readers have been, and what kinds of factors have
encouraged the development of these translations.

The data gathered during this research emerged from the study of Japanese works
that have been translated, examination of publishers’ websites and social media activities
and of readers’ reviews on YouTube, and interviews with publishers, translators, and
bookshop owners. Relevant parties were interviewed at several publishers, including
Gramedia Pustaka Utama Publishing, Elex Media Komputindo Publishing, Haru
Publishing, Mai Publishing, and Pusat Studi Bahasa Jepang Universitas Padjajaran
Publishing. The author also conducted interviews with Antornius R. Pujo Purnomo
and Jonjon Johana, who are active in translating Japanese literature, and Teddy W.
Kusuma from the Post Bookshop, an independent bookstore in Jakarta which sells
translated Japanese literature.

2 1970s-1980s: Japanese Literary Fiction Translation
from English Translation

In the 1970s, the translation of Japanese literature into Indonesian for non-
propagandistic reasons began. During this period, Pustaka Jaya Publishing played an
important role in introducing Japanese works of literature to the country. They were
established in 1971 in Jakarta by Asrul Sani and several members of Dewan Kesenian
Jakarta. Alongside Indonesian literary works, they also published several works of world
literature. The mission of Pustaka Jaya Publishing was to publish quality books,
especially literary works, in order to heighten the interest in reading of the general
public. Part of this mission involved the publication of children’s books in the hope
of building a reading habit in many more people. From this summary of their history
we can conclude that Pustaka Jaya Publishing mainly published works of literature,
both Indonesian and foreign, which they then categorized as “translated world literature.” The people who were involved in this, including Asrul Sani, were also active in Indonesian literary society.

Therefore, the translation of Japanese literature into Indonesian during the 1970s can be seen as a part of the trend toward the translation of world literature. Clearly a standard had to be established in order to curate what kinds of work would be translated into Indonesian under this rubric. One of the curators was Pustaka Djaya, who viewed Japanese literature through the prism of the West. This is apparent from the translated works of this period, which were all translated from English instead of the original Japanese. The translators of this era were Asrul Sani, Anas Ma’ruf, Toto Sudarto Bachtiar, and Hartoyo Andangjaya, who were all writers and culture and art activists.

The first Japanese work of literature which was published by Pustaka Djaya Publishing was Yukiguni by Kawabata Yasunari in 1972, which was translated from its English edition by Anas Ma’ruf, presumably because Yasunari had been awarded the Nobel Prize for Literature in 1968. After Yukiguni, Pustaka Djaya published several Japanese works of literature such as Kappa by Akutagawa Ryunosuke (1975), Shiosai and Kinkakuji by Yukio Mishima (1976), Yume no Ukihashi by Tanizaki Junichiro (1976), Nemureru Bijo by Kawabata Yasunari (1977), Kokoro by Natsume Soseki (1978), and Kantan and Sotoba Komachi by Yukio Mishima (1979).

Tarate Publishing specialized in translations of works of Japanese folklore such as Urashima Taro by Tokita Shiro, Kitsune no Yomeiri by Matsutani Miyoko, and Omusubi Kororin by Seta Teiji in 1976. However, this last was the final Japanese work that they published.

In the 1970s there were only two publishers of translated works of Japanese literature, Pustaka Djaya and Tarate Publishing, while in the 1980s there were five such publishers. During the 1980s Pustaka Djaya still published Japanese literary fiction, although not as much as it had in the 1970s. In 1987, they published Yukiguni by Kawabata Yasunari for the second time. The difference between the first edition and the second is that the first one, which was published in 1972, was translated into Negeri Salju (the ‘Snow Country’ dialect) while the second was translated into Daerah Salju (the ‘Snow Area’ dialect). Moreover, the 1987 translation was produced directly from

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2 Pustaka Jaya. (文書発行年月日無名). Tentang Kami. Pustaka Jaya. アクセス日2020年11月2日. https://pustakajaya.com/tentang-kami/.
the original Japanese text by the literary figures Ajip Rosidi and Matsuoka Kunio. At that time Rosidi was a guest lecturer in the Indonesian program of the Osaka University of Foreign Studies (currently Osaka University).

In the 1980s, Gramedia Publishing started to gain popularity and played their part in the translation of Japanese works of literature. Gramedia chose books that were more popular and commercially successful in the West than those chosen by Pustaka Djaya, such as Madogiwa no Tottochan by Tetsuko Kuroyanagi and Minamoto Musashi by Yoshikawa Eiji. However, they also saw Japanese literature through the prism of the Western market, just as Pustaka Djaya did.

3 1990s: Translations of Japanese Comic Books, and Translations of Japanese Works of Literature as Teaching Materials in Indonesia

The beginning of the 1990s was a period when Japanese popular culture was consumed on a massive scale in Indonesia in the form of animations and comic books (manga). The first Japanese animated movie which was broadcast in Indonesia was Wanpaku Omukashi Kunkum, which went out on TVRI, a national channel, at the end of the 1970s, followed in 1986 by the broadcast of the TV series Oshin on the same channel (Rastati, 2015). However, Japanese animations and comic books became broadly popular due to the broadcast of Japanese animations such as Doraemon, Candy Candy, and Sailor Moon. In 1995, the private TV channel Indosiar started to broadcast Japanese television dramas such as Tokyo Love Story, 101st Marriage Proposals, and Ordinary People. In tandem with the growth of private television channels in Indonesia, Japanese popular culture was introduced to the Indonesian people.

During this period, Elex Media Komputindo Publishing, which was established in 1985, started to publish Japanese comics, and these translations are still available today. According to a written interview with Ratna Sari Abubakar, the managing comic editor at Elex Media Komputindo Publishing, before the pandemic they published around 40-60 translated Japanese comic book titles per year, while during the pandemic they have published only around 20. These comics are translated directly from Japanese. Later in this paper, a more in-depth analysis of how the popular culture of Japan became

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3 Written interview with Ratna Sari Abubakar, managing editor for comics of PT Penerbit Elex Media Komputindo on Friday, 2 October 2020.
a significant factor in the translation of Japanese works of literature through the 2010s until today will be conducted.

In the 1990s Japanese works of literature also started to be translated as university teaching materials for Japanese Literature classes in Indonesia. Faculty at the Japanese Literature Study Program (Program Studi Sastra Jepang) in Universitas Padjajaran Bandung began translating short stories by Miyazawa Kenji and Shiga Naoya in 1997. Puspa Mirani Kadir, the head of the Center for Japanese Studies (Pusat Studi Bahasa Jepang) of Universitas Padjajaran⁴ says that these translations were carried out after discussions with guest lectures from Japan. In the same interview, she said that Kenji’s stories were chosen because they are packed with humanistic messages, and are written in a style which is enjoyable and easily understandable by adult readers, even though several of the stories are actually for children. Naoya’s stories were chosen because he was seen as the ‘tanpen shoosetu no kamisama’ (the god of short stories) and his writing style is colloquial, like spoken Japanese.

The translators of these stories were a team of lecturers from the Japanese Literature Study Program of Universitas Padjajaran, who were assisted in their understanding of difficult phrases by Japanese guest lectures. Kumpulan Terjemahan Karya Miyazawa Kenji (a Collection of Miyazawa Kenji Literary Works Translation) and Kumpulan Terjemahan Cerpen Shiga Naoya (a Collection of Shiga Naoya Short Stories Translation) were later revised in 2019-2020 with the participation of students who had acquired the N2 level of Japanese Proficiency.

Antonius R. Pujo Purnomo, a lecturer in Japanese Studies at Universitas Airlangga Surabaya, was involved in a similar task as Universitas Padjajaran had performed 13 years before. In 2010 he published Antologi Kesusastraan Anak Jepang (Anthology of Japanese Children’s Literature), in 2014 he published Kimi ni Todoketai (I Want to Send it to You), which is a collection of translated Japanese prose, drama, and poetry, and in 2019 he published Cerita Rakyat Jepang (Japanese Folklore), which was a collection of Japanese folklore from Hokkaido to Okinawa, which were translated by Purnomo. In an online interview⁵, Purnomo said these translations of Japanese literature into Indonesian were done because the university needed new teaching materials, and he also wanted to introduce Japanese literature to an even wider circle.

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⁴ Written interview with the head of Pusat Studi Bahasa Jepang Universitas Padjajaran, Puspa Mirani Kadir, conducted on Friday, 2 October 2020.
⁵ Online Interview via Zoom with Japanese literature translator and lecturer in Japanese Studies at Universitas Airlangga, Antonius R. Pujo Purnomo, conducted on Monday, 28 September 2020.
of Indonesian readers. Works translated by Purnomo include *Kodamadeshooka*, a volume of poetry by Kaneko Misuzu, *Kimi Shi ni Tamafu Koto Nakare*, a volume of poetry by Yosano Akiko, *Ame ni mo Makezu*, a volume of poetry by Miyazawa Kenji, *Hashire Merosu*, a volume of short story by Dazai Osamu, *Takasebune*, a volume of short story by Mori Ogai, and *Chichi Kaeru*, a drama by Kikuchi Kan.

Translated works of Japanese literature produced by Japanese studies scholars at Universitas Padjajaran and Universitas Airlangga are mostly read by the students in Japanese studies programs in Indonesia, especially those from these two universities, and are still not widely read by the public at large. This is understandable because the main purpose of this kind of publishing has been to produce new teaching materials instead of to reach general readers, a goal distinct from that of commercial publishers.

4 2000s-2020: The Invasion of Japanese Popular Culture and its Effect on the Translation of Japanese Works of Literature

After 2000, Japanese popular culture became much more prevalent in Indonesia, as it benefited from the ‘Cool Japan’ initiative. ‘Cool Japan’ was launched in 2012 by the Japanese Ministry of Economy, Trade and Industry (METI) for the purpose of promoting Japan through various forms of culture such as anime (Japanese animation), manga, television dramas, movies, and novels, and also through the promotion of Japanese fashion, food, and elements of lifestyle and tourism (Agyeiwaah, Suntikul, Lee 2018).

During the early 2000s Japanese pop culture was consumed widely by Indonesian young people, and we can see the signs of this in the growing popularity of Japanese cultural festivals in Indonesia from this period until today. At these festivals there are Japanese food and product stands, as well as cultural showcases. Moreover, usually these festivals also hold various events such as cosplay competitions, manga drawing workshops, tea ceremony exhibitions, events at which festival-goers can try on Japanese traditional clothing such as yukata and hakama, and other events which introduce Japanese traditional and popular culture to Indonesians. Such festivals are usually held by the student organization affiliated with Japanese Studies programs in various universities, members of Japanese clubs in high schools, and shopping centers, and some come about as a result of Indonesia-Japan government collaboration. One of the biggest Japanese festivals in Indonesia is Ennichisai, which has been held since 2010.
and which attracts over 200,000 visitors each year\(^6\).

Based on the examination of JFEST INDO LOVER’s Facebook page, a Facebook account which compiles information from various sources about Japanese festivals in Indonesia, the author found that these festivals aren’t only held in big cities, but also in less populous suburban areas. Although their scale is not as huge as Ennichisai, the fact that these festivals exist in smaller and less populated areas proves that Japanese popular culture is prevalent throughout Indonesia.

In addition to the growing popularity of Japanese festivals, since 2016 several Japanese-themed attractions have become popular, at places such as The Onsen Hot Spring Resort in Malang, East Java, and Sakura Hills in Tawangmangu, Central Java. In these places, visitors can learn about various elements of Japanese culture such as traditional Japanese clothing like the Kimono, Japanese-themed hot springs, and traditional Japanese cuisine.

In the field of literature, especially teen-lit and young adult fiction, some young Indonesian authors who grew up under the influence of Japanese popular culture have inserted Japanese elements into their work, interpreting Japan from their own perspectives. Anggraeni and Pratama (2017) argue that based on their work, Japan exists as an object of desire which is seen as a more developed and beautiful place than Indonesia.

In the 1990s, Japanese popular culture spread widely and was consumed throughout Indonesia by the young generation, in particular in the form of animations and translated comics. By the 2000s, and especially in the 2010s, the youth of Indonesia had begun to enjoy Japanese pop culture more actively, for example by going to Japanese festivals or Japanese-themed places, and to feel the “sense of Japanese-ness” they saw in animations or comic books for themselves. They even started to reproduce this pop culture by incorporating the image of Japan as they perceived it into Indonesian popular works of fiction involving Japanese elements.

The relationship between the influence of Japanese pop culture on the young Indonesian generation and the development of translations of Japanese works of literature needs to be further studied. However, it is clear that since 2000 the number of publishing companies which promote Japanese works has increased. To illustrate this trend, Table 1 below shows the number of publishers who participated in the

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\(^6\) Ennichisai Committee Yayasan Ennichisai Seni Budaya. (文書発行年月日無名). (文書タイトル無名). Ennichisai Committee Yayasan Ennichisai Seni Budaya. アクセス日2020年11月3日. https://www.ennichisaiblokkm.com/about.
publication of Japanese literature in five phases from the 1970s to 2015, based on the database on The Japan Foundation’s website\(^7\).

Table 1: Phased Number of Companies Publishing Translations of Japanese Works of Literature

| Years    | Number of Companies Publishing Translations of Japanese Works of Literature |
|----------|--------------------------------------------------------------------------------|
| 1970-1979| 2                                                                              |
| 1980-1989| 5                                                                              |
| 1990-1999| 3                                                                              |
| 2000-2009| 20                                                                             |
| 2010-2015| 14                                                                             |

In Table 1 above we can see that there was a huge increase in the number of publishers during the 2000-2015 period. The total number of publishers involved in the publishing of translated Japanese literature from 1970 to 1999 (a period of 30 years) was just 10, while from 2000-2015 (15 years) it reached a total of 34. In other words, in just half the period of time, in the early 21st century the number of publishers grew threefold. This happened partly because after 2000 the publishing industry in Indonesia grew significantly, but other factors were also involved.

The early 2000s was also an era when Japanese works of literature were translated directly from their original language. Kepustakaan Populer Gramedia Publishing put out *Noruwei no Mori* by Murakami Haruki in 2005 and *Kaze no Uta wo Kike* by Murakami in 2008, both of which were translated by Jonjon Johana, who at that time was a lecturer in the Japanese Literature Study Program at Universitas Padjajajaran. Also in 2008, Kepustakaan Populer Gramedia published a collection of Akutagawa Ryunosuke’s short stories titled *Rashomon*, which was translated by Bambang Wibawarta. Later, in 2009 the same publisher also put out *Kitchen* by Yoshimoto Banana, translated by Dewi Anggraeni. Both Bambang Wibawarta and Dewi Anggraeni are lecturers in the Japanese Studies program at Universitas Indonesia.

Gramedia Pustaka Utama Publishing also revised their translation and publication procedures for Japanese fiction. Gramedia’s editor of Japanese books, Juliana Tan, says that in 2018 the company established a division that specializes in the translation of

\(^7\) 独立行政法人国際交流基金 THE JAPAN FOUNDATION (文書発行年月日無名). 日本文学翻訳書誌インドネシア語. 独立行政法人国際交流基金 THE JAPAN FOUNDATION. アクセス日2020年11月2日. https://jltrans-opac.jpf.go.jp/Opac/search.htm;jsessionid=AFB8008C1CE094BE7BE45865C3D5EBF5.
Japanese books. Prior to that there was no specialized division and most Japanese books were translated from English-language editions. However, since 2018 they have been translating original Japanese works.

Other than large publishing companies such as Kepustakaan Populer Gramedia and Gramedia Pustaka Utama, after 2000 there emerged smaller publishing companies such as Jala Sutra, Kantera, and Kansha Books, which also publish Japanese fiction.

Among all the companies which publish translations of Japanese literature, there is one which does so most consistently, namely Haru Publishing. The company was established in 2012 and initially they focused on Korean works of literature, but they subsequently began to also publish Japanese works. On their website they brand themselves as a publisher of Asian books, as follows:

Penerbit Haru memfokuskan diri menerbitkan buku-buku dari penulis Asia dengan cerita yang ringan namun berkualitas. Dengan berbagai genre dari belahan benua Asia. Jepang, Korea, Mandarin, Filipina, Malaysia, Thailand, India.

(Translated: Haru Publishing is focused on publishing books authored by Asian writers who produce reader-friendly stories of high quality in various genres from all over Asia, including Japan, Korea, Mandarin, Philippines, Thailan, and India.)

Haru Publishing holds various events to promote the books they’ve published, for example book discussions or meet-ups between the public and the authors. From August 18th until October 20th 2020, Haru also held an Asian book festival, in this case for Japanese and Korean books. They oversaw a book discussion on Japanese works featuring the author Akiyoshi Rikako, a workshop with their senior Japanese translator Ribeka Ota, and an online discussion about the influence of Japanese and Korean pop culture on the public’s reading habits. The later focus is not surprising, because via their Instagram account, Haru Publishing claims that the initial reason for their establishment was their interest in Korean and Japanese culture. Below are some of Haru Publishing’s tweets announcing the online discussion on Japanese and Korean pop culture.

8 Online interview via Zoom with Juliana Tan, editor of translated Japanese literature at Gramedia Pustaka Utama Publishing, conducted on Friday, 2 October 2020.
9 The complete list of publishers are included in Attachment 1.
10 Penerbit Haru. Selamat Datang di Situs Kami. Penerbit Haru. アクセス日2020年11月3日. http://www.penerbitnharu.com.
Tahukah kalian kalau latar belakang berdirinya Penerbit Haru adalah karena kegemaran kami sendiri pada budaya Asia, khususnya Jepang dan Korea?

Pada awalnya, kami adalah penggila budaya Korea dan Jepang. Kegegaman kami kemudian bertumbuh hingga kami ingin menyebarkan buku-buku dari kedua negara tersebut kepada pembaca Indonesia.

Perkembangan Penerbit Haru sebagai sebuah penerbit juga tak lepas dari dukungan para pembaca yang juga merupakan penggemar budaya Asia.

Karena itulah, diskusi kali ini kami peruntukkan bagi teman-teman penggemar budaya pop Jepang dan Korea. Kami ingin mendengar suara kalian.

Mari berbagi cerita tentang bagaimana budaya pop Jepang dan Korea bisa membawa kita pada kegiatan bernama “membaca”.

(Translated: Did you know that we established Haru Publishing because of our interest in Asian culture, especially Japanese and Korean culture?

Initially, we were huge fans of Korean and Japanese culture. This interest became stronger and we wanted to share the books of those two countries with Indonesian readers.

The growth of Haru Publishing depends on the support of readers who are also fans of Asian culture.

Therefore, this discussion is dedicated to all of you who are interested in Japanese and Korean pop culture. We want to hear your voices.

Let’s share our stories about how the works of the pop culture of Japan and Korea can bring a new dimension to the activity called “reading”.)

From the tweets above, we can see that the philosophy of Haru Publishing is based on their founders’ interest in Japanese and Korean popular culture, and this interest spurred them into promoting books from Korea and Japan. We can also see that Haru Publishing addresses their readers directly and positions them as equal partners, which is clear from the use of familiar terms such as “you guys (teman-teman)”, “we want to hear your voices (ingin mendengar suara kalian)”, “Let’s share our stories (mari berbagi cerita)”, “could bring us to an activity called “reading” (bisa membawa kita pada kegiatan bernama “membaca”)”. These phrases do not suggest a hierarchal relationship between publisher and readers, but instead an equal one. In their tweets they always address the readers as their friends (teman-teman) instead of as readers (pembaca), while large publishing companies tend to position their audience as mere readers instead of as part of a common community. This clearly shows that Haru

11 Penerbit Haru. (2020年8月26日). Pengaruh Budaya Pop Jepang dan Korea terhadap Minat Baca. Penerbit Haru. アクセス日2020年11月3日. https://www.instagram.com/p/CEWrrKrRf95/?igshid=1mr22qilpu0re.
Publishing attempts to break down barriers between themselves and readers, and even between all parties concerned, including readers, the publisher, translators and authors.

The active participation of Haru’s readers can be observed in their activities on digital platforms. For example, some readers create review videos about Haru’s published books such as a mystery novel by Akiyoshi Rikako or a thriller by Minato Kanae, which are Haru’s two best-selling genres.

Regarding the question of whether or not an interest in Japanese popular culture increases the public’s interest in reading translated Japanese literature, David Rohadi from division of Publication and Communication of Haru Group Publishing company said that a lot of their friends (readers) are already fascinated by the products of Japanese pop culture such as anime, manga, dorama, and movies. On that basis, they usually develop an interest in anything with a Japanese dimension, including books. In light of this, we may conclude that the prevalence of Japanese pop culture does indeed mean that readers become more interested in Japanese books.

Furthermore, the coordinator of Japanese translations at Haru Publishing, Andry Setiawan, said that Haru’s readers are generally people who were already influenced by Japanese popular culture, so they understand enough of the culture to navigate Japanese books. This supports the argument that most of Haru’s readers are fans of Japanese popular culture, although this does not negate the possibility that there are readers who only like the books, without being under the sway of the prior influence of Japanese popular culture.

In March 2020 Setiawan established Mai Publishing, which specializes in Japanese literary fiction. Mai’s first translated novel was Ningen Shikkaku by Dazai Osamu, which was translated directly from the Japanese. Setiawan said he founded Mai Publishing to publish Japanese literature which was translated directly from its original language. In order to market Ningen Shikkaku, Mai Publishing worked alongside independent and online bookshops such as Dema Books and the Post Bookstore.

The interest in Japanese pop culture has not been the only factor behind the widespread success of Japanese literature in Indonesia. Teddy W. Kusuma, the owner of the Post Bookstore, explained that they chose to sell translated Japanese literature

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12 Written interview with the representative of the division of Publication and Communication of Haru Group publishing, David Rohadi, conducted on Tuesday, 2 November 2020.
13 Online Interview via Zoom with Haru Publishing’s coordinator of Japanese translations, Andry Setiawan, conducted on Wednesday, 30 September 2020.
14 Online interview with the founder of Mai Publishing, Andry Setiawan.
because they had read those books and wanted more people to read them. Translations of Japanese books sold in this bookstore, both in English and Indonesian, include Ningen Shikkaku (translated into Indonesian as “Gagal Menjadi Manusia”) by Dazai Osamu, Gan (translated as “Angsa Liar”) by Mori Ogai, and Konbini Ningen (translated into English as “Convenience Store Woman”) by Murata Sayaka. Kusuma added that they prioritize the output of small or independent Indonesian publishers.

From the data above, we can see that the translation of Japanese cultural products from the early 2000s until 2020 has come in several forms, namely translations of Japanese comics, of literary fiction, and of popular literature. The participation via social media activity of Indonesian readers in the promotion of this work is an important factor that sustains the field of translation. In addition, the widespread consumption of Japanese popular culture in Indonesia is a supporting factor in the increase of translated Japanese literature in Indonesia, although these works are not translated solely because of the influence of pop culture. Such varied dynamics are a significant characteristic of the phenomenon of translated Japanese literature in Indonesia.

5 Conclusion

The above is an initial attempt at the mapping of translated Japanese works of literature in Indonesia from the 1970s to 2020. Such publishing in the 1970s was dominated by the publication of literary fiction, which began with Pustaka Djava Publishing, whose purpose this was. The translators of that era were Indonesian literary figures, and Japanese works of literature seemed like an exclusive cultural form which could be enjoyed only by a certain limited community, those who were already established in the field of literature.

In the 1980s, the large publishing company Gramedia Pustaka Utama Publishing started to participate in the translation of Japanese literature. The 1990s was the period which saw the beginning of the spread of Japanese popular culture in Indonesia, especially through animations and translations of Japanese comics (manga). It was also the period when publishers began to translate Japanese literature directly from its original language, instead of from English translations, a practice which was initiated

15 Written interview with the owner of the Post Bookstore, Teddy W. Kusuma, conducted on Saturday, 7 November 2020.
16 Written interview with the owner of the Post Bookstore, Teddy W. Kusuma, conducted on Saturday, 7 November 2020.
by a team of lecturers in Japanese Literature Studies at Universitas Padjajaran, followed by Japanese Studies academics at Universitas Airlangga in the 2010s.

The early 2000s marked a new era of the translation of Japanese literature. Since that period, especially in the 2010s, translations of Japanese literature have increased both in quantity and in terms of their variety, compared to the prior period. In the 1970s, Indonesian translators of Japanese literature still looked to the Western market for direction, and most of the works translated were literary fiction, while in the 2010s, a wide range of Japanese texts started to be translated, including literary fiction, thrillers or mystery literature, and even anime. In addition, during the 2010s, smaller publishers became more important players in this regard, some of which became specialists in Asian literature. Furthermore, during this era readers have been given more space to explore and discuss Japanese literature, and they even initiate discussions of books of interest on their YouTube channels. The digital era has broken down the barriers between publishers, readers, translators, and authors.

Through this research and the initial mapping of translations of Japanese literature in Indonesia from the 1970s to 2020, we can observe that the popularity of Japanese culture in Indonesia plays an important part in generating greater interest in translated Japanese literature. These works are not translated from their source language into a target language in a vacuum, as perceptions of the society from which they came are enormously important. This research and mapping can be further developed through the study of how translated Japanese works of literature are received in Indonesia, the ways in which this reception is related to the perceptions Indonesians have of Japan, and the significance of the influence of these translated works on the understanding Indonesians have of Japan. A similar study design could also be employed in the reverse direction, by mapping the Japanese translations of Indonesian works of literature, and analyzing the kinds of factor that affect and facilitate the translation of those works.

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### Names of Publishers of Translated Japanese Works of Literature from 1972 to 2015

1970-1979 (two publishers)

| No. | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|-----|-------------------|------------------|------------|---------------------|----------------------|
| 1.  | Dunia Pustaka Jaya | Kantan (Mishima Yukio) | Masnendi | 1979 | Jakarta |
|     |                   | Malam Terakhir (judul asli: Sotoba Komachi) (Mishima Yukio) | Toto Sudarto Bachtiar | 1979 | Jakarta |
|     |                   | Jembata Impian (judul asli: Yume no Ukihashi) (Tanizaki Junichiro) | Sugarta Srizibawa | 1976 | Jakarta |
|     |                   | Shunkinsho (Wajah Shunkin) (Tanizaki Junichiro) dalam Jembatan Impian | Sugarta Srizibawa | 1976 | Jakarta |
|     |                   | Kinkakuji (Kul Kencana) (Mishima Yukio) | Asrul Sani | 1976 | Jakarta |
|     |                   | Kokoro (Rahasia Hati) (Natsume Soseki) | Hartojo Andangdjaja | 1978 | Jakarta |
|     |                   | Shosei (Senandung Ombak) (Yukio Mishima) | Ayat Rohaedi | 1976 | Jakarta |
|     |                   | Kappa (Akutagawa Ryunosuke) | Winarta Adisubrata | 1975 | Jakarta |
|     |                   | Yukiguni (Negeri Salju) (Kawabata Yasunari) | Anas Ma’ruf | 1972 | Jakarta |
|     |                   | Nemureru (Rumah Perawan) Bijo (Kawabata Yasunari) | Asrul Sani | 1977 | Jakarta |
| 2.  | Tarate            | Kitsune no Yomeiri (Perkawinan Serigala) (Matsutani Miyoko) | Tarate | 1976 | Bandung |
|     |                   | Urashima Taro (Taro dan dewi laut) (Tokita Shiro) | Tarate | 1976 | Bandung |
|     |                   | Issun Boshi (Si kate) (Ishii Momoko) | Tarate | 1976 | Bandung |
|     |                   | Omusubi Kororin (Kue serabi) (Seta Teji) | Tarate | 1976 | Bandung |
|     |                   | Ooku to Oniroku (Niro dan Tukang Kayu) (Matsui Tadashi) | Tarate | 1976 | Bandung |

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[17 Compiled by the author based on the database of the The Japan Foundation.](https://jltrans-opac.jpf.go.jp/Opac/search.htm;jsessionid=AFB8008C1CE094BE7BE45865C3D5E9F5)
### 1980-1989 (five publishers)

| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|-------------------|------------------|------------|---------------------|----------------------|
| 1. | Dunia Pustaka Jaya | Yukiguni (Negeri Salju) (Kawabata Yasunari) | Kunio Matsuoka, Ajip Rosidi | 1987 | Jakarta |
|     |                   | Utukushisa to Kanashimi to (Keindahan dan Kepiluan) (Kawabata Yasunari) | Asrul Sani | 1980 | Jakarta |
| 2. | Gramedia          | Miyamoto Musashi (Musashi 1 Tanah) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Miyamoto Musashi (Musashi 2 Air) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Miyamoto Musashi (Musashi 3 Api) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Miyamoto Musashi (Musashi 4 Angin) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Miyamoto Musashi (Musashi 5 Langit) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Miyamoto Musashi (Musashi 6 Matahari dan Bulan) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Miyamoto Musashi (Musashi 7 Vahaya Sempurna) (Yoshikawa Eiji) | Tim Kompas | 1985 | Jakarta |
|     |                   | Nagasaki no Kane (Lonceng Nagasaki) (Nagai Takashi) | Ismet Fanani | 1989 | Jakarta |
| 3. | Djambatan         | Izu no Odoriko (Penari-penari) (Kawabata Yasunari) | Kunio Matsuoka, Ajip Rosidi | 1985 | Jakarta |
| 4. | Pantja Simpati    | Sanshiro (Luku ilu kehidupan mahasiswa) (Natsume Soseki) | Hermawan Sulisty | 1987 | Jakarta |
|     |                   | Nijushi no Hitomi (Duabelas pasang mata) (Tsuboi Sakae) | A.Haryono | 1989 | Jakarta |
|     |                   | Kehancuran dan Kebangunan : Kumpulan puisi Jepang | Abdul Hadi WM | 1987 | Jakarta |
| 5. | Yayasan Kanti Sarana | Ke (Keluarga (The Family) : Keluarga tradisional Jepang menyongsong zaman modern) | Haryono | 1989 | Jakarta |
| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|------------------|------------------|------------|---------------------|---------------------|
| 1. | Kelompok Pencinta Bacaan Anak | Konkichi (Konkichi rumah bukit : Legenda Planet Kejutan dan cerita-cerita lainnya) (Tajima Shinji) | Toety Maklis | 1991 | Jakarta |
|    |                  | Darekasan (Seseorang) | Toety Maklis | 1991 | Jakarta |
|    |                  | Bikkuri boshi no densetsu (Legenda Planet Kejutan) | Toety Maklis | 1991 | Jakarta |
|    |                  | Sabaku no Kyoryu (Dinosaurus Padang Pasir) | Toety Maklis | 1991 | Jakarta |
|    |                  | Yukiyama (Dari mana datangnya musim semi?) | Toety Maklis | 1991 | Jakarta |
| 2. | Gramedia | Sukyandaru (Skandal) (Endo Shusaku) | Agus Setiadi | 1990 | Jakarta |
| 3. | Pusat Studi Bahasa Jepang Unpad | Otsuberu to Zo (Otsuberu dan seekor gajah dalam Kumpulan terjemahan karya Miyazawa Kenji) | Agus Suherman | 1996 | Bandung |
|    |                  | Nametokoyama no kuma (Beruang gunung Nametoko) | Budi Rukhyana | 1996 | Bandung |
|    |                  | Yodaka no Hoshi (Bintang burung Yodaka) | Tiani Sudrajat | 1996 | Bandung |
|    |                  | Shika Odori no Hajimari (Tarian Kijang) | Ade Surachmat | 1996 | Bandung |
|    |                  | Hutan Srigala | Nanny Priono | 1996 | Bandung |
|    |                  | Gusukobudori no Denki (Riwayat hidup Gusukobudori) | Nandang Rahmet, Jonjon Johana | 1996 | Bandung |
|    |                  | Neko no Jlmusho (Kantor kuocng) | Elly Setiawan, Wiwi W., Martalogawa | 1996 | Bandung |
|    |                  | Buaah peer gunung | Adj Soemarna | 1996 | Bandung |
|    |                  | Sero hki no goshu (Goshu pemain cello) | Endah S. Satari | 1996 | Bandung |
|    |                  | Hinoki to Hirageshi (Pohon hinoki dan bunga hinageshi) | Imas S. Edizal | 1996 | Bandung |
|    |                  | Tsuchigami to Kitsune (Dewa tanah dan rubah) | Siti Asiah | 1996 | Bandung |
|    |                  | Restoran dan Kuocng Liar | Niniek Syafirin | 1996 | Bandung |
|    |                  | Kenju Koerin (Taman belukar Kenju) | Endah Pumamasari | 1996 | Bandung |
|    |                  | Kaze no Matasaburo (Matasaburo si Angin) | Yuyu Yohana; Jonjon Johana | 1996 | Bandung |
|    |                  | Tepi Ladang | Isye Herawati | 1996 | Bandung |
|    |                  | Ki no ii kazandan (Batu gunung berapi yang baik hati) | Herdis Hikmatusadis | 1996 | Bandung |
|    |                  | Donguri to yamaneko (Donguri dan kucing hitam) | Mamen Suratman | 1996 | Bandung |
|    |                  | Kiisah leho-laba, lintah dan cerpelai | Etty Kusteti | 1996 | Bandung |
|    |                  | Kumpulan lima cerpen Japang II | Endah Satari | 1995 | Bandung |
### The Dynamics of Japanese Literature Translation in Indonesia

| No. | Name of Publisher          | Translated Works                                         | Translator                          | Year of Publication | Place of Publication |
|-----|----------------------------|----------------------------------------------------------|-------------------------------------|---------------------|----------------------|
| 1.  | Pusat Studi Bahasa Jepang  | Kuraudiasu no Nikki (Catatan harian Claudius) (Kumpulan terjemahan cerpen Shiga Naoya) | Ade Surachmat; Tinny Risnwiathy Male | 2000                | Bandung              |
|     | Unpad                      | Aru asa (Di suatu pagi)                                  | Niniek Syafrudin                   | 2000                | Bandung              |
|     |                            | Horibata no sumai (Rumah di tepi sungai)                 | Adung Danasubrata; Maman Suratuman  | 2000                | Bandung              |
|     |                            | Yamashina no koku (Kenangan di Yamashina)                | Nanny Sri Maryani                  | 2000                | Bandung              |
|     |                            | Juichigatu mikka gogo no koto (3 Nopembber sore)         | Yuyu Yohana Risagerniva            | 2000                | Bandung              |
|     |                            | Ki no saki rite (Di Kinosaki)                            | Endah S. Satri                     | 2000                | Bandung              |
|     |                            | Seigaha (Pencinta kebenaran)                             | Riza Lupi Ardiati; Herdis Hikmatusadis | 2000          | Bandung              |
|     |                            | Seibei to hyoton (Seibei dan labu botol)                 | Adji Soemarni Martawidjaja         | 2000                | Bandung              |
|     |                            | Akanishi Kakita                                          | Jonjon Johana                      | 2000                | Bandung              |
|     |                            | Kamisori (Psau Cukur)                                    | Wiwi W. Martalogawa; Elly Sutawikara | 2000          | Bandung              |
|     |                            | Takbi (api unggun)                                       | Etty Kustiati; Siti Aisah          | 2000                | Bandung              |
|     |                            | Abashiri made (sampai Abashiri)                          | Puspa Mirani; Kadir; Isye Herawati | 2000                | Bandung              |
|     |                            | Han no Hanzai (Kejahatan si Han)                         | Budi Rakhya                        | 2000                | Bandung              |
| 2.  | Gramedia                   | Madogiwa no Tottochan (Totto chan gadis kecil di jendela) (Kuroyanagi Tetsuko) | Widya Krana                        | 2003                | Jakarta              |
|     | Pustaka Utama              | Miyamoto Musashi (Musashi) (Yoshikawa Eiji)              | Tim Kompas                         | 2001                | Jakarta              |
|     |                            | Shinsho Tako Ki (Tako) (Yoshikawa Eiji)                  | Hendarto Setiadi                   | 2003                | Jakarta              |
|     |                            | Chinmoku (Hening) (Endo Shusaku)                         | Tanti Lesmana                      | 2008                | Jakarta              |
|     |                            | Madogiwa no Tottochan                                    | Widati Utami                       | 2008                | Jakarta              |
| No. | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|-----|-------------------|------------------|------------|---------------------|---------------------|
| 1   |                   | Botchan (Bocchan) (Natsume Soseki) | Indah Santi Pratidina | 2009 | Jakarta |
| 2   |                   | Auto (Out) (Kirino Natsuo) | Lulu Wijaya | 2007 | Jakarta |
| 3   | Kapustakaan Populer Gramedia | Noruwei no Mori (Norwegian Wood) (Murakami Haruki) | Jonjon Johana | 2005 | Jakarta |
|     |                   | Genbaku no Ko (Kami anak-anak bom atom) (Osada Arata) | Bambang Wilawarta | 2009 | Jakarta |
|     |                   | Kochin (Kitchen) (Yoshimoto Banana) | Dewi Anggraeni | 2009 | Jakarta |
|     |                   | Kaze no Uta wo Kike (Dengarlah Nyanian Angin) (Murakami Haruki) | Jonjon Johana | 2008 | Jakarta |
|     |                   | Rashomon (Rashomon : kumpulan cerita Akutagawa Ryunosuke) (Akutagawa Ryunosuke) | Bambang Wilawarta | 2008 | Jakarta |
| 4   | Elex Media Komputindo | Ichi Rittoru no Namida (One Liter of Tears) (Kito Aya) | Endang Marina | 2005 | Jakarta |
|     |                   | Gotai Fumanzoku (No One’s Perfect) (Ototeke Hirotada) | Kaisio | 2001 | Jakarta |
|     |                   | Ikitemasu. 15 sai (Aku tertahir 500 gram dan buta) (Inoue Miyuki) | Tiwuk Ikhtiani | 2006 | Jakarta |
|     |                   | Ikitemasu. 15 sai (Hiduplah anakku. Aku mendampingimu) (Inoue Michyo) | Tiwuk Ikhtiani | 2006 | Jakarta |
|     |                   | Rasuto retaa (Last Letter : Aya’s 58 letters) (Kito Aya) | Hartiningsih | 2006 | Jakarta |
| 5   | Pustaka Populer Obor | Reisei to Joonetsu no aida buruu (Antara Ketenangan dan Hasrat II) (Tsuji Hironari) | Patsiana T Sofyan | 2004 | Jakarta |
|     |                   | Reisei to jonsu no aida rosso (Antara ketenangan dan hasrat I) (Ekuni Kaori) | Patsiana T Sofyan | 2004 | Jakarta |
| 6   | Djambatan | Izu no Odonko (Penari-penari Jepang) (Kawabata Yasunari) | Matsuoka Kunio, Ajip Rosidi | 2004 | Jakarta |
| 7   | Yayasan Akubaca | Rashomon (Akutagawa Ryunosuke) | Suparno | 2003 | Jakarta |
| 8   | Jalasutra | Utsukushia to Kanashimi to (Keindahan dan Kesedihan) (Kawabata Yasunari) | Sobar Hartini | 2003 | Yogyakarta |
|     |                   | Man-en gannen no futtoboru (Jentan Linh) (Oe Kenzaburo) | Utti Seiwawati | 2004 | Yogyakarta |
|     |                   | Tanin no Kao (Wajah Lelaki lain) (Abe Kobo) | Wawan Eko Yulianto | 2008 | Yogyakarta |
| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|------------------|------------------|------------|-------------------|---------------------|
| 9  | Pinus            | Kappa (Akutagawa Ryunosuke) | Andi Bayu Nugroho | 2004              | Yogyakarta          |
| 10 | Bentang          | Senba zuru (Serbu Burung Bangau) (Kawabata Yasunari) | Max Arfin | 2001              | Yogyakarta          |
| 11 | Mahatari         | Utsukushisa to Kanashimi to (Kecantikan dan Kesedihan) (Kawabata Yasunari) | Max Arfin | 2005              | Yogyakarta          |
| 12 | Unesa University, Surabaya | Cerita fiksi karya Kawabata Yasunari dan Tanizaki Junichiro | Max Arfin | 2002              | Surabaya            |
| 13 | Kalang           | Bush Tangan dari Jerman : Teleah dan terjemahan tiga karya awal Mori Ogi | Bambang Wibawarta | 2003              | Jakarta             |
| 14 | TransMedia       | In Za Miso Suupu (In The Miso Soup) (Murakami Ryu) | Widati Utami | 2007              | Jakarta             |
| 15 | Illini KWJ       | Shi no Hana (Kembang Kamboja) Abe Tomoji | Yovinza Bethvine | 2009              | Jakarta             |
| 16 | Pustaka Alvabet  | Umbe no Kafka (Kafka on the shore : Labinin asrama buu dan anek) (Murakami Haruki) | Th. Dewi wulansari | 2008              | Jakarta             |
| 17 | Gagasmedia       | Yakuza na Tsuki (Yakuza moon : memoir seorang putri gangster Jepang) (Tendo Shoko) | AS Laksana | 2008              | Jakarta             |
| 18 | Redline Publishing | Toyotomi Hideyo no kaijuju (The swordless samurai : pemimpin legendaris Japang abad XVI) (Kitami Masa) | Harisa Permatasari | 2009              | Jakarta             |
| 19 | Alenia           | Ryuju (bedil perburuan) (Inoue Yasushi) | Wahyuni Mukid | 2005              | Yogyakarta          |
| 20 | Matahati         | Serei no moribito (Guardian of the Spirit) (Uehashi Nahoko) | Harisa Permatasari | 2009              | Jakarta             |
| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|-------------------|------------------|------------|---------------------|---------------------|
| 1. | Zahir Books       | Shin Heikei Monogatari (The Heikei Story: Kisah Epic Jepang abad ke-12) (Yoshikawa Eiji) | Antie Nugrahan | 2010 | Jakarta |
| 2. | Gramedia Pustaka Utama | Sukyandaru (Scandal) (Endo Shusaku) | Agus Setiadi | 2010 | Jakarta |
|    |                   | Totto chan no Totto chan tachi (Anak-anak Totto chan: Perjalanan kemanusiaan untuk anak-anak dunia) (Tetsuko Kuroyanagi) | Ribkah Sukito | 2010 | Jakarta |
|    |                   | Gurotesuku (Grotesque) (Kino Natsuo) | Gita yuliani | 2010 | Jakarta |
|    |                   | Senseijutsu satsujin jiken (pembunuhan zodek Tokyo) (Shimada Soji) | Barokah Ruziati | 2012 | Jakarta |
|    |                   | Kogoeru kiba (The Hunter: pemburu) Nonami Asa | Julanda Tantani | 2012 | Jakarta |
|    |                   | Nijuushi no Hitomi (12 pasang mata) (Tsuboi Sakae) | Tanti Lesmana | 2013 | Jakarta |
| 3. | Kantera           | Saigo no Shogun (The last shogun: the life of Tokugawa Yoshinobu = Shogun terakhir - kisah hidup Tokugawa Yoshinobu) (Shiba Ryotaro) | Latifa Ramonia | 2010 | Jakarta |
|    |                   | Bushukoro Hiwa (The secret history of the Lord of Musashi) (Tanizaki Junichiro) | Harisa Permatasani | 2010 | Jakarta |
|    |                   | Yoshiwara Gomenjoo (The blade of the courtesans = Pedang para kortesans) (Ryu Keiichiro) | Miftahul Jannah | 2010 | Jakarta |
| 4. | Kansha Books      | Furin Kazan (Furin Kazan: strategi 'perakikan benteng' Yamamoto Kansuke) (Inoue Yasushi) | Dina Faoziah; Fatmawati Djafri | 2010 | Jakarta |
|    |                   | Shinsuikoden (Shin Suikoden 2: petualangan baru kisah kesak batas ar) (Yoshikawa Eiji) | Jonjon Johana | 2012 | Jakarta |
|    |                   | Shinsuikoden (Shin Suikoden 2: petualangan baru kisah kesak batas ar) (Yoshikawa Eiji) | Jonjon Johana | 2011 | Jakarta |
|    |                   | Uesugi Kenshin (Yoshikawa Eiji) | Ribeka Ota | 2011 | Jakarta |
|    |                   | Saga no Gabai Baechan (nenek hebat dari Saga) | Indah S. Pratidina | 2011 | Jakarta |
|    |                   | Minamotomo no Yoritomo (Yoshikawa Eiji) | Yoko Takebe | 2012 | Jakarta |
|    |                   | Bocchan (Bocchan: si anak Bengal) (Natsume Soseki) | Jonjon Johana | 2012 | Jakarta |
| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|------------------|------------------|------------|---------------------|---------------------|
| 1  |  | Naruto Hicho (Catatan Naruto yang hilang) (Yoshikawa Eiji) | Fatmawati Djafri | 2013 | Jakarta |
| 2  |  | Oda Nobunaga (Odanobunaga : Sang Penakluk dari Owari) (Yamaoka Sohachi) | Ribeka Ota | 2013 | Jakarta |
| 3  |  | Taira no Masakado (Taira no Masakado : kisah tentang cinta, darah & air mata) (Yoshikawa Eiji) | Ribeka Ota | 2012 | Jakarta |
| 4  |  | Minamoto no Yoritomo (Minamoto no Yoritomo 2 : akhir kekuasaan clan Taira) (Yoshikawa Eiji) | Yoko Takebe | 2013 | Jakarta |
| 5  |  | Lukisan Neraka dan oarpen pilihan lainnya (Akutagawa Ryunosuke) | Jonjon Johana | 2013 | Jakarta |
| 6  |  | Naruto no Hicho (Catatan Naruto yang hilang) (jilid 2) (Yoshikawa Eiji) | Ribeka Ota | 2014 | Jakarta |
| 7  |  | Shinsui koden (Shin Sukoden : petualangan baru kisah klasik batas air) (Yoshikawa Eiji) | Jonjon Johana | 2013 | Jakarta |
| 8  |  | Oda Nobunaga (Oda Nobunaga : Sang Penakluk dari Owari 2) (Yamaoka Sohachi) | Ribeka Ota | 2013 | Jakarta |
| 9  |  | Oda Nobunaga (Oda Nobunaga : Sang Penakluk dari Owari 3) (Yamaoka Sohachi) | Ribeka Ota | 2014 | Jakarta |
| 10 |  | Oda Nobunaga (Oda Nobunaga : Sang Penakluk dari Owari 4) (Yamaoka Sohachi) | Ribeka Ota | 2015 | Jakarta |
| 5. | Eramedia Publisher | Antologi Kesusastraan Anak Jepang : Dobutsue (Pertemuan Binatang) : Ishi Kendo | Antonius Pujo Purnomo | 2010 | Surabaya |
| 6. |  | AKAJ : Tetsusantan (Tetsuzo) Koda Rohn | Antonius Pujo Purnomo | 2010 | Surabaya |
| 7. |  | Oni Momotaro (Momotaro raksasa) : Ozaki Koyo | Antonius Pujo Purnomo | 2010 | Surabaya |
| 8. |  | Maho Hakase (Doktor Shir) : Iwaya Sazanami | Antonius Pujo Purnomo | 2010 | Surabaya |
| 9. |  | Kingyo no Otsukai (Ikan Emas pembantu) : Yosano Akiko | Antonius Pujo Purnomo | 2010 | Surabaya |
| 10|  | Tombo no Medama (Bola Mata Capung) : Kitahara Hakushu | Antonius Pujo Purnomo | 2010 | Surabaya |
| 11|  | Natto Kassen (Perang Natto) : Kikuchi Kan | Antonius Pujo Purnomo | 2010 | Surabaya |
| 12|  | Ippon Ashi no Heitai (Prajurit berkaki satu) : Suzuki Mieiki | Antonius Pujo Purnomo | 2010 | Surabaya |
| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|------------------|-----------------|------------|---------------------|---------------------|
| 1  | Elex Media Komputindo | Genki desu juunanasai (17 tahun usia, anak yang terlahir 500 gram dan buta) (Inoue Miyuki) | Tiwuk Ikhtiani | 2011 | Jakarta |
| 2  | | Koin Rokkaa Beibizu (Coin Locker Babies) (Murakami Ryuu) | Ninuk Sulistyawati | 2015 | Jakarta |
| 3  | | Sekai no chuushin de ai wo sakebu (Kuteriakkan cinta pada dunia) (Katayama Kyoichi) | Ninuk Sulistyawati | 2015 | Jakarta |
| 4  | | Donguri to yamaneko (Donguri dan kucing gunung) (Miyaawara Kenji) | Antonius Pujo Purnomo | 2010 | Surabaya |
| 5  | | Ten made toodeke (sampai ke langit) (Yoshida Genjiro) | Antonius Pujo Purnomo | 2010 | Surabaya |
| 6  | | Genki desu juunanasai (17 tahun usia, anak yang terlahir 500 gram dan buta) (Inoue Miyuki) | Tiwuk Ikhtiani | 2011 | Jakarta |
| 7  | | Koin Rokkaa Beibizu (Coin Locker Babies) (Murakami Ryuu) | Ninuk Sulistyawati | 2015 | Jakarta |
| 8  | | Sekai no chuushin de ai wo sakebu (Kuteriakkan cinta pada dunia) (Katayama Kyoichi) | Ninuk Sulistyawati | 2015 | Jakarta |
| No | Name of Publisher | Translated Works | Translator | Year of Publication | Place of Publication |
|----|------------------|------------------|------------|---------------------|---------------------|
| 7. | Komodo Books | Chijin no ai (Naomi) (Tanizaki Junichiro) | Maulida Sri Handayani | 2012 | Depok |
| 8. | Serambi Ilmu Semesta | Kagi (The Key) (Tanizaki Junichiro) | Rahmani Astuti | 2012 | Jakarta |
|    |                  | Hanazumi (Ginko) (Watanabe Junichi) | Istiani Prajoko | 2012 | Jakarta |
|    |                  | Majutsu wa Sasayuku (The Devil's Whisper) (Miyabe Myuko) | Nadya Andwiani | 2011 | Jakarta |
|    |                  | Okei (Okei: Kasih tak sampai seorang samurai) (Saotome Mitsugi) | Istiani Prajoko | 2013 | Jakarta |
| 9. | Kepustakaan Populer Gramedia | Ichi kyuu hachi yon (IQ84 jilid 1 dan 2) (Murakami Haruki) | Ribeka Ota | 2013 | Jakarta |
|    |                  | Idem | Ribeka Ota | 2015 | Jakarta |
| 10. | Bukune | Kaidan (Kisah hantu-hantu Jepang) (Koizumi Yakumo) | Zia Anshor | 2012 | Jakarta |
| 11. | Jalasutra | Kankosen (Kani kosen: sebuah revolusi) (Kobayashi Takiji) | Andy Setiawan | 2013 | Yogyakarta |
| 12. | Haru | Hyakkai nekoku koto (Crying 100 times) (Nakamura Ko) | Khairun Nisak | 2013 | Jakarta |
|    |      | Hidamari no Kanojo (Her Sunny Side) (Koshigaya Osamu) | Faira Ammadea | 2013 | Jakarta |
|    |      | Bonus Track (Bonus Track) (Koshigaya Osamu) | Andy Setiawan | 2014 | Jakarta |
|    |      | Hokago no Shisha wa modoru (The dead returns) (Akiyoshi Rikako) | Andy Setiawan | 2015 | Jakarta |
|    |      | Ankoku joshi Girls in the dark) (Akiyoshi Rikako) | Andy Setiawan | 2015 | Jakarta |
| 13. | Qanita | Densha Otoko (Train Man: Densha Otoko) (Nakano Hitori) | Kanti Anwar | 2013 | Bandung |
| 14. | Eaststar Adhi Citra | Yuukyuu no Andante (The Everlasting Andante) (Asuka Koichi) | Hardiyanto Makmur | 2015 | Jakarta |
|    |      | Shousetsu 5 centimeters per second (Shinkai Makoto) | Hardiyanto Makmur | 2015 | Jakarta |
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Interviews

Online interview via Zoom with the translator of Japanese literature and lecturer in Japanese Studies of Universitas Airlangga, Antonius R. Pujo Purnomo, conducted on Monday, 28 September 2020.

Online interview via Zoom with the Japanese translator coordinator of Haru Group Publishing and the founder of Mai Publishing, Andry Setiawan, conducted on Wednesday, 30 September 2020.

Online interview via Zoom with the Japanese translator coordinator of Haru Group Publishing and the founder of Mai Publishing, Andry Setiawan, conducted on Wednesday, 30 September 2020.

Online interview via Zoom with the editor of translated Japanese books of Gramedia Pustaka Utama Publishing, Juliana Tan, conducted on Friday, 2 October 2020.

Written interview with the head of the Center of Japanese Studies of Universitas Padjadjaran, Puspa Mirani Kadir, conducted on Friday, 2 October 2020.

Written interview with the managing editor for comics of PT Penerbit Elex Media Komputindo Retna Sari Aloubakar, conducted on Friday, 2 October 2020.

Written interview with the representative of the Publication and Communication division of Haru Group Publishing, David Rohadi, conducted on Friday, 2 October 2020.

Written interview with the owner of the Post bookstore, Teddy W. Kusuma, conducted on Saturday, 7 November 2020.