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From local to global: The dynamics of Indonesian literature from a world literature perspective

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Abstract: *The relationship between Indonesian literature and world literature reflects the interaction of cultural identity, transnational circulation, and digital transformation. However, these dimensions are often examined separately, limiting an integrated understanding of how local literary expressions participate in global literary exchanges. This study aims to develop a conceptual framework for examining Indonesian literature within world literary relationships. Employing a qualitative approach through a focused conceptual literature review and comparative-interpretative analysis, the study synthesizes four principal theoretical publications and six selected studies concerning Indonesian literary practices. The findings identify three interconnected dimensions: the coexistence of cultural specificity and global literary interpretation; the role of translation and institutional mediation in international literary circulation; and the influence of digital environments on literary accessibility and cultural participation. The analysis indicates that literary globalization is not a linear transition from local identity to international recognition but a multidimensional process involving cultural negotiation, linguistic interpretation, institutional structures, and technological conditions. The study contributes an integrated analytical framework for investigating Indonesian literature's transnational relationships and provides a foundation for future empirical research on translation, publishing, and digital literary reception.*

Keywords: *Indonesian literature, world literature, comparative literature, cultural identity, digital literary transformation*

INTRODUCTION

Literature constitutes an important medium through which societies express cultural identities, historical experiences, collective memories, and aesthetic values. Although literary works emerge from particular linguistic and sociocultural environments, their meanings and significance may extend beyond geographical and national boundaries through translation, interpretation, and intercultural exchange. The development of contemporary comparative literature has consequently encouraged a reconsideration of the relationship between national literary traditions and world literature. Damrosch (2020) emphasizes the importance of comparative approaches that examine literary relationships across cultural boundaries, while Helgesson and Vermeulen (2016) highlight the institutional conditions that influence the circulation and recognition of literary works within international literary systems. These perspectives suggest that participation in world literature involves not merely the movement of texts across national borders but also the negotiation of cultural meanings through linguistic, institutional, and interpretative processes.

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The urgency of examining these relationships has increased alongside globalization and digital transformation, which have altered the production, distribution, accessibility, and reception of literary works. Contemporary literary circulation increasingly involves conventional publishing institutions, translation networks, digital platforms, and online reading communities. Murray (2018) demonstrates that digital technologies reshape relationships among authors, publishers, markets, and readers, creating new opportunities for literary participation while introducing different conditions of visibility and access. At the same time, Venuti (2019) emphasizes that translation is an interpretative process rather than a neutral transfer of linguistic meaning. These developments indicate that expanded literary accessibility does not necessarily guarantee international recognition or equitable intercultural exchange. Understanding literary globalization therefore requires an integrated examination of cultural specificity, translation, institutional mediation, and technological transformation.

Indonesian literature provides a significant context for investigating these issues because it emerges from a culturally and linguistically diverse society characterized by regional literary traditions, oral narratives, historical experiences, and distinctive forms of cultural expression. The relationship between Indonesian literature and world literature cannot be adequately explained solely through its international publication or reception. It also involves the ways culturally situated literary identities are represented, translated, interpreted, and potentially transformed across different literary environments. Regional literary traditions, including narratives associated with Si Pahit Lidah and Pulau Kemaro in South Sumatra, offer contextual illustrations of cultural memory, mythology, and regional identity. Their inclusion in discussions of world literature, however, should not be interpreted as evidence of established international circulation. Rather, these traditions demonstrate the importance of examining the conditions through which local literary expressions may acquire broader comparative significance.

Previous research has addressed several dimensions of Indonesian literature's relationship with world literary developments. Kobis (2019) examines the position of Indonesian literature within world literature and demonstrates the relevance of comparative literary perspectives to Indonesian literary traditions. This study establishes that the relationship between Indonesian literature and world literature has already received scholarly attention. Research on translation has also contributed to this discussion. Rosliana (2024) investigates Indonesian literature in translation within Indonesian–Japanese linguistic contexts, highlighting the role of translation in facilitating cross-cultural literary accessibility. Angelianawati et al. (2025) examine the politics of Indonesian literature in international literary spaces, drawing attention to translation challenges, institutional inequalities, and limitations in international publishing opportunities. These studies demonstrate that international literary circulation is shaped by linguistic and institutional processes rather than cultural distinctiveness alone.

Other studies have examined the transformation of Indonesian literary practices within digital environments. Adawiyah (2024) investigates the regulation and production of contemporary literature in the digital age, emphasizing changes in literary production and publication practices. Kardiansyah and Qodriani (2025) examine

literary production within a quasi-digital society and identify the continuing relationship between digital literary platforms and conventional publishing. Chodiyah et al. (2024) investigate the role of Wattpad in reading and writing instruction, demonstrating the relevance of digital platforms to literary participation and educational practices. Collectively, these studies indicate that digital literary transformation has become an established area of inquiry within Indonesian literary scholarship. Nevertheless, digital production and participation within national literary environments should not automatically be equated with international circulation or documented intercultural reception.

The existing scholarship therefore provides substantial foundations for understanding Indonesian literature through comparative literary theory, translation, international literary politics, and digital transformation. However, the reviewed studies emphasize different analytical dimensions. Kobis (2019) focuses on the position of Indonesian literature within world literary relationships; Rosliana (2024) and Angelianawati et al. (2025) address translation and institutional circulation; while Adawiyah (2024), Kardiansyah and Qodriani (2025), and Chodiyah et al. (2024) examine aspects of digital literary production and participation. These contributions suggest an analytical opportunity to investigate how cultural specificity, linguistic mediation, institutional structures, and digital environments can be understood as interconnected conditions of literary globalization. This opportunity does not imply that previous research has entirely overlooked these relationships; rather, it concerns the value of explicitly integrating them within a conceptual framework focused on Indonesian literature.

The proposed novelty of this study lies in its integrated conceptual approach to the relationship between Indonesian literature and world literature. Drawing on Damrosch's (2020) comparative perspective, Venuti's (2019) interpretation of translation, Helgesson and Vermeulen's (2016) institutional approach, and Murray's (2018) analysis of the digital literary sphere, the study develops a framework consisting of three interconnected dimensions: locality and globality, translation and international circulation, and digitalization and cultural participation. This framework is intended to explain literary globalization as a multidimensional process involving cultural negotiation and mediated circulation rather than a linear movement from local literary production toward international recognition. The framework's contribution is integrative and context-specific; it does not claim to establish an entirely unprecedented theory or to demonstrate empirically the international reception of particular Indonesian literary works.

Accordingly, this article aims to examine the dynamics of Indonesian literature within world literary relationships through a focused conceptual review and comparative-interpretative synthesis of relevant theoretical perspectives and previous Indonesian literary studies. Specifically, the study seeks to explain how local cultural identity relates to cross-cultural literary interpretation, examine the linguistic and institutional conditions influencing international literary circulation, and explore the implications of digital transformation for literary accessibility and cultural participation. By integrating these dimensions, the article offers a theoretically grounded analytical framework for understanding Indonesian literature as a culturally situated participant in transnational literary exchanges and provides a foundation for future empirical

investigations into translation, international publishing, digital adaptation, and intercultural literary reception.

LITERATURE REVIEW

Comparative Literature and the Changing Paradigm of World Literature

Comparative literature has developed from an emphasis on literary influences and relationships among national traditions toward a broader examination of cross-cultural interpretation, transnational circulation, and the institutional conditions of literary recognition. Contemporary comparative approaches recognize that literary works may acquire additional meanings when they are read beyond their original linguistic and cultural environments. Consequently, world literature cannot be understood simply as a collection of internationally recognized works; it also concerns the processes through which literary expressions enter relationships with different cultural and interpretative traditions.

Damrosch (2020) provides an important theoretical foundation for comparative literary inquiry in a global context. His approach supports the examination of literary relationships across cultural and linguistic boundaries without requiring the abandonment of national or regional literary identities. Helgesson and Vermeulen (2016) complement this perspective by emphasizing the significance of institutions, translation, and markets in shaping world literary circulation. Together, these perspectives indicate that the international significance of literary works involves both cross-cultural interpretation and the structures that enable literary exchange.

Within Indonesian literary scholarship, Kobis (2019) has explicitly examined the position of Indonesian literature within world literature through a qualitative document-based study informed by Damrosch's theoretical framework. By discussing literary materials associated with Indonesian cultural traditions and works by Pramoedya Ananta Toer, Kobis argues that Indonesian literature can be considered part of world literature. This contribution demonstrates that the relationship between Indonesian literature and world literature is an established subject of scholarly inquiry rather than an unexplored research area.

Nevertheless, establishing the conceptual position of Indonesian literature within world literature does not fully explain how cultural identity interacts with translation, institutional structures, and digital transformation. The present study therefore extends the discussion from literary classification toward an integrated examination of the processes and conditions through which Indonesian literary expressions may become accessible and meaningful across cultural boundaries. This orientation recognizes previous scholarly contributions while developing a more interconnected analytical perspective.

Cultural Identity, Regional Literature, and the Relationship between Locality and Globality

Indonesian literature develops within a culturally diverse environment characterized by regional languages, oral traditions, historical experiences, and distinctive narrative practices. These characteristics complicate approaches that treat national literature as a homogeneous cultural formation. The relationship between regional and national literary identities involves continuing processes of cultural

representation, interpretation, and transformation. Understanding Indonesian literature within world literary relationships therefore requires attention to the cultural specificity of literary expressions and the conditions under which they may become meaningful beyond their original communities.

Damrosch's (2020) comparative perspective provides a basis for understanding locality and globality as potentially interconnected rather than inherently contradictory. Literary expressions grounded in particular cultural traditions may acquire comparative significance through relationships with works from different societies. Their cultural specificity can contribute to intercultural literary understanding without requiring conformity to a single dominant aesthetic tradition.

The study by Kobis (2019) reinforces the relevance of this perspective to Indonesian literature. However, its focus on establishing Indonesian literature's position within world literature leaves room for further conceptual discussion concerning the interaction of cultural identity with the mechanisms of literary circulation. The present study approaches this relationship by treating regional literary identities as culturally situated resources whose potential transnational significance must be distinguished from documented international reception.

South Sumatran literary traditions offer contextual illustrations of this distinction. Narratives associated with Si Pahit Lidah and Pulau Kemaro may provide material for examining mythology, cultural memory, social relationships, and regional identity through comparative literary perspectives. However, their inclusion in the present article does not constitute a direct textual analysis or demonstrate international translation, distribution, or readership. Rather, these narratives illustrate the types of culturally situated literary expressions to which the proposed framework could be applied in subsequent empirical research.

Accordingly, the relationship between locality and globality should be understood as an analytical question concerning how cultural identities are represented, interpreted, and potentially transformed across literary contexts. This perspective avoids equating cultural distinctiveness with international recognition and establishes the cultural foundation for examining translation, institutional mediation, and digital circulation.

Translation, Institutional Mediation, and International Literary Circulation

Translation constitutes a significant dimension of world literary circulation because it enables literary works to be interpreted beyond their original linguistic communities. However, translation should not be understood as a neutral transfer of stable meanings. Venuti (2019) challenges instrumental assumptions about translation and emphasizes its interpretative character. This perspective suggests that literary translation involves choices that may influence the representation of cultural references, linguistic expressions, and aesthetic characteristics.

International literary circulation is also shaped by institutional structures. Helgesson and Vermeulen (2016) examine the relationships among literary institutions, translation, and markets, demonstrating the importance of organizational conditions in the production and circulation of world literature. Their perspective complements translation studies by showing that international accessibility involves more than linguistic transformation. Publishing networks, cultural institutions, distribution

systems, and literary markets also influence the conditions under which literary works become available to different audiences.

Recent studies provide more specific contexts for examining these relationships in Indonesian literature. Rosliana (2024) investigates Indonesian literature in translation within Indonesian–Japanese linguistic contexts, highlighting the relevance of translation to the international introduction of Indonesian literary works. Her study contributes to understanding how linguistic mediation can support cross-cultural literary accessibility while drawing attention to the need for further investigation of Indonesian literary translation into foreign languages.

Angelianawati et al. (2025) examine the cultural politics affecting Indonesian literature within international literary spaces. Their research addresses translation challenges, restricted international publishing opportunities, and unequal recognition in global literary institutions. These findings indicate that the international circulation of Indonesian literature is influenced by cultural and institutional inequalities as well as linguistic mediation.

Considered together, these studies establish translation and international literary recognition as existing areas of research. Rosliana (2024) provides a specific translational perspective, while Angelianawati et al. (2025) address broader cultural and institutional conditions. The present study builds on these contributions by examining their relationship to comparative literary identity and digital transformation within a shared conceptual framework.

This integration is important because translation, institutional circulation, and cultural identity cannot be assumed to operate independently. Translation choices may influence the representation of regional identities, while publishing and cultural institutions may affect which translated works become accessible to international readers. These relationships provide a basis for understanding the movement of Indonesian literature across cultural boundaries as a mediated process rather than an automatic progression toward international recognition.

Digital Literary Transformation, Production, and Cultural Participation

Digital transformation has introduced significant changes in literary production, publication, distribution, and readership. Literary works increasingly circulate through online platforms and digital communication environments that influence relationships among authors, publishers, markets, and audiences. These developments require literary scholarship to reconsider how technological infrastructures shape cultural participation and the accessibility of literary expressions.

Murray (2018) provides a theoretical foundation for understanding the digital literary sphere as an environment in which technological change influences literary production, distribution, and reception. Digitalization is therefore not simply the conversion of printed works into electronic formats. It involves changes in the organization of literary activity and the relationships among participants in literary culture.

Recent Indonesian studies demonstrate the relevance of these transformations. Adawiyah (2024) examines the regulation and production of contemporary literature in the digital age through a netnographic approach. Her findings highlight differences between digital literary platforms and conventional publishing, particularly regarding

production processes and regulatory arrangements. This study indicates that digital literary environments possess distinctive organizational characteristics that influence literary production.

Kardiansyah and Qodriani (2025) investigate literary production within a quasi-digital society. Their research demonstrates that the use of online platforms, including Wattpad, does not necessarily eliminate conventional print publication. Instead, digital and print-based practices may coexist within contemporary literary production. This finding challenges assumptions that digital transformation involves a complete replacement of traditional literary institutions.

Chodiyah et al. (2024) examine Wattpad in the context of reading and writing instruction. Their literature-based study identifies the platform's potential contribution to student engagement in literary learning. Although the study focuses primarily on educational practices rather than international literary circulation, it demonstrates the relevance of digital platforms to literary participation and the relationship between readers and writers.

These studies show that digital literary transformation in Indonesia has been examined through production, regulation, publishing practices, and education. Nevertheless, digital literary participation within a national context should not automatically be equated with transnational circulation. The existence of online literary platforms does not independently establish international readership, cross-cultural interpretation, or global recognition.

The present study therefore considers digitalization alongside cultural specificity, translation, and institutional mediation. This perspective enables digital literary accessibility to be examined as one component of broader world literary relationships rather than as sufficient evidence of literary globalization. It also provides a conceptual basis for future investigations into whether and how Indonesian digital literary works circulate across linguistic and cultural communities.

State of the Art, Research Gap, and Conceptual Framework

The reviewed scholarship demonstrates that the relationship between Indonesian literature and world literature has been examined from several complementary perspectives. Kobis (2019) addresses Indonesian literature's position within world literary theory; Rosliana (2024) investigates translation in an Indonesian–Japanese context; Angelianawati et al. (2025) examine the politics of international literary circulation; Adawiyah (2024) analyzes digital literary regulation and production; Kardiansyah and Qodriani (2025) investigate the coexistence of digital and conventional literary production; and Chodiyah et al. (2024) discuss the educational potential of digital literary platforms.

These studies provide important contributions to understanding Indonesian literature within changing cultural and technological environments. They also demonstrate that cultural identity, translation, institutional circulation, and digital literary practices are not entirely new research concerns. The relevant analytical opportunity therefore lies in examining how these dimensions can be connected rather than treating each as an independent explanation of literary globalization.

The present study addresses this opportunity by integrating comparative literature, translation studies, institutional approaches, and digital literary studies

within a framework focused on Indonesian literature. The theoretical synthesis draws primarily on Damrosch (2020), Venuti (2019), Helgesson and Vermeulen (2016), and Murray (2018), while the six Indonesian studies provide contextual evidence of the existing scholarly discussion and help establish the framework's relevance.

The proposed conceptual framework consists of three interconnected dimensions. The first, locality and globality, concerns the relationship between cultural specificity and cross-cultural literary interpretation. The second, translation and international circulation, examines the linguistic and institutional processes through which literary works may become accessible beyond their original cultural environments. The third, digitalization and cultural participation, concerns the technological conditions influencing literary production, visibility, distribution, and readership.

The integration of these dimensions provides a basis for examining literary globalization as a multidimensional process involving cultural negotiation and mediated circulation. Local cultural characteristics may influence translation and interpretation; translation and publishing institutions may affect international accessibility; and digital environments may reshape the conditions through which literary works are encountered and discussed.

The proposed contribution is therefore an Indonesian-focused conceptual synthesis that explicitly connects cultural identity, translation, institutional circulation, and digital participation. It does not claim to introduce an entirely unprecedented theory of world literature. Rather, it offers an integrated analytical perspective that can guide future investigations of Indonesian literary works, regional traditions, translation practices, international publishing networks, and digital reception.

Within this framework, South Sumatran literary traditions are positioned as contextual illustrations of regional cultural specificity. Their possible involvement in transnational literary circulation remains an empirical question. The framework consequently provides a foundation for future research without presuming that the international reception of particular regional narratives has already been established.

METHOD

This study adopts a qualitative approach using a focused conceptual literature review supported by comparative and interpretative analysis to examine the relationship between Indonesian literature and the changing dynamics of world literature. The approach is appropriate because the research seeks to develop an integrated theoretical understanding of how local cultural identities relate to translation, institutional circulation, and digital literary transformation. Rather than measuring the international popularity of particular literary works or conducting direct empirical investigations of literary reception, the study examines existing theoretical arguments and published research findings to formulate a conceptual framework for understanding Indonesian literature within transnational literary relationships.

The documentary sources are organized into two complementary groups. The first consists of four theoretical publications: Damrosch (2020), Helgesson and Vermeulen (2016), Venuti (2019), and Murray (2018). These works provide the principal conceptual foundations for comparative literary relationships, institutional circulation, translation as interpretation, and digital literary transformation. The second

group comprises six studies addressing Indonesian literature and related literary practices: Kobis (2019), Rosliana (2024), Angelianawati et al. (2025), Adawiyah (2024), Kardiansyah and Qodriani (2025), and Chodiyah et al. (2024). These studies provide research-based contexts for examining Indonesian literature within world literary scholarship, translation, international recognition, digital production, and literary participation. The two groups serve different analytical functions: theoretical works inform the construction of the conceptual framework, while previous studies support contextual comparison and the identification of the study's analytical contribution.

The units of analysis consist of theoretical propositions, conceptual arguments, research objectives, methodological orientations, and findings reported in the selected publications. The study does not reanalyze the original empirical datasets of the previous researchers. Instead, it examines their published arguments and reported findings in relation to the research objectives. South Sumatran literary traditions, including narratives associated with Si Pahit Lidah and Pulau Kemaro, are employed as contextual illustrations of regional cultural identity rather than as a systematically selected corpus of primary literary texts. Consequently, the study does not claim to establish their translation histories, international publication records, or patterns of transnational reception.

The documentary review is delimited to the ten identified publications because of their relevance to the study's conceptual focus. The four theoretical sources provide complementary explanations of literary globalization, while the six Indonesian studies represent selected scholarly discussions that address different aspects of the research problem. The identification of these sources is purposive and conceptually oriented rather than exhaustive. The study does not claim that all publications within a particular period, database, or disciplinary field have been retrieved or systematically screened. The analytical materials are organized according to three dimensions corresponding to the research objectives: locality and globality, translation and international circulation, and digitalization and cultural participation.

The analysis follows a comparative-interpretative procedure involving conceptual identification, thematic classification, cross-study comparison, and theoretical synthesis. Conceptual identification focuses on the principal arguments and findings relevant to the three analytical dimensions. Thematic classification distinguishes propositions concerning cultural specificity, linguistic and institutional mediation, and digital literary transformation. Cross-study comparison examines relationships among the theoretical perspectives and the selected Indonesian studies, including points of convergence, differences in analytical emphasis, and questions not fully addressed within their respective research scopes. The synthesis then integrates these relationships into a conceptual framework for examining how Indonesian literary expressions may participate in world literary exchanges through interacting cultural, institutional, linguistic, and technological conditions.

The interpretation distinguishes three levels of scholarly evidence. The first comprises theoretical propositions derived from the principal conceptual works. The second consists of findings reported in the selected Indonesian studies, which are attributed to their original researchers rather than presented as newly generated empirical results. The third comprises the interpretative propositions developed through the present study's comparative synthesis. This distinction is maintained to

prevent conceptual possibilities from being represented as verified patterns of international literary circulation. Accordingly, the results present the relationships identified through the literature synthesis, while the discussion evaluates their significance in relation to previous scholarship, theoretical debates, and potential directions for empirical research.

The credibility of the study is addressed through the use of identifiable scholarly publications, attention to the original research purposes and reported findings of the selected studies, and explicit differentiation between established arguments and the interpretations proposed in this article. Analytical consistency is supported by applying the same three dimensions throughout the literature review, results, discussion, and conclusions. Dependability and confirmability are approached through transparent bibliographic attribution and traceable connections among the documentary sources, analytical categories, and conceptual propositions. These procedures support the transparency of the interpretation without implying that formal inter-rater reliability testing, independent coding validation, or a systematic review protocol has been conducted. Given its focused conceptual design, the study does not claim comprehensive literature coverage or empirical generalizability. Its contribution is limited to developing an integrated analytical framework that may be examined and refined through future research involving Indonesian literary texts, translation histories, publishing networks, digital adaptations, and documented intercultural reception.

RESULTS AND DISCUSSION

Results

The conceptual synthesis identifies three interconnected dimensions through which the relationship between Indonesian literature and world literature can be examined: cultural locality and global literary relationships, translation and institutional mediation, and digital literary transformation. These findings are derived from the comparative interpretation of Damrosch (2020), Venuti (2019), Helgesson and Vermeulen (2016), and Murray (2018). They constitute theoretical propositions rather than empirical measurements of international literary circulation.

The first finding indicates that cultural specificity and transnational literary participation are not inherently contradictory. Damrosch's (2020) comparative perspective provides a basis for understanding how literary works rooted in particular cultural environments can acquire additional interpretative significance through relationships with other literary traditions. Applied to Indonesian literature, this perspective suggests that regional languages, oral narratives, historical experiences, and cultural memories can function as resources for comparative literary interpretation. The significance of these cultural resources should, however, be distinguished from evidence of actual international distribution or reception.

The second finding concerns the interaction between translation and institutional structures. Venuti (2019) provides a theoretical basis for understanding translation as an interpretative process, while Helgesson and Vermeulen (2016) emphasize the institutional conditions influencing literary circulation. Their combined perspectives indicate that transnational literary exchange involves both the transformation of meaning and the organizational mechanisms through which texts become available to readers. Translation, publishing, cultural institutions, and

distribution networks therefore constitute relevant analytical factors in understanding the international accessibility of Indonesian literature.

The third finding concerns the transformation of literary production and participation through digital environments. Murray (2018) demonstrates that digital technologies reshape relationships among authors, publishers, markets, and readers. The conceptual synthesis indicates that digital platforms can introduce additional opportunities for literary accessibility and cultural interaction, while technological availability alone cannot establish international recognition. Digital participation must consequently be distinguished from documented readership, interpretation, and reception across cultural boundaries.

The three findings are presented in Table 1 to clarify the relationships between the theoretical foundations, the resulting conceptual propositions, and their relevance to Indonesian literature.

Table 1. Conceptual Findings on Indonesian Literature and World Literary Relationships

Analytical dimension	Principal finding	Theoretical foundation	Relevance to Indonesian literature
Locality and globality	Cultural specificity can coexist with cross-cultural literary interpretation.	Damrosch (2020)	Regional literary traditions provide potential material for comparative interpretation.
Translation and international circulation	Literary exchange involves linguistic interpretation and institutional mediation.	Venuti (2019); Helgesson & Vermeulen (2016)	Translation and publishing networks influence the conditions of international accessibility.
Digitalization and cultural participation	Digital environments reshape literary production, distribution, and opportunities for participation.	Murray (2018)	Digital platforms create possibilities for broader circulation, although actual reception requires empirical verification.

Source: Conceptual synthesis based on Damrosch (2020), Venuti (2019), Helgesson and Vermeulen (2016), and Murray (2018).

Taken together, these findings support an integrated analytical framework in which literary globalization is understood through the interaction of cultural identity, interpretative mediation, institutional circulation, and technological transformation. The dimensions do not represent a universal sequence of literary development. Instead, they provide complementary perspectives for investigating how Indonesian literary expressions may participate in broader literary relationships.

South Sumatran narratives, including Si Pahit Lidah and Pulau Kemaro, illustrate the relevance of regional cultural identity to this framework. Their inclusion does not establish that these narratives have achieved international circulation, translation, or reception. Rather, they provide contextual examples of literary traditions whose possible transnational relationships could be investigated through subsequent empirical research.

Discussion

The findings demonstrate that the relationship between Indonesian literature and world literature requires an understanding of cultural identity, literary circulation,

and technological transformation as interconnected processes. Rather than positioning Indonesian literature as a peripheral tradition seeking recognition from established literary centers, the conceptual framework developed in this study emphasizes its potential contribution to transnational literary conversations through distinctive historical experiences, cultural memories, and aesthetic practices.

The relationship between locality and globality constitutes an important theoretical consideration. Damrosch (2020) offers a comparative perspective that encourages literary studies to move beyond exclusively national frameworks and examine relationships among different literary traditions. From this perspective, the significance of Indonesian literature within world literature should not be determined solely by its conformity to internationally dominant literary conventions. Its contribution may also emerge from its capacity to articulate culturally specific experiences that generate meaningful comparisons across different societies. This interpretation is particularly relevant to Indonesia's diverse regional literary traditions. South Sumatran folklore, oral narratives, and cultural mythology provide potential examples of literary expressions rooted in particular historical and social environments. Such traditions may be examined comparatively through questions of identity, collective memory, cultural values, and the relationship between human communities and their environments. However, their relevance to world literature should not be assumed to demonstrate established international circulation. Further empirical research is necessary to determine how particular regional narratives have been translated, adapted, distributed, and received beyond their original cultural contexts.

Translation represents another essential dimension of literary globalization. Venuti (2019) challenges instrumental conceptions of translation and emphasizes the interpretative processes involved in producing translated texts. This perspective suggests that the international circulation of Indonesian literature should involve critical attention to the representation of culturally specific meanings. Local expressions, narrative conventions, and culturally embedded concepts may undergo significant reinterpretation when transferred into different linguistic environments. The institutional dimensions of literary circulation are equally significant. Helgesson and Vermeulen (2016) emphasize the relationships among literary institutions, translation, and markets in shaping world literary exchanges. Accordingly, the international visibility of Indonesian literature is influenced not only by the characteristics of literary works but also by the availability of translation programs, publishing partnerships, literary festivals, academic networks, and distribution systems. These institutional conditions may create opportunities for cultural exchange while also producing inequalities in literary recognition. Digitalization further complicates these relationships by introducing additional mechanisms of production, circulation, and reception. Murray (2018) demonstrates how digital technologies transform the contemporary literary sphere through changing relationships among authors, publishers, platforms, and readers. In the Indonesian context, digital platforms may support the dissemination of literary works beyond conventional publishing structures and facilitate interactions among geographically dispersed readers.

Nevertheless, digital accessibility should not be equated with equal literary visibility. Differences in language, technological infrastructure, platform governance, and cultural recognition continue to influence which literary works become

internationally accessible. Therefore, digitalization should be understood as an enabling condition rather than a guarantee of global literary participation. The interaction among locality, translation, and digitalization offers an integrated explanation of the opportunities and tensions associated with Indonesian literature's participation in world literature. Cultural specificity provides the narrative and aesthetic resources through which Indonesian literature may contribute distinctive perspectives. Translation mediates the interpretation of these resources across languages, while digital technologies expand the channels through which literary expressions may circulate. These processes are mutually connected rather than independent.

The conceptual contribution of this study lies in integrating these three dimensions into a framework for understanding literary globalization without assuming that international recognition requires cultural homogenization. This framework also encourages comparative literary inquiry beyond conventional Indonesian–Western relationships by considering literary connections involving Asia, Africa, Latin America, and the Middle East. Such an orientation allows Indonesian literature to be situated within a more plural understanding of world literary relationships.

Ultimately, the movement of Indonesian literature from local cultural contexts toward global literary participation should be understood as a dynamic process of cultural negotiation. Literary identities are not simply preserved unchanged or replaced by international influences; they may be continuously reinterpreted through translation, institutional mediation, and technological transformation. The findings therefore suggest that the global significance of Indonesian literature lies not only in its potential international visibility but also in its capacity to sustain and reinterpret cultural specificity within broader intercultural exchanges.

CONCLUSION

The findings suggest that the relationship between Indonesian literature and world literature should be understood through the interaction of cultural identity, interpretative mediation, institutional structures, and technological transformation. This interpretation provides a conceptual basis for moving beyond approaches that evaluate literary globalization exclusively through international publication or recognition. Instead, it emphasizes the processes through which culturally situated literary expressions may acquire meaning and visibility across different literary environments.

The first finding concerns the relationship between locality and globality. Damrosch (2020) provides a comparative framework through which literary works can be examined beyond the boundaries of national literary traditions. Within this perspective, cultural specificity does not necessarily limit the comparative significance of literary expression. Indonesian literature, with its diverse linguistic and regional traditions, offers opportunities to investigate how culturally situated narratives may enter relationships with other literary systems.

This interpretation can be situated alongside Kobis (2019), who examines the position of Indonesian literature within world literature through a qualitative analysis informed by Damrosch's framework. Kobis's study is particularly relevant because it demonstrates that the relationship between Indonesian literature and world literature has already received explicit scholarly attention. Consequently, the present article

cannot claim to be the first study to examine Indonesian literature from a world literature perspective. Its proposed contribution lies instead in extending the analytical discussion by connecting comparative literary interpretation with translation, institutional circulation, and digital participation.

The relevance of cultural specificity becomes particularly apparent when considering Indonesian regional literary traditions. Narratives associated with Si Pahit Lidah and Pulau Kemaro provide potential material for examining cultural memory, mythology, and regional identity through comparative literary approaches. However, the present study does not analyze these narratives as primary texts. Their significance within the discussion is illustrative, and their actual relationships with international literary circulation remain questions for further investigation.

The second finding highlights the importance of translation and institutional mediation. Venuti's (2019) theoretical perspective suggests that translation involves interpretation rather than the neutral transfer of meaning. Helgesson and Vermeulen (2016) further demonstrate the relevance of institutional structures and markets to world literary circulation. Together, these perspectives indicate that the international movement of literature involves both the representation of cultural meanings and the conditions governing textual accessibility.

This interpretation is supported by recent research on Indonesian literature in translation. Rosliana (2024) examines Indonesian literary translation within Indonesian–Japanese linguistic contexts, emphasizing the importance of translation in introducing Indonesian literary expressions to audiences beyond their original language communities. The study provides a more specific context for understanding how linguistic mediation contributes to the international accessibility of Indonesian literature. Angelianawati et al. (2025) further investigate the politics of Indonesian literature in international literary spaces. Their study identifies translation challenges, limitations in international publishing opportunities, and inequalities in global literary recognition as important issues. These findings reinforce the relevance of examining translation alongside institutional structures rather than assuming that culturally distinctive literary works will automatically acquire international visibility.

The relationship between these studies and the present conceptual synthesis is important. Rosliana (2024) focuses on literary translation within a particular linguistic relationship, while Angelianawati et al. (2025) address the politics and structural conditions of international literary recognition. The present study brings these concerns into dialogue with comparative literary interpretation and digital transformation. Its contribution therefore consists of connecting complementary analytical dimensions rather than introducing translation or institutional inequality as previously unexplored topics. The third finding concerns digital literary transformation. Murray (2018) provides a framework for understanding how digital environments reshape relationships among literary production, publishing, markets, and readership. In the Indonesian context, these transformations have been examined through studies of online literary platforms and changing literary practices.

Kardiansyah and Qodriani (2025) investigate literary production in a quasi-digital society, drawing attention to the relationship between internet-based literary practices and conventional publishing. Their study suggests that digital literary production does not necessarily replace print-based literary systems but may coexist

with established publication practices. This relationship is relevant to the present analysis because it indicates that digital transformation involves the reconfiguration of literary production rather than a straightforward replacement of traditional institutions. Adawiyah (2024) also examines the regulation and production of contemporary literature in the digital age, demonstrating the relevance of technological developments to changes in literary production. Meanwhile, Chodiyah et al. (2024) investigate the role of Wattpad in reading and writing instruction, connecting digital literary platforms with educational practices. These studies provide more specific Indonesian contexts for understanding the transformations discussed by Murray (2018).

The existing research indicates that digital literary transformation has already been investigated from production, regulation, and educational perspectives. Nevertheless, these perspectives do not automatically explain how Indonesian digital literary works participate in international literary circulation. The relationship between domestic digital participation and transnational reception therefore remains an important analytical question. A digital platform may increase opportunities for literary publication and readership without necessarily producing cross-cultural interpretation or international recognition. This distinction is central to the proposed conceptual framework. Digitalization should not be understood as an independent guarantee of globalization. Its implications depend partly on linguistic accessibility, translation, institutional relationships, and the conditions through which literary works become visible to readers across different cultural environments. onsequently, digital transformation must be examined alongside the cultural and institutional dimensions of literary circulation.

The comparative consideration of previous studies also helps clarify the research gap. Kobis (2019) addresses Indonesian literature within world literary theory; Rosliana (2024) examines translation; Angelianawati et al. (2025) investigate international literary politics; and Kardiansyah and Qodriani (2025), Adawiyah (2024), and Chodiyah et al. (2024) explore different aspects of digital literary transformation. These studies establish that the individual dimensions of the present research have already been examined. The analytical opportunity pursued here is to connect these dimensions within a single conceptual framework focused on Indonesian literature. The proposed framework consists of three mutually related dimensions. Locality and globality explain how cultural specificity can become relevant to cross-cultural literary interpretation. Translation and institutional circulation explain the linguistic and organizational conditions through which literary works may move across cultural boundaries. Digitalization and cultural participation explain how technological environments can reshape opportunities for production, distribution, and readership. Their integration allows literary globalization to be examined as a multidimensional process rather than a linear progression from local literary production to international recognition.

The theoretical contribution of this framework lies in its synthesis of perspectives that address different aspects of literary globalization. It does not claim that these dimensions have never been combined in previous scholarship. Instead, it offers an Indonesian-focused analytical formulation that makes their relationships explicit and identifies questions that can be investigated through empirical research. The framework also has implications for the study of regional literary traditions. South Sumatran narratives may provide material for examining how cultural meanings are

preserved, transformed, or reinterpreted through translation and digital adaptation. Such investigations could analyze particular narrative versions, translation strategies, publishing records, digital representations, and reader responses. These forms of evidence would be necessary to determine whether the conceptual relationships identified in this article are observable in specific literary practices.

From an educational perspective, the framework may support comparative approaches to Indonesian literature that connect regional cultural identity with translation and digital literacy. Literary learning could examine how narratives change when interpreted across languages or adapted into digital forms. However, these possibilities remain pedagogical implications rather than empirically tested educational outcomes.

The study's limitations must also be recognized. The principal conceptual findings are derived from a focused selection of theoretical works, while the additional Indonesian studies provide contextual support and points of comparison. The analysis does not establish a representative corpus of Indonesian literary works or measure the international circulation of particular texts. Accordingly, it cannot determine causal relationships among translation, institutional support, digital visibility, and global reception. Future research should evaluate the framework through studies of translated Indonesian literary works, comparative analyses of regional narratives, investigations of publishing and translation networks, and empirical examinations of digital readership across linguistic communities. Such research could clarify how the proposed dimensions interact under different cultural and institutional conditions.

Overall, the discussion demonstrates that Indonesian literature's relationship with world literature involves more than international visibility. It encompasses the continuing negotiation of cultural identity through interpretation, translation, institutions, and digital environments. The proposed contribution is an integrated conceptual perspective that connects these processes while recognizing the existing scholarship on Indonesian literary globalization and the need for further empirical verification.

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