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EDITORIAL

This issue of IJELS focuses on World Literature and Translation. Johann Wolfgang von |Goethe has this to say: The decline of literature indicates the decline of a nation. One among the many ways to create global peace, equity and justice is to promote understanding through transnational translation of literature. It would seem, however, that the academic and global publishing markets continue to determine the cultural flows of literary translation. This problem is addressed by Ludmila Martha and Dian Natalia Sutanto. While Sutanto's article presents theoretical concepts of this global imbalance with which world literature in translation need to be read critically, Martha's consolidates the view by giving an example of how the translation of African literature is somehow gendered. Meanwhile, both Kristiawan Indarto and Sophia Ardya Garini discuss Asian literature in translation. Indarto looks at the Classic Chinese and Garini, Indian Classic and Modern Indonesian literature. Both articles reassure that "Civilization" is a Western construct to debunk now. Addressing ecological issue, Atyaka Laksmitarukmi examines the works of our very own, globalized writer Ahmad Tohari.

All articles reinforce Roland Barthes' claim that narrative is a point of communication. It is through the translation and circulation of world literature that global connectivity is guaranteed.

Happy Reading!

Editor-in-Chief

Novita Dewi

Reference:

Barthes, R. (1997). *Image-music-text translated by Stephen Heath.* New York: Hill and Wang.

Interrogating Canonical World English Literature: *Journey to the West and Romance of the Three Kingdoms*

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ABSTRACT

This paper aims to chart how literary work of non-Western origin is incorporated into World English Literature by giving example of two Chinese Classic Novels. Among the Chinese Classic Novels, *Journey to the West* is the novel that achieves wider popularity among Western scholars and canonized while other Chinese Classic Novels are not as popular especially among Western academia. The different reception is related also with how both novels are circulated, translated, and adapted from Chinese into English. The emphasis of this paper is to compare the issue of circulation, translation, and adaptation between *Journey to the West* and *Romance of the Three Kingdoms* as another Chinese Classic Novel. By comparing different issues of how both novels enter the Western World, this paper hopes to have an insight regarding how these two novels have different popularity among academic scholars.

Keywords: *charting World English Literature, Chinese classics novels*

INTRODUCTION

This paper analyzes how *Journey to the West* is considered a canonical world literature while *Romance of the Three Kingdoms* is only world literature, not canonical. To argue how both *Journey to the West* and *Romance of the Three Kingdoms* can be considered as world literature, this paper briefly explores several concepts of world literature. World literature is first theorized by Goethe in his concept of *Welt literature*. Through *Welt literature*, Goethe theorizes the emergence of a universal world literature.[1]A key point of Goethe's assertion is universal. We see that in order to become world literature, literature should be universal. In other word, literature should not only be accepted in their home country but is able to be received anywhere globally which highlights the universality of literature. Goethe's concept is further refined by Damrosch's emphasis on the circulation of world literature. In Damrosch's assertion, world literatures "encompass all literary works that circulate beyond their culture of origin, either in translation or in their original language."[2] He acknowledges the issue of circulation in world literature, how literature is able to be published beyond their origin which is unexplored by Goethe's previous statement.

[1] Goethe, Q. (2000). Goethe's world literature paradigm and contemporary cultural globalization. *Comparative Literature*, 52(3), 215. Retrieved on 19 October 2015 from http://www.jstor.org/stable/1771407

[2] Damrosch, D. (2003). *What is world literature*? Princeton: Princeton University Press.

Regarding the study of this paper, the emphasis is more on canonical world literature. Canonical world literature is more limited in scope compared to what Damrosch previously states. World literature in the concept of canonical world literature does not merely regard the fact that it is published out of its home region but more on how certain works have become canonized either in anthologies or in usage of World Literature courses. The emphasis of this paper is to compare two Chinese Classic Novels, *Journey to the West* and *Romance of the Three Kingdoms*. The main point of the analysis is to argue the different reception of these aforementioned works, while *Journey of the West* has been canonized, the same cannot be said regarding *Romance of the Three Kingdoms*. Several considerations like translation, circulation and reception also become major concerns in this paper.

Before moving into the analysis, this paper reviews the different status between Eastern and Western literary works regarding world literature. In theory, world literature should encompass the whole world yet for some time, the idea of world literature was limited only to the study of the great works of Western tradition. Damrosch acknowledges that previously "World" literature usually only meant "Western European" literature.[3] This point is markedly seen in how several anthologies, *The Best of the World's Classic* (1909) and *The Harvard Classics* is loaded with literature written from Western literary tradition. Although this situation changes in the present era, by what Damrosch coins as "opening of the canon[4]" in which world literature does not only includes Western canon, the relationship is still unequal.

An interesting issue is addressed by Hassan on his article "World Literature in the Age of Globalization: Reflections on an Anthology." The main focus on his argument is to explore the different reception Eastern literature received compared to the Western literary work. One example is how Norton anthology of Eastern literature *Masterpieces of the Orient* is only considered as a companion volume to the *World Masterpieces* anthology.[5] Hassan then concludes that the title of the anthology series *World Masterpieces* is misleading and it is better for Norton to change the title from *World Masterpieces* into *Western Literature*.[6] This is exemplified by how the anthology for Eastern literature still regarded as a companion volume instead of a main volume.

Concluding these two scholar's assessment, it can be noted that the position of Eastern literature is still on a disadvantage compared to the privileged Western literature. Although recently the canon has opened, the disparity of status between Western literary tradition and the non-West still remain. This issue is explored by Moretti through his idea of "one and unequal.[7]" The center of literature world remains the West while non-West literature is only considered as the periphery, not all of the non-West literary works can be included.

The lower priority given to Eastern literature compared to literature written by Western writers makes the selection to determine what should be considered World Literature from eastern tradition is harder, especially on the issue of canonization. As previously explored, more portion is still allocated towards the Western Canon,

[3] Damrosch, D. (2000). World literature today: From the old world to the whole world. *Symplokē*, 8. Retrieved on 19 October 2015 from http://www.jstor.org/stable/40550471

[4] Ibid p, 7

[5] Hassan, W. S. (2000). World Literature in the age of globalization: Reflections on an Anthology. *College English,* 63(1). Retrieved on 19 October 2015 from http://www.jstor.org/stable/379030

[6] Ibid p. 45

[7] Moretti, Franco. "Conjectures on World Literature."*Debating World Literature*.Ed. Christopher Prendergast. (London, Verso, 2004) p, 150.

hence the non-West literary works scramble to fill out the smaller allocation of canonization. Canonization mainly involved whether a literary work is anthologized and become a regular in World Literature courses or not. Damrosch mentions several canonized Eastern Classic literary works such as *Epic of Gilgamesh, Tale of Genji*, and *Journey to the West*.[8]

The focus of this paper is mainly regarding the incorporation of *Journey to the West* into canonical World Literature. The canonical status of *Journey to the West* can be seen in how it is included in several World Literature anthologies and courses. *Journey to the West* is anthologized in *Longman Dictionary of World Literature*, *The Norton Anthology¸ Bedford Anthology* and as source material in Annenberg Learning[9] and Colombia University[10]. As *Journey to the West* is already established as a canonical world literature based on its inclusion in several anthologies, another Chinese Classic Novels, *Romance of the Three Kingdoms* is not yet included. While both novels are popular in the East[11], *Journey to the West* is more popular than *Romance of the Three Kingdoms* in the West and is accepted as one of the canonical classic literature. In this paper's view, this differing status is related with how different the circulation, translation, and adaptation of the aforementioned novels are. These issues lead to different popularity of *Journey to the West* and *Romance of the Three Kingdoms*.

COMPARING THE CANONICAL STATUS OF *JOURNEY TO THE WEST* AND *ROMANCE OF THE THREE KINGDOMS*

In this section, this paper compares the differing canonical status of *Journey to the West* and *Romance of the Three Kingdoms*. The analysis highlights the issues of circulation, translation, and adaptation of both novels. Furthermore, this paper also explores the main theme of the aforementioned novels. The discussions will be divided into two main sections. First section compares the translation of *Journey to the West* and *Romanceof the Three Kingdoms*. Second section gives more emphasis on the circulation, adaptation, and the reception of the selected novels.

Translation of *Journey to the West* and *Romance of the Three Kingdoms*

The first aspect in this paper is the issue of translation of *Journey to the West* and *Romance of the Three Kingdoms*. Firstly, this paper explores how *Journey to the West* has been translated into English several times. The original version of *Journey to the West*, written in vernacular Chinese was believed to be written by Wu Cheng'en around 16th century A.D. The first English translation was done by Arthur Waley in 1943. There are several critiques regarding this first English translation. Lai criticizes how Waley translated the title as *Monkey*. In his view this is not quite proper, as the focus is not just on the Monkey King but more on the journey of the monk Tripitaka and his demon companions.[12] Therefore, *Monkey* by Waley does not quite capture the spirit or the real essence of this classic tale.

Another critique by Hargett also considers Arthur Waley's translation as flawed and

[8] Damrosch, D. (2009). *How to read world literature.* Chichester: John Wiley & Sons, Ltd.
[9] Annenberg Learning, Invitation to World Literature. Web. 19 October 2015. <https://www.learner.org/courses/worldlit/journey-to-the-west/>
[10] "Teaching Journey to the West in World Literature Courses." Web, 19 October 2015. <http://www.columbia.edu/cu/weai/exeas/resources/pdf/teaching-journeytowest-worldlit.pdf>
[11] Hargett, J. M. (1978). Review *World Literature Today*. 52(2). Retrieved on 16 October 2015 from http://www.jstor.org/stable/40132975
[12] Lai, W. (1994). From Protean ape to handsome saint: The monkey king. *Asian Folklore Studies*, 53(1), 29-65. Retrieved on 19 May 2015 from http://www.jstor.org/stable/1178559

inadequate. He mentions how in Waley's translation many of the poems and even several chapters of the story are omitted.[13] More than 750 poems and one third of the original 100 chapters are not included in his translation. This is quite a notable reduction from the Chinese version. Furthermore, the omission of so many poems diminishes the beauty and the aesthetic impact of the Chinese text. Many of Classic Chinese novels include poem which is appropriate for a certain story, to better portray the mood during a particular scene. For example, there should be a lamentation poem depicting the sorrow of the Monkey King's failure to capture heaven during his fall from heaven. By omitting this particular poem, the reader will be unable to fully experience the tragic event of the Monkey King's downfall.

Moving into the second translation of *Journey to the West*, it was done by Anthony C. Yu in 1977. Compared to Waley's translation, Anthony's translation is more positively received. In his review Plaks compares two different translations by Waley and Anthony and comes to a conclusion that Waley's *Monkey* is a delightful book, but it is not the same book as the Chinese masterwork which Anthony Yu has set out to translate.[14] In other word, Waley's translation has eliminated certain elements unique to the story with his removal of poems and certain chapters. Therefore, Plaks believes that there is too much difference between the original text and Waley's *Monkey* so that they can be considered two separate texts.

In this paper's opinion, Anthony's translation is preferable to Waley's translation. Addressing the title, *Journey to the West* as translated by Anthony is more accurate compared to Waley's *Monkey* as it is really a tale about a journey to the West. Furthermore, although Monkey is a main character, the story is not only concerning his redemption but also other characters such as Tripitaka, Zhu Bajie and Sha Wujing which all undergo a metaphorical journey to change their behavior, attitude in order to receive enlightenment as Buddhas. The second aspect is that Anthony's has a more complete translation. He does not only include the original poems and the missing chapters in Waley's version but he also includes a lengthy discussion about the work as a whole, with its historical and religious background. Hence, the reader will find Anthony's version easier to understand with all this additional information and also able to read the translated Chinese classical poems.

Moving into the issue of translation in *Romance of the Three Kingdoms*, this novel faced similar problem: the first translation was criticized while further translations were better received. The original version of *Romance of the Three Kingdoms*, written by Luo Guanzhong and edited by Mao Zonggang in 17th century was first translated to English by C.H Brewitt Taylor in 1925. West criticizes the fact that even though Taylor translated the whole text in full, many of Taylor's translation is too literal, and hence it is hard to understand.[15]This issue shows the difficulties in translating text especially from Chinese since Chinese has many difficult vocabularies and terminologies. Taylor chooses word by word translation, and he is criticized for his too literal translation. On the other hand, another translation by Moss Roberts is praised for his accuracy, and criticized for his abridged version. Unlike Taylor, Roberts does not translate *Romance of the Three Kingdom* words by words but by contextualization. His translation is praised for being accurate and

[13] Hargett, James M. "Review" *World Literature Today.* P, 340.
[14] Plaks, A. H. (1977). Review. *MLN*, 92(5), 1116-1118. Retrieved on 16 October 2015 from http://www.jstor.org/stable/1771407

[15] West, A. C. (1995). Review. *Chinese Literature: Essay, articles, reviews (CLEAR)*, 17(-). Retrieved on 28 September 2015 from http://www.jstor.org/stable/495562

close to the original version, yet at the expense of removing many of the chapters and events.

The weaknesses of both translations in *Romance of the Three Kingdoms* lead to the need of a better translation. Moss Roberts revised his translation in 1995 with the publication of *Three Kingdom: A Historical Novel*. Roberts acknowledges his mistake of omitting several chapters and in this version he includes the whole 120 chapters. What this writer prefers most in his revised translation is his afterword, "*About Three Kingdoms*", which depicts the historical condition of that time. It tells how the Ming Dynasty tries to learn from the fall of the Han Dynasty as portrayed in this novel.[16] It also includes a list of characters and chronology of events, a must as this novel's timeline spans more than 80 years with abundance of characters. Roberts' annotations are also helpful to illustrate the difference between *Romance of the Three Kingdoms* as a historical fiction and real historical event in *Record of the Three Kingdoms*. To sum up, not only the translation is accurate and flowing but also the additional information given by Roberts is helpful for readers to have better understanding of this story.

Comparing both translation of *Journey of the Three Kingdoms* and *Romance of the Three Kingdoms*, this paper argues that *Romance of the Three Kingdoms* was disadvantaged by the fact that it took a long time to publish the single correct translation. This view is echoed also by West which stated that *Romance of the Three Kingdoms* lacked a complete and authoritative English translation before the publication of Roberts' revised translation.[17] The single authoritative English translation was only published in 1995. On the other hand English readers have been exposed to the complete version of *Journey of the West* as early as 1977. The almost-twenty-year gap between the publishing of the authoritative English translations of the two stories can lead to different reception, especially among academia and scholars since academia and scholars prefer to read the correct and complete translation of a non-English work.

As stated by Damrosch, scholars believe that most scholarly and literal translations of a text which are completed with notes make it easier to understand a culture and religion.[18]As literature is the mirror or the *mimesis* of the culture of production, having an authoritative translation is must to perfectly transmit the essence of a work. It is to make sure that the theme, message, and values from a given text are not lost in the translated text. The fact that complete translation of *Journey to the West* (1977) is published earlier than *Romance of the Three Kingdoms* (1995) makes sure that Western academia have more time to be familiarized towards *Journey to the West*, which can influence their preference for canonization. This issue will be addressed in the next section.

Circulation, Reception, and Canonization of *Journey to the West* and *Romance of the Three Kingdoms*

After reviewing how both texts have been translated several times by different translator, the second aspect analyzed here is the issue of circulation and reception of these two texts. Concerning *Journey to the West*, several reviews have acknowledged the impact of the translation of this novel into the realm of world literature. Placks noted that

[16] Moss, R. (1995). Afterword to the abridged version: About three kingdoms - Three kingdoms, a historical novel. Berkeley: University of California Press.

[17] West, A. C. (1995). Review. *Chinese Literature: Essay, articles, reviews (CLEAR)*, 17(-). Retrieved on 28 September 2015 from http://www.jstor.org/stable/495562

[18] Damrosch, D. (-). Annenberg Learning, Invitation to World Literature. Retrieved on 19 October 2015 from https://www.learner.org/courses/worldlit/art-of-translation/index.html

> the appearance of Waley's *Monkey* in 1943 is an event of great importance in World Literature, in that it brought to the attention of the English-speaking world one of the finest documents of the human spirit ever set down in paper[19]

It can be seen that from the first publication of the translated version, scholars have admitted that *Journey to the West* is a significant world literature novel. Through translation, people from Western tradition can read literature coming from the other part of the world such as China. The aforementioned passages praise that *Journey to the West* is "one of the finest documents of the human spirit", which illustrates the positive reception towards Waley's *Monkey* as the translated version.

The popularity of *Journey to the West* is also acknowledged by Hargett who states that, "few works of Chinese fiction have enjoyed more popularity with Chinese and Occident readers than *The Journey to the West*.[20]" His assertion that *The Journey to the West* is popular not only among Chinese readers but also in Occident readers illustrates also how this novel has been considered a world literature since the first publication of Waley's *Monkey*. Moving into the second translation of *Journey to the West* by Anthony C Yu, Plack states how it "supersedes the best existing version, without having to do injustice to the prior work's value in its own right.[21]" In other word, Anthony C Yu version is considered the definite complete version, but Waley's *Monkey* is still appreciated in line of his pioneering attempt to bring Classical Chinese novel into Western consciousness.

Regarding *Romance of the Three Kingdoms*, West believes that it is the most well-known and the most popular novel in China.[22] Foo aptly summarizes this phenomenon:

> Anyone familiar with Chinese society will find it virtually impossible to avoid hearing this phrase. *San Guo*, often referred to in western literature as the *Romance of the Three Kingdoms* (*RTK)*. Take a flight to Beijing or Shanghai for a board of directors meeting on corporate strategy and you will find name such as "Cao Cao", "Liu Bei" or "Kong Ming" mentioned, with much more frequency than you will find any mention of "Shakespeare" in board meetings in London.[23]

Furthermore, *Romance of the Three Kingdoms* is the first Chinese novel translated into European language. The French translation by Theodore Pavie is entitled *Histoire des Trois Royaumes* (1845-1851). The first English translation by Taylor enables Western people to read this novel which has deep impact in Chinese culture, politics, society, and even military aspect.[24] Taylor's pioneering translation was refined by the availability of newer translation by Roberts with more additional information related to the historical condition and the significance of this novel in Chinese society.

Based on these two facts, we can say that both *Journey to the West* and *Romance of the Three Kingdoms* can be categorized as World Literature, based on how it is being received outside their country of origin. Yet in this paper's perspective, there is a

[19] Plaks, A. H. (1977). Review. *MLN*, 92(5), 1116-1118. Retrieved on 16 October 2015 from http://www.jstor.org/stable/1771407 p. 1116.
[20] Hargett, J. M. (1978). Review *World Literature Today*. 52(2). Retrieved on 16 October 2015 from http://www.jstor.org/stable/40132975 p. 342
[21] Plaks, A. H. (1977). Review. *MLN*, 92(5), 1116-1118. Retrieved on 16 October 2015 from http://www.jstor.org/stable/1771407 p. 1117.
[22] West, A. C. (1995). Review. *Chinese Literature: Essay, articles, reviews (CLEAR)*, 17(-). Retrieved on 28 September 2015 from http://www.jstor.org/stable/495562 p. 157
[23] Foo, C. (2008). Cognitive strategy from the romance of the three kingdoms. *Chinese Management Studies,* 2(3).
[24] West, A. C. (1995). Review. *Chinese Literature: Essay, articles, reviews (CLEAR)*, 17(-). Retrieved on 28 September 2015 from http://www.jstor.org/stable/495562 p. 159

distinction among these two novels. *Journey to the West* is classified as canon, which to say it is included in curriculum and anthologies while *Romance of the Three Kingdoms* is not canonized. As the matter of canonization is related to the Western academia's opinion, this paper believes that the different status of two works is related on how it is being received and adapted in Western society.

This paper asserts that while *Journey to the West* is canonized, *Romance of the Three Kingdom* is not. The canonization of *Journey to the West* can be seen on how this this novel is included in Damrosch's selection on world literature[25]*and* how it is considered required reading material in several universities such as Columbia University. On the other hand, few Western scholars analyze *Romance of the Three Kingdoms*. This phenomena is addressed by McLaren, "the novel *Three Kingdoms* is one of the most famous of the classic narratives of Chinese culture, but also one of the least studied in the West.[26]" McLaren's statement aptly exemplifies *Romance of the Three Kingdoms*' contrasting receptions from its original country, China, and the West. *Romance of the Three Kingdoms* is not quite often analyzed academically in the West. As *Romance of the Three Kingdoms* attract less attention academically, it is hard for academia to include it in canonical World Literature. In this paper's perspective, the unpopularity of *Romance of the Three Kingdoms* is caused also by the adaptation of this work. The adaptation into movie or video mainly focuses on the war aspect and neglecting other important classical Confucianism values which are actually attributed in this novel.

While *Romance of the Three Kingdoms* is rather unknown among academia and scholars, actually *Romance of the Three Kingdoms* has many famous adaptations in popular culture. It has been adapted into several movies and the danger is that the movie adaptation is surpassing the original novel in popularity. Adaptation being one problem of literature nowadays is that it is being neglected in favor of movie adaptation. John Woo's acclaimed two-part movie *Red Cliff* (2008-2009) is one of the more popular adaptation. Joint produced by Taiwan and Hollywood, this movie depicts one of the chapters of *Romance of the Three Kingdom* where Wei Kingdom battles Sun-Liu coalition. One review by The Guardian acknowledges it as, "the classiest and most fabulous blockbuster of the summer.[27]" The constant warfare between the three rival kingdoms and heroes who rise in each side make this novel easy to be adapted into media. *Romance of the Three Kingdoms* is also adapted into TV serial, most recent is *Three Kingdoms* (2010) which has 95 episodes.

Other adaptations of *Romance of Three Kingdoms* as video games are also quite popular among American youth. Perhaps the most famous gaming adaptation of this novel comes from Japanese publisher *KOEI* with the title "Dynasty Warriors." KOEI acknowledges the potential of American market and manages the franchise to remain strong after its eighth installation by translating the dialogues of Dynasty Warriors from Japanese into English to attract Western gamers. While "Dynasty Warriors" emphasizes on the heroism of individual heroes, there are also adaptations into strategic war games such as "Romance of the Three Kingdoms" where the player controls the entire nation

[25] Damrosch, D. (-). Annenberg Learning, Invitation to World Literature. Retrieved on 19 October 2015 from http://www.learner.org/courses/worldlit/journey-to-the-west/watch

[26] McLaren, A. (2008). Reviewed Work: Three Kingdoms and Chinese Culture by Kimberly Besio, Constantine Tung. *Bulletin of the School of Oriental and African Studies, University of London,* 71(2), 383-385. *Retrieved on 20 October 2015 from* http://www.jstor.org/stable/40378786

[27] Solomons, J. Red Cliff-Review. *The Guardian*. Retrieved on 30 September 2015 from http://www.theguardian.com/film/2009/jun/14/red-cliff-john-woo

instead of individual units. Based on how *Romance of the Three Kingdoms* has been adapted across multiple media, it can create misleading perspective that this novel is an example of popular culture instead of "high genre" literature. Especially as the adaptation neglects important values such as piety, brotherhood, and Confucianism in favor of only simplistically focuses on the battles, wars, and conflicts.

Regarding the issue of canonization, it is undeniable that the theme and central message of a story is also considered as a factor to canonize a work or not. This paper reviews what make *Journey to the West* to be canonized in the West by quoting several statements by prominent scholars. Firstly, Damrosch acknowledges the Buddhist influences in this novel and how the theme in this story is to be redeemed and become Buddha.[28] From his statement we can see that scholars believes that there is significant religious influence found in *Journey to the West* and they are interested to explore it more by analyzing the novel and also to teach it in their academic occupation. Another scholar, Adams from Colombia University, believes that "given the accessibility of the text, *Journey to the West* works well in courses in world literature, world novel, and Asian studies."[29] This is related not only to the translated version but on how this novel can be found in many anthologies which make the circulation of this novel for academic purpose is easier. Adams also believes that the idea of community, fellowship, love, or respect is pivotal in *Journey to the West*.[30]

Several aspects mentioned as the main theme in *Journey to the West* such as religion, fellowship, and respect actually can also be found in *Romance of the Three Kingdom*. Regarding religious influence, while Buddhism due to the time frame depicted in *Romance of the Three Kingdoms* is not dominant, Confucian values such as filial piety and honor are prevalent themes. *Romance of the Three Kingdoms* is disadvantaged by the fact that the most well-known source is not the novel itself but the adaptation, and none of its adaptations focuses on these particular themes. Hence, it can lead to misleading and simplistic perception that *Romance of the Three Kingdoms* is only a story about war among the Three Kingdoms.Yet in truth, this work is a complex representation of traditional Chinese virtues and values. It is only that *Romance of the Three Kingdoms* is disadvantaged compared to *Journey to the West* in term of translation, circulation, and adaptation that this work does not receive wider acclaim from the academic world.

CONCLUSION

To sum up this paper, this paper asserts that both *Journey to the* West and *Romance of the Three Kingdoms* can be classified as World Literature based on Goethe and Damrosch's concept. Both novels are accepted not just in their home culture but also in Western world. The different aspect regarding these two novels is *Journey to the West* is canonized while *Romance of the Three Kingdoms* is not. This paper states that the lack of single authoritative translation of *Romance of the Three Kingdoms* until the publication of Moss Robert's version in 1995 causes this work to be less prominent among academia.

Romance of the Three Kingdoms is also disadvantaged in several other aspects be-

[28] Damrosch, D. (-). Annenberg Learning, Invitation to World Literature. Retrieved on 19 October 2015 from http://www.learner.org/courses/worldlit/journey-to-the-west/watch

[29] Adams, R. E. "Teaches *Journey to the West* in World Literature Courses." Retrieved on 20 October 2015 from http://www.columbia.edu/cu/weai/exeas/resources/pdf/teaching-journeytowest-worldlit.pdf

[30] Adams, R. E. "Teaches *Journey to the West* in World Literature Courses." Retrieved on 20 October 2015 from http://www.columbia.edu/cu/weai/exeas/resources/pdf/teaching-journeytowest-worldlit.pdf

p, 3.

side translation. The fact that *Romance of the Three Kingdoms* is not being anthologized makes the circulation of this novel is limited, while *Journey to the West* which has been anthologized makes it is easier to be used in curriculum. Another important aspect is how the popular adaptations of *Romance of the Three Kingdoms* which eliminates much of its religious issue and central themes make it is being disregarded only as a war or martial arts movie or games. On the other hand, scholars admit that *Journey to the West* has diverse themes and religious background which also make it more appropriate to be taught as canonical work.

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The Circulation, Translation, Adaptation, and Production of Vedya's the *Mahabharata* and Pramoedya's Selected Writings

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ABSTRACT

The paper aims to show how non-Western literature works are integrated into World English Literature. It highlights two non-Western literature works, one from India and the other from Indonesia. The object of this study is Mahabharata and Pramoedya's selected writings. The analysis focuses on comparing them from the process of circulation, translation, adaptation and production to depict the values and portrayal of women in different time spans. The result of the analysis is that the values in Mahabharata are still relevant until today, therefore people may learn from its philosophical life meaning about brotherhood and loyalty. Meanwhile, Pramoedya's selected writings show the value of nationalism, loyalty, and humanity. The similarities of both literary works also lie in portraying the issue of feminism in responding towards the life challenges.

Keywords: *world literature, nationalism, feminism, patriarchy, circulation*

INTRODUCTION

The development of literature grows rapidly after the emergence of Goethe's World Literature. Goethe's concept of World Literature or *Weltliteratur* is known as the literature with capital L as "Goethe notes that he likes to 'keep being informed about foreign productions' and advised anyone else to do the same."[1] Goethe advises that people must familiarize themselves with the writings of foreign production that could be in the form of poetry or novels. To be recognized by other countries is one of the factors that can make one literary work becomes world literature.

One example of 'recognizing other literature' is shown in Eka Kurniawan's blog. He is one of the Indonesian emerging writers in 2016. Eka Kurniawan shared the story that one day he met the owner of Kinokuniya book store in Jakarta, Richard Oh. Oh asked Kurniawan who Clarice Lispector is and Kurniawan answered that "she was a Brazilian female writer, writing in Portuguese, she has been very famous even though she has been dead. Further, Kurniawan explained that his editor gave him one of Lispector's works entitled *The Hour of the Star*, a translated one."[2] It can

[1] Bassnet, S. (1993). *Comparative Literature: A critical introduction*. London: Blackwell Print.

[2] Kurniawan, E. "Clarice Lispector, El Boom, Penerjemahan." Retrieved on 20 October 2016 from

be said that literary works are recognized from one chain to other chains. People who have important role in the chain of literature are the ones who work at book distribution or book publisher, thus, they already understand the circulation and translation processes of World Literature. Furthermore, they deliver the awareness about World Literature, to the people who work with them, including to the writer, for example, Lispector's *The Hour of the Star* translated version,

From Goethe's term of world literature and his advice for us to keep informed about literary works, actually there are varied concepts of world literature. Here, I want to review several definitions. The first definition is delivered in Kathleen Shield's article about R.K. Dasgupta's definition that is stated as follows:

> In 1967, R.K. Dasgupta gave world literature a threefold definition that is useful for this discussion. First, world literature can be "the sum total of all the literatures of the world," a wide definition upon which the arguments of this article are based. Second, the term refers to "works in the different literatures of the world which have attained world recognition". Dasgupta's second definition corresponds to prizewinning and in some cases bestselling literature, the literature that has jostled its way to the top of the literary system. And third, world literature can be viewed as "different literatures of the world conceived as one literature" and this is now the predominant meaning of the term.[3]

Dasgupta has three definitions of world literature. These definitions concern the amount of literature of the world, the works of literature which obtain the world's appreciation, review, and credit. All those definitions connect with the literary system of bestselling and prize winning, to the literatures from all over the world that are considered as one literature. The last definition proposed by Dasgupta becomes the major meaning of world literature today, but in my opinion, Dasgupta does not propose the idea of translation or transferring literary works from the original source to the target language. Dasgupta's definition about world literature is strong in the literary works' recognition through best selling books and prize winning field; it is weak on how he covers reader's responses and interpretations toward those kinds of literary works.

The second definition comes from Azade Seyhan in Valerie Henitiuk (2012), as stated below:

> As Azade Seyhan suggests, a true world literature text is by definition written "outside the nation," in that while it is never fully severed from its source culture, neither can it be completely absorbed by or incorporated into the broader world. Having left its homeland, a "transnational text" still carries its origins within itself; where it has settled into the newly adopted land and social context; it cannot help but do so in a self-conscious, negotiated, and often resistant way.[4]

Different from Dasgupta's definition, Azade Seyhan states that literary works can be stated as world literature if it is translated outside of the origin. Literary works that are translated into other languages become transnational texts. A transnational text is not guaranteed that it

http://ekakurniawan.com/journal/clarice-lispector-el-boom-penerjemahan-5507.php

[3] Shields, K. (2013). Challenges and possibilities for world literature, global literature, and translation." *Comparative literature and culture,* 15(7), 2 -9. Retrieved on 14 October 2016.

[4] Henitiuk, V. (2012). The single, shared text? Translation and world literature. *World literature today*, 86(1), 30-34. Retrieved on 21 October 2016.

would be the same as the source language but it has transformed through the process of adaptation in the new countries and the new social context where the text is translated in the target language. A transnational text would not be the same but there are spaces of negotiation or cooperation dealing with the content when the original text is translated into the target language.

Explained further, world literature can be stated as a traveling text. It is stated by Siskind that "during the eighteenth and nineteenth centuries, the novel traveled from Europe to Latin America, as well as to other peripheries of the world, through the colonial and postcolonial channels of symbolic and material exchange."[5] The previous citation means that literary works can be recognized by other countries because in colonial and postcolonial era, literature was circulated from the colony into the core. Countries in Europe, represented by Spain, the Netherland, and England were the top three colonizers during the eighteenth and nineteenth centuries. They colonized Asia and Africa. Those three countries introduced their culture and they wanted to civilize their colonized countries by teaching the locals according to western standards, from ethics, language, culture, to education, including writing and reading materials.

In other words, the journey of a book or novel to be a transnational text was started from dark history, but eventually, the journey of book recognition has changed and it is stated that "To be sure, a book's movement into the sphere of world literature can occur with dramatic speed today: foreign rights can be sold at the Frankfurt Book Fair for translation into ten or twenty languages while a work is still in manuscript."[6] The previous citation means that the journey of transnational text can be accommodated in an international book fair, such as Frankfurt Book Fair in Germany. An international book fair is the medium where all literary works are available to book lovers, book distributors, translators, publishers, and stakeholders, in which they will cooperate together in finding the conciliation about the prospective books that will be translated.

Regarding the term of 'traveling text', the last definition by Damrosch is the most ideal concerning book distribution as he states that "most literature circulates in translation."[7] Damrosch's statement shows us that without translation, the readers from other countries could not read foreign literary works, such as Paulo Coelho, Karl May, Jostein Gaarder, or J.K Rowling. Their works are translated into dozens of languages. Thus, people from all corners of the world could read and enjoy the writings. Yet, there are many problems in translation to overcome, but the essence of circulating world literature can be accomplished when it is translated to another language, in which translation becomes the bridge between the source text and the reader in the target language.

CIRCULATION, TRANSLATION, AND ADAPTATION OF VEDYA'S MAHABHARATA

This first sub chapter elaborates Vedya's the *Mahabarata* in the issues of circulation, translation, and adaptation. The Mahabharata is described by Romilla Thapar (2009) as follows:

> The Mahabharata, composed in Sanskrit, is generally described as an ep-

[5] Siskind, M. (2010). The globalization of the novel and the novelization of the global: A critique of world literature. *Comparative literature*, 62(4), 336-360. Retrieved on 21 October 2016.

[6] Damrosch, D. (2008). Toward a history of world literature. *New literary history*, 39(3), 481-495. Retrieved on 21 October 2016.

[7] Damrosch, D. (2009). *How to read world literature*. London: Wiley-Blackwell Publishing.

> ic other Sanskrit texts refer to it occasionally as a *kavya*, or poem, and more often as an *itihasa*, which literally means "thus indeed it was," suggesting an element of history.[8]

The *Mahabharata* is an epic narrative of Kurusethra war between two heirs to the throne, namely the Pandavas and the Kuravas. The *Mahabharata* is also known as the longest poem ever written. The *Mahabharata* was written by Vedya and during two thousand years, the scripture has been circulated by kings, wealthy patrons, and the monks from temple to temple in effort to expand the lands and spread Hinduism to the corner of the world.

The *Mahabharata* was translated from original Sanskrit into English by Kisari Mohan Ganguli between of 1883 to 1896. The *Mahabharata* is also translated as "The Mughal Book of War, the Persian translation of the *Mahabharata* sponsored by the Mughal emperor Akbar in the late sixteenth century."[9] In other country, the *Mahabharata* can be translated into guidelines of war because the essence of the *Mahabharata* is about war between the Pandavas and the Kuravas. The conversation about the art of war, immortality, lamenting of war, and lived philosophy between Arjuna and Khrisna lies in the *Bhagavad Gita*, part of the *Mahabharata*, had attracted Mughal kingdom, to translate and learn about it.

The *Mahabharata* is not only inspiring certain people in the past regarding its war and philosophical meaning, but it is also adapted into varied media in the modern day. We can see it in the TV series and graphic novels, and for performance artists. The *Mahabharata* is worth trying on stage. The epic narrative was performed outside of India, as stated by Jonathan Kalb (2010) as follows:

> The Mahabharata was Brook's eleven-hour stage adaptation of the massive epic cornerstone of Hindu literature, religion and culture, originally produced in French in 1985 and performed in English for a 1987 world tour that included the Brooklyn Academy of Music's Majestic Theatre (now The Harley).[10]

The popularity of *Mahabharata* has inspired an artist named Peter Brook to stage it and to perform it in English in world tour. The epic was played on Brooklyn Academy of Music's Majestic Theatre. It is a major performing art venue in Brooklyn-New York City and it is known as the center of progressive and *avant garde* performances.

The staging of the *Mahabharata* proves that people are interested in the epic beyond the aspect of religion, but it is so rich in eastern philosophical values and the most interesting part is the affluent, intense and emotional plot story. Brook then staged the same *Mahabharata* in England "in 1988 in Glasgow's former Museum of Transport, which subsequently became the Tramway, a contemporary visual and performance arts venue."[11] As a result, from the citation above, we finally know that the *Mahabharata* has inspired somebody to stage it for modern audiences in French – Europe and in America.

The *Mahabharata* can be stated as world literature because it is studied in many colleges and universities, such as in Austin

[8] Thapar, R. (2009). War in the Mahabharata. *PMLA*, 124(5), 1830-1833. Retrieved on 21 October 2016.

[9] Truschke, A. (2011). The Mughal book of war: A Persian translation of the Sanskrit Mahabharata. *Comparative studies of South Asia, Africa and the Middle East,* 31(2), 506-520. Retrieved on 21 October 2016.

[10] Kalb, J. (2010). The Mahabharata: Twenty-five years later. *A journal of performance and art*, 32(3), 63-71. Retrieved on 21 October 2016.

[11] Beck, A. (2012). A stage of one's own: The artistic devolution of contemporary Scottish theatre. *International journal of Scottish theatre and screen*, 5(1), 48-54. Retrieved on 21 October 2016.

Community College, the United States where *Ancient India* becomes one of the contents of the *World Literature: Ancient World through 17th Century* syllabus. The *Mahabharata* along with China's *Analects* and Mexico's *Cantares Mexicanos, Aztec songs and poetry* is also taught in Creighton University, the United States under *World Literature I* for Master Syllabus. From the two higher education programs, we know that Western society is not only interested in studying the cultural and historical context of Eastern epic but also developing their critical thinking as well as writing within the framework of cultural diversity and also interdisciplinary analysis.

The *Mahabarata* is an epic with varied contents. The *Mahabarata* through one of female characters Draupadi can be included in the anthology of feminism. Draupadi is the daughter of King Drupada. Different from the common princess who only stays in the palace, Draupadi is depicted as a tough young woman. She is indeed beautiful, but Draupadi shows that she has more than just physical appearance; she has a lot of abilities, as stated by Sapthorshi Das below:

> Draupadi exhibited as much dexterity in the arts of being a woman, and everything associated with womanhood, as she was gifted in beauty. Her words and opinions were well-respected and supported by her family due to her vast knowledge of many subjects. Unlike many women in her era, Draupadi's father, Drupada, allowed Draupadi to be educated.[12]

As a wife, Draupadi shows her devoted and loyal character to her five husbands fairly, but in the same time, she depicts her intellect and bravery when she should accompany her five husbands in fighting the Kuravas. Her words and opinions are respected and considered by the husbands because she has vast knowledge, particularly in political science. Draupadi's father allows her to be educated; something that only male who can accomplish it.

Draupadi is different from other female characters and even the common ancient Indian women at that time. Compared to Sita, the wife of Rama in *Ramayana*, they show the opposite character as stated by Triana Maitra and Nandini Saha (2016) that "Unlike the chaste, demure Sita, waiting to be rescued, Draupadi emerges a towering personality, with a great strength of character."[13] The comparison made by Maitra and Saha between Draupadi and Sita shows that even though both princesses come from the same ancient India, they have different characters, perspective on womanhood; one with a strong willed character while the other is a submissive one.

Beside feminism, another value in the *Mahabharata* is philosophy of life, it is stated by Aris Wahyudi (2013) below:

> The transformation was followed by continuous concept that can be trailed by employing Javanese theory, such as *asma kinarya japa* theory. It can be concluded that the concept of Yudistira in the *pedalangan* tradition is a transformation system viewed from the ritual mythology. Although its story is adopted from Indian Mahabharata, Wayang Purwa illustrates an original Javanese mindset.[14]

[12] Das, S. (2014). Vyasa's Draupadi: A feminist representation. *International journal of gender and women's studies*, 2(2), 223-231. Retrieved on 21 October 2016.

[13] Maitra, T., & Saha, N. (2016). Women in "The Mahabharata": Pawns or players. *Research Journal of English Language and Literature (RJELAL)*, 4(3), 83-93. Retrieved on 21 October 2016.

[14] Wahyudi, A. (2013). Transformasi Yudhisthira Mahabarata dalam tradisi pedalangan. *Resital*, 14(1), 71-80. Retrieved on 21 October 2016.

The influence of the *Mahabharata* as one of eastern antiquities into Javanese *pedalangan* tradition, such as in the name of the Pandavas, namely Yudhistira, Bima, Arjuna, and the twin Nakula-Sadewa. Furthermore, Wahyudi states that giving Pandavas' name to Javanese children also brings the philosophical meaning. A kid given name Yudhistira is a hope for the parents that the boy would be a wise man in the future; Bima represents the brave man; Arjuna symbolizes a man with the ability to use weapon; while Nakula and Sadewa signify the good looking men. Such philosophical mindset in given name is called *asma kinarya japa* in Javanese belief. *Asma kinarya japa* is a prayer and hope of parents to the character of their children. That is one of evidences that the *Mahabarata* has influenced other society outside of India such as in Java.

CIRCULATION AND TRANSLATION OF PRAMOEDYA'S SELECTED WRITINGS

Besides exploring the *Mahabharata* above, this paper also discusses Indonesia's literary works, taken from Pramoedya's selected writings, namely *Buru Quartet*. *Buru Quartet* consists of *The Earth of Mankind* (Bumi Manusia), *Child of All Nation* (Anak Bangsa*)*, *Footsteps* (Jejak Langkah), and *House of Glass* (Rumah Kaca). The quartet is one of the translated novels known by the world. Written by Pramoedya Ananta Toer (1920-2006), *Buru Quartet* experienced a long journey to be recognized.

The *Buru Quartet* have been analyzed and reviewed by scholars in and out of the country of Indonesia. The *Buru Quartet* is widely known because the side effect of Pram's imprisonment, as stated by Yani Susanti (2014) that,

> by the time he was arrested, Pram had already had a strong network within the international literary world, so this imprisonment only strengthened and widened that network for most writers support the right to write, the right Pram was denied from.[15]

Pram's networking plays the important role to support his works to be recognized. Without networking, Pram's works would not be known. Max Lane, as the translator and also a diplomat has significant influence towards the popularity of *Buru Quartet*. He is the one who had big empathy to Toer and helped Toer to promote *Buru Quartet* overseas. Henceforth, it can be seen how although his works were suppressed in Indonesia, the international community can read these works by the translation of *Buru Quartet*.

In truth, circulating *Buru Quartet* in Indonesia is dangerous due to New Order regime's ban and restriction regarding the availability of *Buru Quartet*. Therefore, *Buru Quartet* had long journey to be stated as part of world literature, as stated by Yani Susanti (2016) below:

> *Bumi Manusia* was reprinted six times and it was during the last printing that the Attorney General put a ban on it together with its sequel, *Anak Semua Bangsa*, the second book of *Buru Quartet.* Again, the censorship failed to silence Pram's works. The ban, of course, simply created a huge black market for both books …. In the same symposium, Isak also admitted that the press coverage, either domestic or foreign, about the bannings, interrogations and other intimidation suffered by Pram and Hasta Mitra became excel-

[15] Susanti, Y. (2014). The role of imprisonment and censorship in the international success of Pramoedya Ananta Toer's Buru Quartet Novels. *Jurnal LINGUA CULTURA*, 8(2), 95-100. Retrieved on 21 October 2016.

> lent advertisements, "very effective free publicity which has helped greatly the sale and distribution of Pramoedya's books.[16]

Before the translation period, Toer's *Buru Quartet* circulation was complicated and dangerous; otherwise they (Toer's friends and Hasta Mitra) would be arrested and considered as part of communist supporters. Everyone who wanted to read Toer's tetralogy should do it secretly. Yet, the curiosity then emerged and triggered black market for the first two books and fortunately, the banning, censorship, interrogation, and intimidation underwent by Toer and his Hasta Mitra as domestic publisher raised their popularity, something that the New Order could not predict. Hence, their situation has helped for Toer's book distribution in other countries.

Buru Quartet was translated overseas by an embassy staff, Max Lane. It was impossible to do it in Indonesia because of the threat of the New Order. Translating in Indonesia might harm the translator's life. Yani Susanti described the process of *Buru Quartet*'s translation as follows:

> Not too long before the ban was issued, however, Max Lane, a staff of the Australian Embassy in Jakarta, had offered to translate *Bumi Manusia* into English (Fawzi & Bahrawi, n.d., para. 6–7). When he was found translating this book, he was dismissed from the consulate and deported home (Aglionby, 2006). He continued the translation in his home country and managed to get it published by one of the biggest publishing houses, Penguin Books (Lane, 2005). Again and again, the authority's effort to destroy Pram's books did not succeed. On the contrary, it only 'promoted' them to be widely published throughout the world.[17]

Translating the quartet itself needs big struggle and sacrifice, which was experienced by Max Lane, but he accepted it as part of his life journey. Max Lane was dismissed from his job and deported home, back to Australia. Yet, Lane did not give up. He continued translating Toer's *Buru Quartet* and offered it to one of the biggest publishing houses, Penguin Books. Hence, it can be stated that recognition of those novels is elevated by the support of an international publishing house. Moreover, Max Lane (2016) states:

> The English language edition of *This Earth of Mankind* was published by Penguin in 1983. The sequels to this novel, *Child of All Nations*, *Footsteps* and *House of Glass*, were published over the following several years by Penguin in Australia and the United Kingdom. They were launched into the United States by William Morrow, Hyperion and Penguin in the 1990s.[18]

The English version of *Buru Quartet* is reprinted over and over, even in other countries such as Australia, the United States and the United Kingdom. What Lane has shared to us means that Toer's books gave big influence to the development of literature and his contribution towards humanity and freedom to speak have inspired people around the world.

Toer's books are included as mandatory books to read in Literature Department, in University of Southern California and National University of Singapore. *Buru Quartet* can be stated as world literature because it is also studied in many colleges and universities. *The Earth of Mankind* is

[16] Ibid p. 99

[17] Ibid p. 99.

[18] Lane, M. (2016). Why you should read 'This Earth of Mankind". *ASIAN STUDIES: Journal of critical perspectives on Asia*, 52(1), 104-116. Retrieved on 21 October 2016.

studied under *Southeast Asian Literature & Film: Postcolonial Perspectives* syllabus of University of Southern California, the United States. Toer's books also become the reading list under Postmodernism & Postcoloniality subject in National University of Singapore. University of Southern California and National University of Singapore are only a few of universities which study the big figure in Indonesia's literary works. The reading of *Buru Quartet* has helped people overseas in effort to understand the legacy of postcolonialism and its effect on the locals' struggle, problem, and the highest dream to build a nation of Indonesia and to raise a new perspective on the young Indonesian movement at that time.

Toer's *Buru Quartet* is also staged as a performance, especially from Nyai Ontosoroh's part regarding her status to be *nyai* which is actually prone to negative instead of positive thing. With Herman Mellema, Nyai Ontosoroh gave birth to Annelies Mellema. As a mother, Ontosoroh wants her daughter to stay with her but "Nyai Ontosoroh loses all rights on her children. The courts only recognize her children as the children of Herman Mellema and not as the lawful children of Nyai Ontosoroh, according to the Dutch law."[19] The prior citation depicts that the Dutch law does not acknowledge the status of Ontosoroh as Herman Mellema's wife. The adaptation of Nyai Ontosoroh on theatre staged by Teater Komunitas Salihara (2011)[20] portrays the voice of woman, who is actually want to fight about her condition but she gets double oppression both from her own patriarchal society and the Dutch.

Toer's writings are varied in theme and that makes all his novels worth reading. Besides elevating the issue of nationality and humanity, Toer had awareness to portray female characters. In this case, it is similar to how Draupadi is depicted in *Mahabharata*. It is stated by Ida Puspita (2015) below:

> Some critics claim that Pramoedya's fascinating female characters represent his mother's influence on his work. His mother is seen as the inspiration for the women in a number of his writing, such as *The Girl*, *This Earth of Mankind* (1980), and some short stories in the collection of short stories in *Cerita dari Blora* ('Stories from Blora', 1952)[21]

According to some critics, the female characters in Toer's writing are inspired by Toer's own mother. The close relationship to her mother has made Toer easily depicts women's situation in his novels. Here, Toer's empathy is dedicated to female integrity. Toer lifts female characters with a strong personality in three novels as stated by Novita Dewi below:

> *Keluarga Gerilya* [The Guerilla Family] (1950), *Korupsi* [Corruption] (1954), and *Sekali Peristiwa di Banten Selatan* [Once Upon A Time in South Banten] (1958). Written during the period when nationalism in the country began to crack, the three novels present minor but arresting female characters: these women are able to find their right place in society as to excel and sometimes surpass men.[22]

[19] Ramli, A. J., & Aziz, S. A. (2014). Nyai in patriarchal and colonial society: A subaltern study of Nyai Ontosoroh in Pramoedya Ananta Toer's Bumi Manusia. *Malay Literature*, 26(2), 182-204. Retrieved on 17 November 2016.

[20] Wahid, I. Drama Nyai Ontosoroh Pentas Ulang di Salihara. Retrieved on 22 April 2017 from https://m.tempo.co/read/news/2011/03/25/113322867/drama-nyai-ontosoroh-pentas-ulang-di-salihara

[21] Puspita, I. (2015). Voicing change: A comparative reading of selected works by Pramoedya Ananta Toer and Katharina Susannah Prichard. *Ahmad Dahlan Journal of English Studies (ADJES)*, 2(2), 38-48. Retrieved on 21 October 2016.

[22] Dewi, N. (2013). Women of will for nation building in Pramoedya's three early novels. *Kritika kultura*, 20(-), 27. Retrieved on 21 October 2016.

Novita Dewi shows three women in three different novels that have different life experience and how they react towards the situation. The first woman is Amilah in *Keluarga Gerilya*. Amilah struggles the complexity of life for "her unsatisfactory marriage life, the pressing economic condition, her unmet emotional needs, and loneliness."[23] The second character is Mariam in *Korupsi.* She is portrayed as the one who sustains life for her family in difficult time because her husband Bakir has become an irresponsible man. The last one is Ireng and Nah in *Sekali Peristiwa di Banten Selatan*. Ireng is depicted by Pramoedya that Ireng "as being more "manly" than her husband Ranta who often comes across as placid and patient."[24] While the character of Nah is described as "a woman who upholds her principle of justice is clear"[25] when dealing with her husband misdemeanor but she stays faithful to her husband at the same time.

Toer's writing about female and their struggle shows that Toer has both sympathy and empathy towards women's situation when dealing with problems and dilemmatic occurrences. The three characters show that what they have done is the mirror of women's strength to sustain their life and not to give up on the fate; instead they fight and try to change the bad situation into better life. Woman who is often stereotyped as weak person is not found in those Toer's *Keluarga Gerilya* [The Guerilla Family] (1950), *Korupsi* [Corruption] (1954), and *Sekali Peristiwa di Banten Selatan* [Once Upon A Time in South Banten] (1958).

Similar to those three women's characters above, Draupadi shows the same will to stand her dignity. It is shown when she defends her five husbands when they were defeated by the Kuravas in the dice gambling game. She also vows that she would not wash her long hair if it is not by using Dursasana's blood. Draupadi's vow depicts a woman's strong will that she is not a woman who can be played with. This event highlights the aspect of Draupadi's worth as a woman.

[23] Ibid p. 15.
[24] Ibid p. 19.
[25] Ibid p. 19.

CONCLUSION

To sum up the paper, the process of circulation, translation, and adaptation of the *Mahabharata* and Pramoedya's (especially) *Buru Quartet* has its own uniqueness from different time span, problems, and impacts to the world wide society. Vedya's the *Mahabharata* and Pramoedya's *Buru Quartet* is incorporated into World English Literature because both have good values which represent human's goodness and weakness that is experienced by human beings.

Regarding the values, both the *Mahabharata* and *Buru Quartet* are worth reading. The *Mahabharata*'s values are still relevant until today that people may learn from its philosophical life meaning about brotherhood, loyalty, and nationality. So does with *Buru Quartet* that teaches the reader how to love the nation and to defend our dignity. Both writings also portray women's life in different life era. The issue of feminism emerges when we see the character of Draupadi in the *Mahabharata* as we see the female characters represented by Toers in *Keluarga Gerilya*, *Korupsi*, and *Sekali Peristiwa di Banten Selatan*.

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Feminization of Nature: The Portrayal of Woman and Nature in *Ronggeng Dukuh Paruk*

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ABSTRACT

In Indonesian prose, nature is frequently described as the life support of human beings. The studies about the role of nature in Indonesian prose are still anthropocentric. This paper analyses the position of nature in parallel to woman as the feminine side of culture against male domination using the ecofeminist approach. This paper analyzes *Ronggeng Dukuh Paruk* by Ahmad Tohari which describes nature as an explorative aspect and culture as a more treasured value than nature. Furthermore, this novel is used to perceive that the work of Asian writers is worth studying as well as to show that the work provides characteristics of the region. By adding another perspective using ecofeminism, this study is expected to contribute in the studies of Asian Literature, especially in Indonesian literature. In addition, this study contributes in the reading of nature exploitation in literary work and discourse about ecofeminism.

Keywords: *nature, ecofeminism, feminization, culture, Asian Literature*

INTRODUCTION

In a patriarchal society, there is a value-hierarchical way of thinking which positions higher values on those with privilege and prestige. Besides this, there is a dualism in value that places two different things as oppositional and exclusive leading to cause the classification in which one is higher than another, one is above another, e.g. male over female, culture over nature, mind over body or reason over emotion. Therefore, the logic of domination forms the mindset that the subordinate can be exploited for the domination's interest. In this case, the parallelization can be seen in those which are treated as subordinate such as female and nature.

According to Karen J. Warren[1], the patriarchal system that insinuates hierarchal, dualistic and oppressive mindset to the society has dangerously affected women and nature. The notion of feminized nature and naturalized women are created by seeing some attempts of naturalization and feminization. Women are naturalized by referring them with the use of animal terms e.g bitch, chick etc. and nature is feminized when it is referred to as 'feminine', 'she' and 'mother of universe'. Besides, there are many terms to show the use of nature that are the same as those used by males to exploit females such as mastered, raped, mined etc.

[1] Tong, R. P. (2009). *Feminist thought: A more comprehensive introduction*. Colorado: Westview Press.

Indonesian prose, especially novels, is still limited in discussing nature as the part that is problematized or discussing issues about environmental damage. Moreover, the investigation using the ecocritical approach, or more specifically ecofeminism is hardly found. Dewi has claimed that the investigation related to environment and ecology in literature is still limited in number due to the equally limited number of literary works with ecological perspectives[2]. In many literary works, using nature, as the problematic matters, or topics raising issues involving nature as the main conflict, is not as easy as finding literary works raising topics about human as the center of attention. Therefore, many studies about nature and literature are mostly human-centered.

The description of nature in the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari shows some samples of exploitation as portrayed by some characters such as Srintil, the Dancer; Rasus, a soldier, a friend of Srintil who also loves her; Ki and Nyai Kertareja, the Ronggeng shamans; Sakarya, Srintil's grandfather and Bakar, an educated man who comes to Dukuh Paruk to gain benefit from the poverty and backwardness of the village and its villagers for political interest[3].

Specifically, Srintil is one of the main characters exploited in the novel that can be seen from its parallelization with nature. Srintil must sacrifice many things to preserve her village in which the tradition and culture are still highly considered by the villagers of Dukuh Paruk. In this novel, the role of nature and the women character is harmed by logic of domination in a patriarchal system. Both women and nature end up losing.

Therefore, by analyzing the novel by Ahmad Tohari which usually uses nature as the setting of place, this paper aims to highlight whether there is any parallelization between nature and women as the feminine side or sub-ordinary in a patriarchal society. Besides, the analysis perceives how the logic of domination over women and nature affects them through the light of an ecofeminist perspective. The investigation may lead to other studies dealing with not merely ecocriticism but also ecofeminism in Indonesian literature, hence enriching the studies of Asian literature as well.

FEMINIZATION OF NATURE

Ecofeminists understand the role of women aligned with nature in some perspectives, for instance, the role of nurturing, reproducing, and caring. There are some ideas related to the feminization of nature. Some brings the concepts of biological aspects related to the nature of women and the nature of nature itself. Others perceive the connection from the ontological aspects. Basically, the drawn conclusion is similar: women and nature actually deserve equity and equality. Domination and subservience are not supposed to exist. Ecofeminist movements fight against male domination and patriarchy for the equality of women and nature.

The first idea about feminization of nature is the nature of giving life and nurture. Both women and nature have already determined to have nurturing ethics. According to Soper, nature is the "womb of all human production"[4]. The natural activity such as giving birth, caring, and nurturing are the duties of females. Therefore, the role of women and nature is parallel. Nature produces and reproduces sources to

[2] Dewi, N. (2016). Green literature: Ecology and social movement in Indonesia. *5th International Conference on Language, Literature, Culture and Education 2016*, 29-37. Ed. Lokman Abd Wahid. Singapore: Infobase Creation Sdn Bhd.

[3] Referring to political situation occurred in 1960 – 1965, where the setting of the novel took place.

[4] Soper, K. (2000). Naturalized woman & feminized nature in Laurence Cope's The Green Studies Reader: From romanticism to ecocriticism. London: Routledge Print.

human beings just like women who are biologically reproductive. In addition, the term which refers that nature is feminine, for instance, is that the Latin word for Earth is Terra that is gendered as feminine.

The second idea is according to Karen J. Warren, who talks about the exploitation not only in action but also in words. The exploitation of nature is evident in the use of the words *raped, mined, controlled, penetrated*, and etc. Those are words used to describe actions toward women and thus, according to her, "Whatever man may do to nature, he may also do to woman"[5]. Similarly to Soper, Warren also emphasized that nature is referred to as 'she' and is often cherished as the mother of life. The man can be the lord of nature and it suggests the logic of exploitation for his own interest.

Next idea as proposed by Susan Griffin who has a different perspective in perceiving the feminization of nature. She does not emphasize the biological connection between women and nature, yet, she believes in the links between ideas of men in perceiving nature and women. She is able to see that the domestication done by men towards nature is similar to the domestication towards women. Setting out from that, Griffin understands that both nature and women have values that cannot be castrated to its function and usefulness to culture and men[6]. Here, the notion of feminization of nature is still reflected although Griffin conveyed it implicitly.

NATURE IN *RONGGENG DUKUH PARUK*

In the novel, nature is portrayed as the source and support for Dukuh Paruk villagers who are mostly farmers. They rely on nature and use the signs from nature for life, for instance, the harvesting time or the ripening time of the crops. The villagers believe in the wisdom and command of nature. In the beginning of the story, it was told that the drought had happened for months, however, some plants are able to live such as purslane (*Portulaca oleracea*) and sunshine tree *(Erythrina variegata).*

> Pohon dadap memilih cara yang hampir sama bagi penyebaran jenisnya. Biji dadap yang telah tua menggunakan kulit polongnya untuk terbang sebagai baling-baling. Bila angin berembus, tampak seperti ratusan kupu terbang menuruti arah angin meninggalkan pohon dadap. Kalau tidak terganggu oleh anak-anak Dukuh Paruk, biji dadap itu akan tumbuh di tempat yang jauh dari induknya. Begitu perintah alam.
>
> Dari tempatnya yang tinggi kedua burung bangau itu melihat Dukuh Paruk sebagai sebuah gerumbul kecil di tengah padang yang amat luas. Dengan daerah pemukiman terdekat, Dukuh Paruk hanya dihubungkan oleh jaringan pematang sawah, hampir dua kilometer panjangnya. Dukuh Paruk, kecil dan menyendiri.
>
> Dukuh Paruk yang menciptakan kehidupannya sendiri[7].

The notion of reading the signs of nature has rooted within the villagers. Although Tohari did not write in direct speech, he

[5] Tong, R. P. (2009). *Feminist thought: A more comprehensive introduction*. Colorado: Westview Press. p.238

[6] See Tong 249-251 and Griffin, S. (1980). *Woman and nature: The roaring inside her*. New York: Harper & Row Publishers.

[7] Tohari, A. (2012). *Ronggeng Dukuh Paruk* (9th ed). Jakarta: Gramedia. The translation is provided to assist Non-Indonesian speakers in understanding the quotation as follows:
Dadap trees chose the same way for the deployment of its kind. The old Dadap seeds used leather pods to fly as a propeller. When the wind blew, they looked like hundreds of butterflies that flew away from dadap trees, following the wind direction. If not disturbed by children of Dukuh Paruk, the seeds would grow in places far from its parent. Once the order of nature.
From the height, the two herons saw the village as a small density in a vast meadow. With the nearest residential area, Dukuh Paruk was only connected by rice fields, almost two kilometers in length. Dukuh Paruk, small and aloof with its own life.

shows the belief in different ways, for examples;

> Segumpal cahaya kemerahan datang dari langit menuju Dukuh Paruk. Sampai di atas pedukuhan cahaya itu pecah, menyebar ke segala arah. Seandainya ada manusia Dukuh Paruk yang melihatnya, dia akan berteriak sekeras-kerasnya. "Antu tawa. Antu tawa. Awas ada antu tawa! Tutup semua tempayan! Tutup semua makanan!"
>
> Namun semua orang tetap tidur nyenyak. Cahaya alam yang dipercaya sebagai pembawa petaka datang tanpa seorang pun melawannya dengan tolak bala. Kecuali kambing-kambing yang mengembik di kandang. Kecuali keributan kecil di kurungan ayam. Dan burung hantu yang mendadak berbunyi bersahutan. Dari rimbun beringin di atas makam Ki Secamenggala itu burung-burung hantu meneriakkan gema berwibawa[8].

Tohari describes the villagers' belief using the description of events. He also depicts the wisdom of nature by, for example, describing the dung beetle, which is able to arrive to its nest even though it walks backwards[9].

The villagers' dependence towards nature leads to any actions in the village should be communicated with nature itself. After the death of eighteen people because of the poison of *tempe bongkrek,* an elder, Sakarya, tried to connect his mind to a spiritual power such as the spirit of Ki Secamenggala or whoever, who has power over them[10]. It is because the villagers believe in animism and dynamism rather than monotheism.

The villagers with their simple-mind also believe that nature has the 'nature' of giving life. It is shown in the text that they have basic instinct to reproduce especially for women. They are unhappy if their goats cannot reproduce or are infertile. They also bear duty to continue the heritage of Ki Secamenggala by having children for generations and preserve the tradition of Dukuh Paruk[11]. Therefore, they are also afraid of punishment given by nature if the tradition of the heritage of the ancestors is not well kept. The example is, when the tomb of Ki Secamenggala was found destroyed, it had disturbed the villagers sensitively, especially, Sakarya as the elder with reputation in the village[12].

WOMEN IN *RONGGENG DUKUH PARUK*

The character of Srintil is told as a dancer or *Ronggeng.* She must go through several steps before she becomes a real dancer. One of the steps is *Bukak Klambu* in which her virginity is sold to the highest bidder. After the ritual, Srintil becomes a real *Ronggeng* and by that she is able to earn money not only by dancing but also by sleeping with men for money. The obligation of Srintil in becoming a *Ronggeng* is legal according to Dukuh Paruk's culture. In fact, the role of *Ronggeng* in Dukuh Puruk shows the value of the village itself.

[8] Tohari 22. The translation is provided to assist Non-Indonesian speakers in understanding the quotation as follows:
A plume of reddish light came from the sky towards Dukuh Paruk. Up above the hamlet of light rushes, sprea in all directions. If there was a man of Dukuh Paruk who saw her, there would be a panic scream "Antu tawa. Antu tawa. Look out there Antu tawa! Close all a crock! Closed all the food!"
But everyone still slept soundly. Natural light was believed to be the bearer of disaster with no one to fight with talisman or reinforcements. Except goats bleating in the cage. Except for a small commotion in the chicken cage. And the owl that suddenly rang shouted. From the lush banyan on the tomb of Ki Secamenggala the owls chanting echoed confidently.

[9] Ibid p. 23

[10] Ibid p. 30

[11] Ibid p. 90

[12] Ibid p. 235

Ronggeng is an icon of culture for Dukuh Paruk villagers. As Srintil's grandfather, Sakarya, thinks that it is not Dukuh Paruk, if there is no *Ronggeng*[13]. It is also emphasized in the text as follows:

> Tak seorang pun menyalahkan pikiran Sakarya. Dukuh Paruk hanya lengkap bila di sana ada keramat Ki Secamenggala, ada seloroh cabul, ada sumpah serapah dan ada *Ronggeng* bersama perangkat calungnya.[14]

Believing that she has to preserve tradition and culture, Srintil, regardless of her wealth and, later on, the prosperity she will own, must sacrifice many things related to her nature as a woman such as her virginity, youth, love, and motherhood. As a woman, Srintil has been underprivileged by not being able to be pregnant or become a mother.

> Aku menduga keras Srintil mulai dihantui kesadaran bahwa Nyai Kartareja telah memijit hingga mati indung telurnya, peranakannya. Suami-istri dukun ronggeng itu merasa perlu berbuat demikian sebab hukum Dukuh Paruk mengatakan karir seorang ronggeng terhenti sejak kehamilannya yang pertama."[15]

Ronggeng is not only a dancer or art worker. A *Ronggeng* whose job, among others, is sleeping with men who are able to pay can also be regarded as a prostitute. Srintil cannot be free from that predicate either.

> … Dan kamu bertingkah menolak sebuah kalung seratus gram? Merasa sudah kaya? Bila kamu tidak suka kalung itu mestinya bisa kauambil untukku. Dan kau layani Pak Marsusi karena semua orang toh tahu kau seorang ronggeng dan sundal.[16]

From the predicate, the shifting of position from someone who was highly cherished and idolized to someone who does not have any dignity can be seen, and Srintil must accept the insult of being prostitute, despite her sacrifices and giving to the villagers and the *Ronggeng* shamans.

THE ROLE OF WOMEN AND NATURE IN *RONGGENG DUKUH PARUK*

Poverty becomes the social background of this novel. Some of the main characters such as Srintil and Rasus are described as orphans. Both of them have experienced changes in life. Srintil gains richness and is able to change her life after becoming a *Ronggeng.* Rasus is able to change his life after joining the Indonesian army. However, the main portrayal is on Srintil as a *Ronggeng*. In the novel, the existence of *Ronggeng* is very important because it is related to the cultural conservation and identity of the village itself.

The belief and relation between the villagers and their ancestors, particularly, Ki Secamenggala is deeply rooted. Therefore, the existence of *Ronggeng* in Dukuh Paruk is part of their devotion to the ancestor[17].

[13] Ibid p. 15

[14] Ibid. The translation is provided to assist Non-Indonesian speakers in understanding the quotation as follows:
For a Paruk villager, such thoughts were natural. Indeed, with the shrine of Ki Secamenggala, some dirty jokes, a few curses, and a Ronggeng accompanied by her calung ensemble of bamboo xylophones, *Dukuh Paruh could be considered as complete combination.*

[15] Ibid p. 90. The translation is provided to assist Non-Indonesian speakers in understanding the quotation as follows:
I (Rasus) definitely thought that Srintil was aware of her ovary that has been deactivated by Nyai Kertareja. The couple of Ronggeng shaman thought that it is necessary because Dukuh Paruk's law had decided that since her first pregnancy, a Ronggeng should stop dancing

[16] Ibid p. 152 The translation is provided to assist Non-Indonesian speakers in understanding the quotation as follows:
…And you just refused one hundred gram of gold necklace? Do you think you already rich? If you don't like the necklace you can take it for me. And you should go with Pak Marsusi because everyone knows that you are a Ronggeng and a prostitute.

[17] Same idea as Khristianto in "Between Ronggeng and Geisha: Comparative Structuralism of Ronggeng Dukuh Paruk." *The 1st Literary Studies Conference: Configuring And Reconfiguring English Literature In Southeast Asia (SEA)*. (Yogyakarta: Sanata Dharma University, 2013)

In appointing a Ronggeng, it cannot be trained. It is a gift from, what the villagers call as *indang*. The spirit of *indang* will make a girl become a real *Ronggeng* with ability and beauty that can attract men.

Men, in the form of various cultural restrictions, impose male domination on women in order to control them. Based on the traditional belief that men are in control of every aspect of a woman's life, women's femininity is viewed as weakness and is exploited by men[18]. In the novel, the impact of patriarchal domination can be seen clearly, for instance, the *bukak klambu* which is the ritual of losing virginity before being a real Ronggeng. Its relation with patriarchal oppression is that the woman's virginity should be given to the highest bidder. Srintil does not have the right and power to refuse since she is willing to be a *Ronggeng* and she must obey the tradition of devoting to Ki Secamenggala. Although, she initially disagrees with the decision made by Ki and Nyi Kertareja, both of them used a trick to make Srintil willing to submit to their decision[19].

In the novel, the patriarchal domination has rooted in the society and it is preserved by the existence of *Ronggeng.* The dancer seems to be happy with the money and prosperity, yet, it is *happiness in disguise*[20] because Srintil is not aware that she is exploited by male domination[21]. The power over nature of culture is also shown in the part when the *Ronggeng* group involved in politics is recruited by Bakar. It shows that human beings use superiority for their own interests. As the result, the subordinate, in this case the Dukuh Paruk society and the group are victimized without being aware due to poverty and uneducated background.

From an ecofeminist perspective, the patriarchal oppression in the novel is clear in which the position of culture is more privileged than nature. It deals with the essence of women to be a mother. In the text, Srintil's ovary was sterilized by Nyai Kartareja because it is a belief ruled in the village that a Ronggeng will stop dancing soon after her first pregnancy. In addition, the violation towards nature is also shown in the part that Dukuh Paruk was destroyed and extinct as the result of an uneducated society and poverty which had led them to be victimized by the chaos of the political situation in Indonesia in 1965.[22]

Nature, regardless of its ability and sacrifice in giving life, is also incorrectly accused. It has been exploited to support human beings yet when the disaster comes because of human's action, nature will be the one accused. In traditional society, natural disasters are often considered as the anger of nature towards human. Therefore, the tradition respects nature out of fear. It is similar with Srintil who was called 'prostitute' after she refused to go with Marsusi. Nyai Kertareja said the curse without considering what Srintil had given to her and her husband.

The portrayal of woman and nature (Srintil and Dukuh Paruk) in the novel shows that the patriarchal system oppresses the feminine sides. The feminization of nature or its parallel position with women can be seen from the exploitation and victimiza-

[18] The issue of patriarchal oppression can also be compared with analysis by Siti Masitah Binti Md. "A Feminist Analysis of Patriarchal Oppression of Women in the Novel, 'Memoir of A Geisha'." *E-Proceeding of the International Conference on Social Science Research*. Kuala Lumpur: ICSSR 2015, 2015. 925-929. Web. 7 May 2016. <http://WorldConferences.net >.

[19] Rahayu, M., & Aisyah, L. I. S. (2014). Power relation in memoirs of geisha and the dancer." *REGISTER,* 7(2), 151-178. Retrieved on 7 May 2016 from http://journalregister.iainsalatiga.ac.id/index.php/register/article/view/213

[20] The term 'happiness in disguise' means that Srintil is happy with the money she earns yet she does not realize that she is exploited by Dukuh Paruk, the villagers and the *Ronggeng* shamans.

[21] Sudarwati. (2011). Ideologi patriarki pada novel Ronggeng Dukuh Paruk. *Parafrase,* 11(2), 31-26. Retrieved on 18 May 2016 from http://jurnal.untag-sby.ac.id/index.php/parafrasa/article/view/197

[22] Tohari, A. (2012). *Ronggeng Dukuh Paruk* (9th ed). Jakarta: Gramedia. p. 243

tion towards Srintil and Dukuh Paruk itself. Srintil fell for the dream of being a *Ronggeng* and rich, to the men, villagers, the group and the shamans. Dukuh Paruk was lead to its extinction because of the political matters in which a particular party, to maintain their interest, sacrifices Dukuh Paruk's existence[23], not only the villagers but also the culture and the tradition.

CONCLUSION

From some ideas related to the feminization of nature, the conclusion is that women and nature actually deserve equity and equality. Domination and subservience is not supposed to exist. Ecofeminist movements fight for the equality of women and nature against male domination and patriarchy. In *Ronggeng Dukuh Paruk*, the feminization of nature can be seen from the way nature is treated by the patriarchal system. It can also be seen that there is a parallelization between nature and women as the part which is feminized by the dominating party. In the novel, both nature and woman are portrayed from the perspective of weakness and femininity that can be exploited by patriarchal domination. Therefore, the notion of feminization of nature is clearly reflected by perceiving the portrayal of woman and nature in sacrificing themselves to preserve, maintain and support the interest, necessity and desire of the domination.

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Circulation, Translation, and Adaption of African Literary Works and Their Possible Positions in World Literature Anthologies

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ABSTRACT

World Literature is not all literature of the entire world but only literature which travels outside its country of origin.The circulation and reception of texts in a given cultural system can be complicated due to languages. However global awork may be in intention, it can be seen as just a would-be work of world literature unlessand until it actually finds readers abroad. By making anEnglish version of the novel accessible, many African writers couldmaintain their bargaining power, especially towards the circulation system of World Literature. African literature has also inspired several adaptations, since adaptation itself has a significant place in World Literature.Moreover, when African literary works are included in some anthologies, they could perform particular types of discourse. It could be inferred that the anthologies of African literary works by women writers are different from their male counterparts.

Keywords: *world literature, circulation, translation, adaptation, anthology*

INTRODUCTION

World Literature is most of the times defined as the circulation of works out into languages and cultures beyond their original homeland. In this model, usually the works of World Literature are not born but made, at a subsequent stage of their life or 'afterlife'.[1] However global work may be in intention, it can be seen as just a would-be work of world literature unless and until it actually finds readers abroad. In other words, World Literature is not all literature of the entire world but only those which crosses a border. In relation tothis, we could see how some African literary works are received outside their source culture.

Since language constitutes a crucial component of culture, it is not surprising that the question of language in modern African literature has been a source of intense, even perennial controversy.[2] Two literary giants, Chinua Achebe of Nigeria and Ngugi waThiong'o of Kenya, well encapsulate the two principal viewpoints. While the latter hasresolutely turned his back on English as his creative medium, the former and severalother African

[1] Damrosch, D. (2011). World literature as alternative discourse. *Neohelicon,* 38(2), 307-317. Retrieved on 23 October 2016.

[2] Okoh, N. (2015). Translationas validation of culture: The example of Chinua Achebe. *Hemispheres*, 30(3), 5-20. Retrieved on 24 October 2016.

writers have not succumbed to the wind of nationalism sweeping throughthe African literary landscape.[3]

In fact, it is also believed that the circulation and reception of texts in a given cultural system can be complicated due to the language itself. In this case, language can be an issue related to power, ideology, institution, and manipulation.[4]Moreover, as Damrosch argues, the market space for World Literature authors, especially from postcolonial or minor literatures is rather small and usually only accommodates one author from each nation or region. In this respect, Tachtiris argues that the author's provocation then becomes inseparable from the author as a figure and from his or her work, thus functioning as a kind of brand that the author, along with publishers, editors, and translators, can market (10). Thus, Tachtiris discusses how an author can function as a kind of brand, as shown by Ngugiwa Thiong'o.

Ngugiwa Thiong'o chose to release even his Gikuyu-language texts with Heinemann, who brought out both the English and Gikuyu editions of his work *Devil on the Cross*.[5] He is very much aware of the problematic nature of his decision but defends it on a couple of fronts.[6]Moreover, it is clear that the importance Thiong'o placed on producing, publishing, and distributing a quality novel in Gikuyu did not prevent him from concerns about global and local English-speaking audiences of the same book, since after completing *CaitaaniMutharaba-ini*, Thiong'o was busy with its English translation, *Devil on the Cross*.[7] By making an English version of the novel accessible, Ngugiwa Thiong'o and other writers could maintain their bargaining power, especially towards the circulation system of World Literature itself.

Conversely, Chinua Achebe demonstrates some 'creative' translations. Of course, the bare term 'translation' naturally suggests a straightforward transposition of thoughts from a source to a target language. Moreover, World Literature also denotes literary works with "transnational" or "translational" significance, common aesthetic qualities, and far-reaching social and cultural influence, so that world literature is thus by no means a fixed phenomenon but a traveling concept.[8] However, the investigation of Achebe's attemptsto render the Igbo macrocosm in a major world language makes the translationseen from a creative viewpoint.[9]In this case, Achebe's Africanization or nativization of English is seen in his injection of Igboexpressions into the narrative mainstream of his novelistic creations, meaning that Achebe proceeds to leave a term or concept untranslated, weaving in neatdescriptions that leave the non-Igbo reader in no doubt regarding the exact meaning or context of the word.[10] It is interesting thatAchebe successfully and creatively rises to the challenges of cross-cultural communication.[11]

[3] Ibid p. 5. Rather, they have maintained the status quo, preferring to produce their works in non-African languages.

[4] Tachtiris, C. E. (2012). Branding world literature: The global circulation of authors in translation [Dissertation]. Michigan University. Retrieved on 23 October 2016. Some languages possess more power than others and hold privileged positions within academic and market institutions.

[5] Ibid p. 174.

[6] Ibid p. 176. While international publishers are less concerned with the local political situation, and so have less of a stake in engaging in it in any militant way, they are also less vulnerable to the potentially dangerous elements in the political situation. Making the compromise of publishing with an English editor, then, is not necessarily self-serving nor merely practical. It also draws the English editor into a global contract that is not only financial but also political and cultural.

[7] Ibid, p. 178.

[8] Ning, W. (2010). World literature and the dynamic function of translation. *Modern language quarterly: A journal of literary history*, 71(1), 1-14. Retrieved on 23 October 2016. Translation plays a vital role on the process of circulation, for with it some of literary works might become accessible to other cultures and traditions.

[9] Okoh, N., "Translation as validation of culture: The example of Chinua Achebe", p. 8.

[10] Ibid p. 8. It is by means of such ingenuity that he validates such Igbo concepts as *osu*, *obi*, *ikenga*, *agbala*, *ogbanje* and *efulefu*.

[11] Ibid p. 18.

African literature hasalso inspired severaladaptations, since adaptation itself has a significant place in World Literature. Adaptation is intra/intercultural representation of a work in the same or another medium, through a double process: receptive and creative.[12] Achebe's first novel, published in 1958, is theonly Nigerian novel to have, over the years, inspired several cinematic and stageadaptations. The first adaptation was a dramatic radio program, *Okonkwo*, made by the Nigerian Broadcasting Corporation in April 1961, with Wole Soyinka in a supporting role.[13] The first film adaptation was then produced in the U.S. in 1971, blending *Things Fall Apart* with Achebe's second novel, *No Longer at Ease* (1960).[14]

The film, while respecting the spirit of Achebe's narrative,took a fresh look at some of the events and read them in a unique way, for instance, one couldeven say that it is closer to Igbo tradition than the novel.[15]The film's treatment of the relationship between the colonial authorities and missionaries and its impact on the storyline is interesting as well. The film presents a clearer picture of colonial violence, its total misunderstanding of local customs, and disregard of the culture.[16] Yet the film version of *ThingsFall Apart* did make the novel more popular and consolidated Nigerians' views ontheir colonial history, while the 1986 Nigerian Television Authority's (NTA) production or TV adaptation of Achebe's novel did not immediately lead to more film adaptations from either Achebe or otherNigerian novelists.[17]

Other African authors have also seen their texts adapted to the screen, such as Chimamanda Ngozi Adichie and her novel *Half of a Yellow Sun* (2006), which was made into a movie in September 2013.[18] Another screen adaptation is Ingrid Sinclair's film, *Riches* (2011). This movie is said to not only draw on, but creatively reimagine Bessie Head's autobiographical novel *A Question of Power*, and thus significant parrallels can be observed between the film and the novel.[19]

Anthologies of World Literature put into evidence the intersection of academia and the market in that they disseminate a variety of short texts becoming a commodity for sale not only at home but also abroad.[20]*The Norton Anthology of World Masterpieces* (1956) that featured only Western European and North American works expanded and changed in 1995 to *The Norton Anthology of World Literature* that includes many non-Western writers.[21] In other words, this supports the idea that World Literature has opened up to literatures of non-Western societies, while it was mainly limited only to the Western classics. In this respect, *Things Fall Apart* is not just taught in World Literature classes but also published in *Norton's Anthology of World Literature*

[12] Hutcheon, L. (2006). *A theory of adaptation*. New York: Routledge.
[13] Ugochukwu, F. (2007). Things Fall Apart: Achebe's legacy, from book to screen. *Research in African literatures,* 38(4), 168-183. Retrieved on 24 October 2016.
[14] Ibid p. 169. Web. 24 October 2016. This joint Nigerian, German, and American production, first titled *Bullfrog in the Sun* and later renamed *Things Fall Apart*, was directed by Jürgen Pohland, with Edward and Fern Mosk as executive producers, and Francis Oladele as coproducer.
[15] Ibid p. 176.
[16] Ibid p. 178.
[17] Ibid p. 179. It does, however, reveal some of the traits that would become part of Nollywood films: a deep-seated interest in history, theme songs reinforcing the message of the film, and Igbo-English code-mixing and code-switching.
[18] Ibid p. 180.
[19] Mboti, N. (1973). Celebrating the 40th anniversary of the publication of Bessie Head's A Question of Power. *Current Writing*, 26(2), 181-192. Retrieved on 24 October 2016. The film is about a fiercely independent coloured woman, Molly McBride. She is a single-mother who is exiled from South Africa on an exit permit, with her young son Peter, at the height of apartheid in the mid-1980s.
[20] Tachtiris, C. E. (2012). Branding world literature: The global circulation of authors in translation [Dissertation]. Michigan University. Retrieved on 23 October 2016.
[21] Ojaide, T. (2015). *Indigeneity, globalization, and African literature*. Basingstoke: Macmillan. Retrieved on 25 October 2016.

and also in Norton Series of World Literature texts.[22]

African literary texts included in the anthologies could perform particular types of discourse, such as post-colonialism. For instance, in Chinua Achebe's *Things Fall Apart*, British colonization slowly creeped into Nigeria, through the process of mutual 'consent'.[23]*Arrow of God* is also Achebe's novel where he depicts the causes of British colonialism, but here not only as a process of mutual adaptation but as one caused by inefficacy, disunity, and disorientation within his own people, the Igbo race.[24]In another novel, *No Longer at Ease*, a character named Obi Okonkwo is caught between two cultures, his native African and his western educated training, making this is a novel of hybridity where the character finds himself.[25]Chinua Achebe's novels prove through the instance of his own race, the Igbo race, that Nigeria adopted many conditions that the British had imposed upon them, somewhat willingly, condoning Gramci's notion of 'consent'[26], and adapted many practices of the colonial masters including religious conversion and allowed the British to gradually establish their political stronghold upon Africa.[27]

The emergence of a new generation of African women writers, e.g.Calixthe Beyala of French Cameroon, Tsitsi Dangarembga of Zimbabwe, Monica Arac DeNyeko of Uganda and Chimamanda Ngozi Adichie of Nigeria also points to new beginnings/directions.These writers refuse to let theircharacters' lives be dictated by themen in their lives.[28] Their work encourages andsupports their characters in definingtheir own space, be it choosing toremain unmarried or exploring their sexuality in different forms.[29]

The anthologies of African literary works by women writers could also bring out post-colonial and feminist discourses. In male-dominated Africanliterature, women constantly fall under two categories: good wife and bad girl/female. Contemporary African women writersare preoccupied with deconstructing thenotion of what it means to be an Africanwoman, since their characters are always tornbetween two cultures: an African oneand a Western one (be it educated in theWestern world, or moving to a big citywhere one is entangled in the "high life")and what that entails.[30] For example, in Tsitsi Dangarembga's *Nervous Conditions*, the story revolves around Tambu, the poor, country cousin who comes to live with the family of her revered, educated, and wealthy uncle.[31] Tambu istorn between accepting a modern way of life and that of her culture, yet she gradually leaves behind those parts of herfamily: parts of herself and her culturethat she cannot accept – an analogy of theindependence process in

[22] Ibid p. 75.
[23] Basu, A. (2015). Postcolonial adaptation and appropriation in Chinua Achebe. *International journal of English and literature,* 6(33), 51-57. Retrieved on 25 October 2016. If one looks at Colonel Lugard's indirect system of governance one may notice that such a system of government involved mutual adaptation. The British adopted the rule of tribal leaders for their own benefit while the tribals adopted the governance of British in the tempation of becoming powerful king and receiving benefits from the British government.
[24] Ibid p. 55.
[25] Ibid p. 55-56.
[26] Ibid p. 56. This 'consent' is historically caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production. Thus, 'consent' is an integral part of domination.
[27] Ibid p. 56.
[28] Tambajang, K. A. (2013). The defiance of the New African woman writer. *New African Woman*, 12(23), 83-85. Retrieved on 23 October 2016. The protagonist women characters in their writings always manage to take control of their previously paternalistic-centred lives. Contemporary African women's literature is filled with thematic tones of refusing to be seen as docile, selfeffacing and passive observers in a maledriven world.
[29] Ibid p. 83.
[30] Ibid p. 84.
[31] Shaw, C. M. You had a daughter, but I am becoming a woman: Sexuality, feminism and postcoloniality in Tsitsi Dangarembga's Nervous Conditions and She No Longer Weeps. *Research in African literatures,* 38(4), 7-27. Retrieved on 25 October 2016. In her uncle's house, she learns of the problems of his auto-cratic control and comes to admire his rebellious daughter Nyasha.

Zimbabwe.[32] Similar with the male counterparts, Tsitsi Dangarembga also projects the postcolonial consciousness, yet she also portrays the women, different from the male perspectives. When directly addressing postcolonial Zimbabwe, feminism is vital to Dangarembga.[33]

Another contemporary African woman writer who has seized the opportunities of living in the Western world is Calix the Beyala, who has penned more than sixnovels, based on women's liberation,prostitution, lesbianism, sexual abuse, female genital mutilation and thediscovering of one's body.[34]In her most recentwork, *Femme nue Femme Noire* (*Naked Woman Black Woman*), which is one of thefirst erotic novels written by an African woman, Beyala deconstructs the African malewriter's notion of female sexuality and owns it.[35]

It could be infered that postcolonial writing by male writers are somehow still male-centred. However, postcolonial writing by the female writers is different, especially the contemporary ones. Today's African women authors create a space of independence for their characters.The issue of male domination is still there and is still being battled, butthe new African woman is one who isbent on blazing her own path with all thechallenges she constantly faces, be it class,sex or colour.[36]Therefore, African women writers have eminence in anthologies through the discourse of postcolonialism, feminism, or even queer, while the male writings are still male-centred. To summarize, contemporary women writers are liberating their protagonists against patriarchal disrimination.

[32] Tambajang, K. A. (2013). The defiance of the New African woman writer. *New African Woman*, 12(23), 83-85. Retrieved on 23 October 2016.

[33] Shaw, C. M. You had a daughter, but I am becoming a woman: Sexuality, feminism and postcoloniality in Tsitsi Dangarembga's Nervous Conditions and She No Longer Weeps. *Research in African literatures,* 38(4), 7-27. Retrieved on 25 October 2016. On p. 7. Dangarembga's feminism, expressed through the power of speaking up and the erotic as power, has traces of the workof AudreLorde, which Dangarembga uses and critiques.

[34] Ibid p. 84.

[35] Ibid p. 85. She redefines sexuality not to mean heterosexuality, but sexuality in all its complexity. She easily introduces Irene to the reader, with Irene being intimate with Ousmane (a married man) and later Fatou (Ousmane's wife).

[36] Ibid p. 85.

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World Literature as a Mode of Critical Reading of Translation

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ABSTRACT

The study of world literature focuses on how literary work circulates differently worldwide. It is through translation that literary work is circulated and interpreted differently worldwide. The difference in the reception of literary work across places and time is attributed to textual and extra-textual constraints in translation, such as ideology, power, poetics of the time, and institution. To understand how literary work manifests differently abroad than it does at home, critical reading of translation is needed in the study of world literature. The ccritical reading of translation can be done in two ways. The first way is by juxtaposing different translations of the same literary text to explicate the different translation strategies applied by the translators. The ssecond way is by identifying the remainders in the translation to disrupt the transparency of the translation. Both of these ways will reveal cultural differences between target and source culture, and also the influence of iideology, power, poetics and institution to the reception of literary text which varies across places and time.

Keywords: *world literature, translation, reception of foreign literature, constraints of translation*

INTRODUCTION

Studying world literature does not involve the ontological problem of what world literature is, but the phenomenological problem of how literary work manifests differently abroad than it does at home. This phenomenological aspect has been highlighted by Goethe, the founding father of world literature, by stating that world literature is a dynamic process of literary exchange, intercourse, or traffic which involves praise or censure, acceptance or rejection, imitation or distortion, understanding or misunderstanding, opening or closing to differences.[1] Given that world literature is more about phenomenology, David Damrosch thus defines world literature, "not as an infinite, ungraspable canon of works but rather a mode of circulation and of reading".[2]

The worldwide circulation of literature is made possible through translation. It is through translation that literary work manifests differently abroad. Accordingly, studying world literature involves a critical reading of translation. Critical reading of translation involves awareness on textual and extra-textual constraints and the ways the translator overcomes the constraints.[3]

[1] Cheah, P. *What is a world? On world literature as world-making activity* (Daedalus). *Cosmopolitanism*, 137(3), 27. Retrieved on 2 September. 2015.

[2] Damrosch, D. (2003). *What is world literature?* Princeton: Princeton UP.

[3] Damrosch, D. (2009). *How to read world literature*. Oxford: Wiley-Blackwell.

In general, critical reading of translation involves critical scrutiny of how the foreign text is refracted in the process of translation. In this paper several issues of translation and two ways with which critical reading of translation operate will be discussed.

CRITICAL READING OF TRANSLATION

There are two issues of translation that should be noticed when one conducts critical reading of translation. First, translation involves interpretation. Thus, it is ideological. The act of translation does not happen in an unmediated and objective way; rather, it is intervened by textual and extratextual constraints, such as ideology, power, poetics of the time, and institution. These mediations and interventions are responsible for the different receptions of literature worldwide. The influence of ideology, power and institution in a target literary system makes the faithful rendering of original texts impossible. Therefore, what will happen to the original text in the target language is refraction, rather than reflection of the original. Translation will always be a rewriting of the original text. Translation should not always be seen negatively for its unfaithful rendering because it also brings offsetting gain for the original text, such as opening new dimensions of the text and concrete manifestation of cultural exchange. In other words, there is always something lost and something gained in the translation. Moreover, it also should be noticed that the refraction of the original text does not only happen across culture, but also happens across time. Different versions of translation of particular foreign text will differ greatly because of the difference in poetics of the time and the configuration of power, ideology and institution of the time. The second issue is that the refraction of original text is not always foregrounded. Some translators apply domestication strategy for fluent reading and higher intelligibility. Thus, it creates the illusion of transparency and the illusion of the universality for recognizing home culture and values in others.

Common difficulty or challenge in identifying the refraction of translation is the ability to read the original text. However, to identify the refraction it does not necessarily require the comparison of the translation with the original text. The ability to read the original text certainly helps the readers to identify the refraction in the translation. However, as stated by Damrosch, when one cannot read the source language, comparing translations may triangulate one's way toward a better sense of the original.[4] Moreover, comparing different translations of a same literary text may make the different strategies applied by translators apparent.[5] By knowing the different strategies applied by translators, one can know the influence of poetics of the time and the configuration of power, ideology and institution of the time to the translation. Comparing translations reveals that the refraction is done differently not only across cultures, but also across time in a given target literary system. In this sense, comparing translations helps one to read translation critically. This idea is supported by Venuti. He states that critical reading of translation involves the ability to identify how different forms of reception construct the significance of the foreign text.[6] Different translations in the target literary system will reveal how the significance of the original text is constructed differently.

Based on Damrosch and Venuti's opinions above, the first method for critical reading of translation is juxtaposing translations for contrast and comparison. The instance for the application of this method is presented by comparing two versions of Voltaire's *Candide* translations from the Vic-

[4] Ibid p. 71.
[5] Ibid p. 68.
[6] Venuti, L. (1996). *Translation and the pedagogy of literature*. *College English*, 58(3), 327-344. Retrieved on 31 August. 2015.

torian era and present days. Here, the comparison is done by juxtaposing two translations from different periods. It should be noticed that ttranslations of a same literary text which is made in the past will be different from those made in present days because of the difference in poetics, cultural and historical conditions. A translator's freedom in translating is constrained by the dominant poetics, cultural values and historical condition of the time. For critical reading of translation, the interplay of poetics, cultural and historical moments of a particular time in determining translation strategy must be noticed.

The example of the constraint of cultural values and morality on translators can be seen in the translation of Voltaire's *Candide* during the Victorian era. The Victorian era which is very prudent about the issues of religion and sexuality produces a different translation from present day wherein sexuality is frankly tackled. The difference can be seen by comparing the excerpt of translations from each era. The excerpt is taken from the scene in which an old woman who helps Candide and Cunegonde tells her story in chapter 11.

The translation in Victorian era is as follows:

> My eyes have not always been bleared, and bordered with scarlet; my nose has not always touched my chin; nor have I always been a servant. I am the daughter of a king, and the Princess of Palestrina. I was brought up, till I was fourteen, in a palace. . . . I began to captivate every heart. My neck was formed – oh, what a neck! White, firm, and shaped like that of the Venus de Medici. . . . The maids who dressed and undressed me fell into an ecstasy when they viewed me, and all the men would gladly have been in their places.[7]

Whereas contemporary translation by Roger is as follows:

> 'My eyes haven't always been bloodshot and red-rimmed, my nose hasn't always come down to my chin, and I haven't always been a servant. I am the daughter of Pope Urban X and the Princess of Palestrina. Until the age of fourteen I was brought up in a palace… As I grew older, so I grew in beauty, grace, and fine accomplishments. I took pleasure in life; I commanded respect; I had prospects. I was already able to inspire love, and my breasts were forming. And what breasts they were! White and firm, just like those of the Medici Venus…The women who dressed and undressed me would go into ecstasies when they saw me, back and front, and all the men would love to have changed places with them.[8]

By juxtaposing the two translations, the difference can be seen that Victorian version has changed the speaker's father from pope into the king. This change is due to the sensitivity of religious issues during Victorian era. The alteration is significant because the intention of the author to criticize the religious authority –here, despite the vows of celibacy, the pope, in fact, has a daughter –is censored in the Victorian version. Therefore, it can be said that the reception of *Candide* in the Victorian era significantly alters the significance of the original text. Besides that, Pearson's translation reveals Victorian prudishness on translating what is actually breast into neck. Comparing these two translations from different periods shows how poetics or cultural moment of the time influences

[7] Voltaire, F. M. A. (1927). *Anonymous Victorian-era translation*. Repr. In *The Complete Romances of Voltaire*, ed. G.W.B. New York: Walter J. Black.
[8] Voltaire, F. M. A. (2006). *Candide and other stories* (*Tr. Roger Pearson).* Oxford: Oxford UP.

the strategy of translation. In order to conform to the Victorian moral code, the translator polishes the translation by avoiding frank sexuality.

The second method in conducting critical reading of translation involves the ability to identify foreign elements that are left over in the process of the translation or what Jean-Jacques Lecercle calls as "remainder". The instance for the application of this method will be presented by comparing three versions of translations of Illiad by Richmond Lattimore, George Chapman and Alexander Pope.

Remainder as defined by Lecercle cited in Venuti is, "textual effects that exceed transparent uses of language geared to communication and may in fact impede them, with varying degrees of violence."[9] As a foreign element that is left over in the process of translation (target text), a remainder gives evidence to what degree a translation has retained or lost its original form. When a remainder is retained, the foreignness of the translated text is restored, and domestication can be resisted. Identifying remainder is very important in order to be aware of the foreignness of the translated text.

According to Venuti, remainder can be identified by juxtaposing the translation with other versions of translation that will tease out the remainder in transparent translation.[10] For example, as illustrated by Venuti, to identify the remainder in Richmond Lattimore's translation of *Iliad*, Lattimore's translation can be juxtaposed with George Chapman's and Alexander Pope's translation.

Lattimore's version is as follows:

> So he spoke and Patroklos obeyed **his beloved companion**.
> He led forth from the hut Briseis of the fair cheeks and gave her
> to be taken away; and they walked back beside the ships of the Achaians,
> and the woman all unwilling went with them still. But Achilleus
> **weeping went** and sat in sorrow apart from his companions
> beside the beach of the grey sea looking out on the infinite water.
> Many times stretching forth he called on his mother[11]

Lattimore claimed that he rendered *Iliad* into the plain English of his time. Yet a strain of archaism can still be detected in the translation, such as lexical items ("beloved," "led forth"), syntactic arrangement (inversions like "weeping went"), and prosodic pattern ("a free six-beat line" that imitates the Homeric hexameter).[12] It can be seen that Lattimore attempted to restrain the foreign elements by minimizing the archaism. To identify the remainder in translated text, Lattimore's has to be compared with Chapman's and Pope's translation.

Chapman's version is as follows:

> This speech usd, Patroclus did the rite
> His friend commanded and brought forth Briseis from her tent,
> Gave her the heralds and away to th'Achive ships they went.
> She, sad, and scarce for griefe could go. Her love **all friends** forsook
> And **wept for anger**. To the shore of th'old sea he betooke
> Himselfe alone and, casting forth upon the purple sea
> **His wet eyes** and his hands to heaven advancing this sad plea
> Made to his mother[13]

[9] Venuti, L. (1996). *Translation and the pedagogy of literature*. *College English*, 58(3), 327-344. Retrieved on 31 August. 2015. p. 335.
[10] Ibid p. 341.
[11] Ibid p. 338.
[12] Ibid p. 340.
[13] Ibid p. 338.

Pope's version is as follows:

> Patroclus now th'unwilling Beauty brought;
> She, in soft Sorrows, and in pensive Thought,
> Past silent, as the Heralds held her Hand,
> And oft look'd back, slow-moving o'er the Strand.
> Not so his Loss the fierce Achilles bore;
> But sad retiring to the sounding Shore,
> O'er the wild Margin of the Deep he hung,
> That kindred Deep, from whence his Mother sprung.
> There, **bath'd in Tears of Anger and Disdain**,
> Thus loud lamented to the stormy Main.[14]

Compared to Lattimore's plain rendering where he described Achilles' weeping, in both Chapman's and Pope's version, it can be seen that both of them were in difficulty to assimilate the early modern concepts of masculinity with the fact of Achilles' weeping. Therefore, to conform to the concept of masculinity, then Chapman reduced the weeping to "wet eyes," and to show the normalcy of this behavior in the man, Chapman also introduced "friends" who also "wept for anger" at Briseis's departure.[15] Pope also redefined the "Tears" by associating them with "Anger and Disdain".[16] Thus, Achilles' weeping was masculinized. To emphasize the difference between the masculine Achilles from the feminine Briseis, both Chapman and Pope exaggerated Briseis' passivity and submissiveness ("soft sorrow" and "past silent"). Another difference between Lattimore's compared to Chapman's and Pope's translation is that Lattimore did not omit the word "beloved" in treating the relationship between Achilles and Patroklos. Chapman and Pope omitted the word to censor the homosexuality which was common to be found in classical Greek literature.[17] From this comparison, it can be seen that the archaism "beloved" and "weeping went" in Lattimore's translation is the remainder that has fogged the transparency of Lattimore's translation or the foreign elements that make the target readers become estranged with the possibility of a homosexual relationship between Achilles and Patroklos in Lattimore's translation.

By learning to identify remainders whenever one is reading translation, it helps one to disrupt the transparency of the translation, and thus fosters the understanding and appreciation for cultural difference in reading world literature. Remainder is also useful as new ground for choosing one translation over another. Because according to Venuti, a good translation is one which is rich with remainders or releases the remainders by opening up the standard dialect and target literary canons to what is foreign or marginal.[18] To enhance one cultural understanding, it is preferable to choose foreignized translation, instead of domesticated translation. Though domesticated translation provides greater ease of consumption, intelligibility and appreciation of the foreign text, it involves, as stated by Venuti, "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home"[19] Cultural homogenization practiced in the domesticated translation supports the claim of the universality of the target culture and thus, promotes cultural chauvinism. Cultural otherness or distinctiveness is elided in the homogenized translation. Ideally, the study of world literature should aim towards greater cross cultural understanding. Therefore, it requires the ability to conduct critical read-

[14] Ibid pp. 338-339.
[15] Ibid p. 340.
[16] Ibid p. 340.
[17] Ibid p. 340.
[18] Venuti, L. (1998). *The scandals of translation*. London & New York: Routledge.
[19] Ibi, p.20.

ing of translation, the ability to choose translation which emphasizes cultural difference and thus, sends the reader abroad, instead of bringing the author back home. This mode of critical reading of translation can be done by justapoxing translations for comparison and identifying remainders.

CONCLUSION

Critical reading of translation in the context of world literature can be done in two ways. The first way is by juxtaposing different translations of the same literary text to explicate the different translation strategies applied by the translators. By implementing this kind of critical reading, one can identify the influence of ideology, power, poetics and institution to the reception of the literary text which varies across places and time. The second way is by identifying the remainders in the translation to disrupt the transparency of the translation. It is through remainders that one can foster appreciation towards cultural difference in world literature.

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