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Exhibition texts of statue collection in the museum: Translation method and techniques revisited

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Abstract

For the purpose of informing and attracting foreign visitors, the exhibition texts of the objects exhibited in local museums are commonly completed with their translations in English. However, mistakes are often found in the translated versions of exhibition texts due to the unavailability of local and cultural term equivalents in the target language, as well as inappropriateness in the translation procedure. This descriptive-qualitative research aims at finding out the ways the exhibition texts of the statue collection in a local museum were translated from Indonesian to English, as well as identifying the mistakes made by the translators. The data were collected from Radya Pustaka Museum in Surakarta using a documentation technique. These data were then analyzed by applying the theories of translation methods from Newmark (1988) and translation techniques from Molina and Albir (2002) through Miles & Huberman's (1994) interactive model of analysis. For validating the data, an investigator triangulation was conducted by involving three experts in linguistics. The findings show that, in dealing with the method, the translator employed literal translation. It is evident from the equivalence of words and the sameness of the sentence structures between the source and target texts. Regarding the techniques, 8 out of 18 translation techniques were applied, namely: borrowing, reduction, transposition, amplification, literal translation, generalization, particularization, and modulation. To complete this study, it is necessary to make an assessment to measure the translation quality of the exhibition text translation in the future.

Keywords: exhibition text; museum; statue; translation method; translation technique

INTRODUCTION

Museums have long been known as historical information resources. A lot of relics from past time are displayed and conserved here. According to Alexander & Alexander (2008), conservation is one of the primary museum missions to ensure artifacts, documents, and artworks remainng intact and accessible in spite of the ravages of time. In addition, museums also function as the custodians of humanity's heritage, in either abstract or concrete form, by conserving historically significant objects to the next generations.

However, there are some other roles played by museums than being the storage of historical objects only. In educational field, for instance, museums, with their real artifacts, dioramas, and immersive exhibitions, provide a uniquely positive environment to foster learning by young children (Warner Museums, 2025). They provide powerful learning environments where individuals of all ages can engage with objects and stories that reflect human experiences across time and space (Hein, 1998). Aside from that, museums also have a primary mission to educate the public by fostering curiosity, inspiring creativity, and encouraging critical thinking through its exhibitions and programs (Falk & Dierking, 2000). In addition, Andre et al. (2017) argue that a museum is an educational country fair that is rich with exciting things for individuals to explore and discover through touch and inquiry. From teacher's side, museums provide a unique setting for educators to teach various topics and for students to experience firsthand the richness of different cultures and histories. Viewing iconic artifacts or art in person offers a deeper and more impactful understanding than simply reading about them (Stevenson University Online, 2025).

The function of museums as one of educational spaces may then trigger critical thinking among visitors, particularly students, since museums challenge visitors to think critically about history, science, and art by presenting multiple perspectives and encouraging reflection (Kelly, 2010). In addition, by interpreting objects in a broader socio-political context, museums encourage public debate and the questioning of established narratives (Bennet, 1995). Orozco (in The Lapis Press, 2025) remarked that the important point is not what people see in the museum, but what they see after looking at the objects. Indeed, museum visits can rebuild perceptions of reality and inspire further contemplation.

In relation with their environments, museums often provide spaces for community engagement. Sandell (2002) argues that modern museums have evolved into spaces of dialogue and community engagement, providing opportunities for visitors to connect with cultural heritage in meaningful ways. Likewise, Simon (2010) views museums as places where communities can reflect on their shared histories, negotiate identities, and imagine future possibilities.

Across time, museums can further act as cultural hubs and contribute in identity formation. UNESCO (2015) has confirmed one function of museums as cultural hubs that foster intercultural dialogue and promote mutual understanding in an increasingly globalized world. In addition, by showcasing the diversity of human creativity, museums also encourage cross-cultural appreciation and respect, contributing to social cohesion (Janes & Conaty, 2005). In regard to the identity formation, museums play a vital role in shaping individual and collective identities by preserving and interpreting cultural heritage (Hooper-Greenhill, 2000). Aside from that, through their exhibitions and narratives, museums act as agents of memory, helping people understand who they are and where they come from (Macdonald, 1996).

In order to provide information that can be accessed by foreign visitors globally, local museums commonly provide the exhibition texts of their

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collections in English as the translated version of the local language texts. However, sometimes there are inaccurate translation due to the errors or mistakes made by the translators that can cause, not only missing of the intended messages, but also to fatal misunderstandings between cultures as well as affecting diplomacy, international business, and personal relationships (Tuncay, 2016). Particularly, in the translation of museum artifacts, cultural mistakes are often found due to lacking cultural competence of the translator in either the source or the target language. These blunders can lead to offensive or inappropriate translations, failing to respect the cultural norms and social customs of the target audience (AFLS, 2024). Such mistakes can actually be avoided when the translators apply appropriate methods and techniques in the process of translation. Therefore, it is important to revisit any translated texts intended for public access, such as exhibition texts in museums, in order to identify possible errors and mistakes made by the translators and give corrections to them. The results of corrections are expected to contribute to minimizing, or even avoiding, the misunderstandings that may occur from the texts.

According to Pusnei (2021), both translation methods and translation techniques have the same function as the procedure for solving the problems occurring in the process of translation. The difference lies in the units of application. When methods are global approaches that influence the whole text, translation techniques are local procedures affecting smaller language units (Molina Martinez, 2022). Newmark (1988) adds that translation methods include the fundamental principles for guiding the translator's choices based on the nature of the source text, target readers, and objective of the translation. On the other hand, translation techniques tend to be localized and applied to specific words, phrases or sentences to maintain that the results of translation retain the meanings and styles of the original texts effectively (Vinay & Darbelnet, 1995).

Newmark (1988) further divides translation methods into two opposite sides, the one that is oriented to the source language and the other which stand for the target language. Either sides of the methods comprises four different ways of translating. Therefore, in total, there are eight methods of translation as can be seen in Diagram 1.

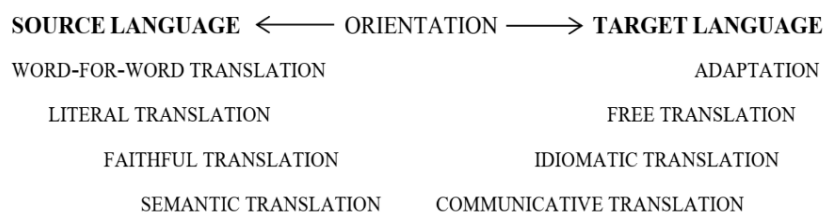


Diagram 1. Translation methods as proposed by Newmark (1988)

In the V diagram, word-for-word translation is considered the method which has the highest loyalty towards the source language but, at the same time, it is the least faithful method to the target language. It is because the position of the method is in the farthest left side of the diagram. In the same way, adaptation is the most faithful translation method to the target language but with the lowest

loyalty to the source language. This degree of loyalty decrease gradually from the top to the bottom and from the left and right to the middle.

Loyalty in this case means that the process of translation tends to follow the structure and meaning of source language or target language respectively. Thus, in word-for-word translation, for example, the sentence structure and the words that build the structure of the target language are exactly similar to that of the source language. Contrastively for adaptation, the text will be very different from that of the source language since the words and sentence structures of target text have totally been changed to adapt to the characteristics of the target readers. As a consequence, semantic and communicative translation at the middle-bottom of the V diagram can be considered the moderate methods of translation that keep balance between the source and the target language properties.

On the other hand, translation techniques are sometimes confused with translation strategies and translation procedures. It is because they all apply to the smaller linguistic units—such as words, phrases, and sentences—and tend to overlap one another. One of comprehensive and popular theories of translation techniques was proposed by Molina & Albir (2002). It comprises 18 different techniques that can be chosen and used by the translator to solve various problems in the process of translation. Each of the techniques is adaptation, amplification, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, borrowing, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. All these techniques are considered having covered all the possible procedures taken for tackling the obstacles during the process of translation.

There have been numerous studies on translation methods and techniques. However only few took museum collections as the sources of data. One of them is Nurpermadi et al.'s (2020) analysis of Indonesian-English captions at Batik Museum, Pekalongan, which found the utilization of as many as 13 translation techniques as well as accurate, acceptable, and readable quality of translation. Another else comes from Purwaningsih et al.'s (2023) research on the descriptive text translation at Museum Wayang and Artefak Purbalingga which revealed numerous culturally bound terms in the source text that do not have one-to-one correspondence in the target texts. It also found borrowing as the most frequent technique used in the process of translation.

Other museum-based translation studies were also conducted by Novozhilova (2023), Li (2023), and Wang (2024). Novozhilova (2023) who investigated the translation of museum exhibition texts from Russian to English discovered the violations of linguistic norms in the forms of verbless constructions and incomplete sentences as the grammatical peculiarities in the texts. Meanwhile, Li (2023) research aimed at standardizing the translation of ceramic artifact names in the museum's collection by analyzing the names of porcelain components from the perspective of glaze color, shape, decoration, place of origin, age and other aspects in correspondence with the translation methods. Then, by using Toury's translation norms theory, Wang (2024), found how sociocultural factors and a preference for foreignization heavily influence

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the museum's translation practices in which various translation methods—e.g. literal translation, annotation, and transliteration—are applied depending on the types of the artifacts.

In addition to the translation studies, Muttaqien et al. (2023) and Suryaputera et al. (2024) developed an augmented reality-based application for making the museum texts more familiar to younger visitors. Instead of providing the descriptions of the artifacts in printed forms only, the application enables visitors to access the information interactively from their smartphones. Aside from that, the languages of the texts—which are available in Indonesian and English—have also been adjusted to the children's level of comprehension since the product was aimed at attracting as many as younger people to visit museums.

On the other hand, the research on translation methods and techniques whose objects are not museum's texts, among others was conducted by Mubin (2012) who analyzed the techniques and assessed the quality of cultural term translation in a bilingual book of events. From this research, seven translation techniques are evidently used by the translator in which cultural equivalent gives the most accurate and readable translations, in contrast with reduction does. Particularly for readability, transference takes place at the lowest level as well along with reduction. Another translation study dealing with cultural terms also carried out by Fadilaturrehman & Triyono (2019) with the topic translation techniques employed in Indonesian-English translation of cultural words in a tourism booklet. The result shows that eight translation techniques have been applied for translating the cultural words with pure borrowing as the most dominant one.

In regard with the relationships between translation techniques and the other aspects of translation, Ardi (2017) discovered four most frequent techniques that influence the quality of a social text translation, i.e. amplification, literal translation, established equivalent, and modulation. Meanwhile, from her study on translation adequacy from English to Ukrainian, Kyrychuk (2018) concluded that the preference of using certain translation techniques is influenced by the whole strategy of translation as the translator's action plan to achieve the functional identification between the source and target texts.

About the errors often made in translation, Hansen (2010) identified misunderstandings of the translation brief or the content of the source texts as the potential causes, whereas Rahmatillah (2016) viewed some errors are due to the existence of different cultural backgrounds between the translators and the source texts. Later, Putri (2019) added that errors in translation are mostly due to lacking knowledge on the linguistic aspects of the target language along with the anxiety of the translators.

All the previous studies above demonstrated different results from different objects of translation. However, cultural term translation seem to be a major problem in translation that affect the procedure and quality of translation. In addition, none of the studies put the translation of exhibition texts of statues as the object of analysis. It becomes the research gap to fulfill by this current

research whose results will contribute to enrich the diversity of studies on translation procedures.

Considering all the phenomena described above this research attempted to answer the questions:

1. How are the exhibition texts of the statue collection in Radya Pustaka Museum translated in terms of Newmark's (1993) translation methods and Molina & Albir (2002) translation technique?
2. How does the use of certain translation techniques affect the translation accuracy of the exhibition texts?

METHOD

This research on the translation method and techniques employed a qualitative-descriptive method. It is qualitative because the data were textual, not numeric. The notion qualitative represents an interpretive technique with the purpose of describing, decoding, and translating the meaning rather than the number or frequency of a phenomenon that occurs in a society (Leavy, 2021). Meanwhile, the descriptive aspect lies in how the results of data analysis are conveyed. Descriptive means providing a detailed description and interpretation of a phenomenon without necessarily to find out a cause-and-effect relationship or confirmation of hypothesis behind the phenomenon (Creswell & Poth, 2016).

Respondents

Since the objects of this research were not human beings, there was no respondent involved for collecting the primary data by either survey or interview. The data were taken from the texts attached to the statues in Radya Pustaka Museum by using documentation technique. However, there were three respondents are involved to validate the data, each for checking the correctness of the substance, the grammar of Indonesian language, and the translations in English of the exhibition texts.

Instruments

Qualitative research uses human instrument in which the researcher acts as the main instrument (Lincoln & Guba, 1985). Since this research is qualitative, the main instrument was the researchers themselves who collected, analyzed, and displayed the data as well as drew the conclusions. The data of this research were in the forms of words, phrases, and sentences that made up the exhibition texts labeled to the collection of statues displayed in the museum as the data source and research location. In total, there were 22 exhibition texts in Indonesian-English translation included into data in this research.

Procedures

In the stage of data collection, this research employed documentation technique since the texts, as the main data of this research, were already available in printed form on the research site. Documentation is one of three main techniques for collecting the data in qualitative research besides observation and interview (Denzin & Lincoln, 2011; Creswell, 2023). The procedure of collecting the data itself comprised taking the pictures of the statues, along with their exhibition texts, and copying the original texts in the picture into document file. Subsequently, for analyzing the data, this research applied

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interactive model of data analysis proposed by Miles & Huberman (1994) which consists of data reduction, data display, and conclusion drawing/verification.

In the data reduction stage, the texts that contained the data were separated from those did not. The data were further classified into their own categories based on the theories of translation method from Newmark (1988) and translation techniques from Molina & Albir (2002) to be then displayed as the research findings. In the last stage, interpretations were made to the data findings in order to draw conclusions. In the process of verification, it utilized an investigator triangulation by involving an expert with a doctoral degree qualification in translation studies. Triangulation is a method for increasing the credibility and validity of research results by combining different theories, methods, or investigators (Cohen et al., 2000).

RESULTS AND DISCUSSION

From all the statue collection in the museum, a total of 22 pairs of exhibition texts were taken into analysis. This results in the findings of a single method and a total of 8 techniques applied in the process of translation. In addition to the results of the analysis, identifications to the errors and mistakes were made in order to give corrections and make improvements to both pairs of translation texts.

The Translation Method of the Exhibition texts of Statues in the Museum

Since a translation method is applicable to the whole text, the translation of 22 exhibition texts of statues in the museum can be seen from either every single text or all the 22 texts as a whole. However, these two ways of analyses do not show significant differences. All the exhibition texts, indicate the sameness of translation method. They tend to defend the words and the structures of the source texts or take positions on the left side of the diagram. Nevertheless, the loyalty is not as high as word-for-word translation.

By comparing all the exhibition texts, it is found that the translator tended to translate the exhibition texts in one-to-one equivalent whenever it is possible. It is evident in most parts of the translation results. The samples can be seen below.

ST : *Ganesha merupakan dewa dalam agama Hindu yang memiliki gelar sebagai dewa pengetahuan dan kecerdasan, dewa pelindung, dewa penolak bala atau bencana, dan dewa kebijaksanaan.*

TT : Ganesha is a God in Hinduism who has the titles of God of knowledge and intelligence, God of protection, God of disaster, and God of wisdom.

If we compare both texts, we can see parallel structures between the source text and the target text and equivalence between the words that build the structure.

Another evidence shown by the translation of Aksobhya statue.

ST : *Aksobhya Artinya yang tak terganggu dan menjaga bumi sebelah timur maka dalam bangunan suci Buddha akshobya ditempatkan menghadap timur.*

TT : It means The Undisturbed and it masters the East. Inside the sacred temples of Buddha, Aksobhya is put to face the east.

If we examine the source and the target language, both texts have generally the same structure. However, there remain few differences as some words miss in the target text, such as *bumi* and *maka*, and there is inequivalence of meanings between of *menjaga* and 'masters'. This is why the method cannot firmly be categorized into word-for-word translation.

The following pair of texts also prove the faithfulness of the translation to the source language.

ST : *Bodhisattva Samantabhadra. Dalam bahasa sansekerta berarti Pribadi maha agung yang diharap-harapkan limpahan berkah dan kesuksesan bagi semua makhluk mewakili doktrin atau ajaran inti agama serta pembinaan diri.*

TT : Bodhisattva Samantabhadra. In Sanskertans, it means the greatest personal hoped to be abudance of grace and success to all creatures and represents the doctrines and self-creation.

When the words that construct the target text are traced one by one, it seems that each has its own equivalent in the source language. Few differences are only found in the omission of the phrase *ajaran inti agama* and the unequivalence of the word *pembinaan* into 'creation'.

From those three samples of translation, it can be concluded that the translation of the decriptive texts of the musem statues are oriented to the source language. Here, the translator tends to maintain the English word choices and the sentence structures of the target language to be in line with that of the Indonesian as the source language. However, the methods used cannot be fully categorized into word-for-word translation since there are found few differences in the forms of omissions or changes from the source to the target texts as well. This is in line with what Catford (1965) argues that literal translation starts from word-for-word translation but conform to the grammar of the target language in the final result. Therefore, it generally seeks equivalence at the phrase or clause level than focuses on single words. To be precise, all the methods used to translate all units of the exhibition texts can be classified into literal translation whose position is right under word-for-word translation.

The application of literal translation is natural since the translator is a native speaker of Indonesian and the Indonesian versions of the exhibition texts were formerly made as the bases for the translation in English processed afterwards. Aside from that, according to the genres, the texts can be categorized into description or explanation in short and simple forms which take no specific procedure in the process of translation, unlike idiomatic translation or adaptation. Therefore, the language patterns and styles of the translation results are strongly nuanced with Indonesian favors.

The Translation Techniques of the Exhibition texts of Statues in the Museum

When the pairs of the exhibition texts of the museum statues as a whole show the sameness in their methods of translation, within each unit of the translation

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texts, there are found different techniques employed by the translator. Certainly, these are applicable in the smaller linguistic units, such as words, phrases, clauses, and sentences. The following are some cases of the utilization of various techniques in the process of translation

Borrowing

Borrowing techniques are frequently found in the translation of the statues in the museum. These can be in the form of either pure borrowing or naturalization. Naturally, these techniques are employed at the level of words or phrases only. The words that undergo pure borrowing are mostly proper names of the statues, such as 'Buddha', 'Hindu', 'Aksobhya', 'Brahma', 'Agastya', and so on. These words have exactly the same forms of ST and TT. However, some of the names have also been modified in the process of translation that result in naturalization. It can be seen the replacement of consonants 'w' by 'v' and 's' by 'sh', as in the translation of *Bodhisattwa* into 'Bodhisattva', *Wajarpani* into 'Vajrapani', *Mahadewa* into 'Mahadeva', *Siwa* into 'Shiva', and *Avalokiteswara* into 'Avalokiteshvara'.

There is not any problem with the results of pure borrowing since the spellings of the words in the target texts are exactly the same with that of the source texts. However, in the process of naturalization, some mistakes seem to have been made by the translators. In naturalization, typically there are changes in pronunciations or spellings adjusted to the target texts. Here, both Indonesian and English are actually the target texts of Sanskrit or other Indian languages. As an example, compared to English, in Indonesian, letter v is commonly turned in w in the process of naturalization. Likewise, double letters tend to be reduced into a single letter. Therefore, the adjustment of 'Avalokiteshvara' into Indonesian should be *Awalokiteswara* not *Avalokiteswara*, with both letter v are modified into w. Similarly, in *Bodhisattwa*, there should be single instead of double t in Indonesian version contrasted to that of English. Thus, the form should be *Bodhisattwa* (English: *Bodhisattva*).

Reduction

Some processes of reduction can also be found in the translation from Indonesian to English. These sometimes due to mistakes made by the translators that resulted in the wrong translation.

ST : *Ganesha merupakan ... dewa penolak bala atau bencana...*

TT : Ganesha is ... **God of disaster** ...

In the translation above, two words are missing in from ST to TT, namely *penolak* and *bala*. The absence of the second word may not affect much to the meaning since the meaning of *bala* is almost similar or has been represented by *bencana* (disaster). Even, there is a popular form that unite those two words *bala bencana*. However, the disappearance of the equivalent of *penolak* is considered fatal. It is because the word gives opposite meaning to the word disaster as it equals 'deterrent' something that just prevent people from the disaster itself. Thus, the absence of the translation of the word 'penolak' has changed the meaning and lead to misunderstanding. Therefore, the phrase *dewa penolak bala* should be translated into 'God of disaster deterrent'.

Another process of reduction occurs in the following part of translation.

- ST :** *mewakili doktrin atau ajaran inti agama serta pembinaan diri.*
TT : represents the doctrines and self-creation.

In the source text above, there is a phrase *ajaran inti agama* as the alternative name or definition of *doktrin*. However, in the target text the translation of this phrase is missing. The term ‘doctrine’ as the equivalent of *doktrin* has no further explanation unlike that of the Indonesian version. The phrase *ajaran inti agama* can be translated into ‘the core teachings of religion’.

Transposition

The use of transposition technique in the process of translating the statues occurs twice in the translation of Bodhisattva text description.

- ST :** Bodhisattwa dalam bahasa sansekerta **berarti** Bodhi (Pencerahan) dan Sattva (Makhluk) yang **berarti** adalah makhluk...
TT : *Bodhisattva is taken* from Sanskertans, **derived** from the word Bodhi (Enlightment) and Sattva (Creature).

In the translation above, there is a change in sentence structure from active in SL to passive voice in TT. It is evident in the use of the verbal phrase ‘is taken’ and ‘derived’ to replace the active form *berarti* (means).

Another case of transposition can be seen in the translation of Manusi Buddha statue.

- ST :** *Pancaran dari Dhyani Bodhisattwa dalam bentuk manusia, Manusi Buddha adalah yang menyelamatkan dan membantu manusia dalam menemukan kebuddhaan.*
TT : Known as the Light of Dhyani Bodhisattva in man-formed, Manusi Buddha is the **savior** and the **helper** of men to find their inner Buddha.

A change of word class from verb to noun is visible in the translation above in which the Indonesian verbs *menyelamatkan* and *membantu* are transformed into English nouns ‘savior’ and ‘helper’ as agents or doers of the actions.

Meanwhile, transposition in the form of a shift from phrase to clause occurs in the translation of Kasyapa statue.

- ST :** *Rujukan dari kitab purana.*
TT : **Any references about Kasyapa can be found** in Book of Purana.

In the translation above, the source text is in the form of a phrase that turns into a clause in the target text. It can be seen from the structure of the pair. The source text *Rujukan dari kitab purana* has no verb as the requirement of a sentence beside the subject whereas the target text shows a complete structure with ‘Any references about Kasyapa’, constituting the subject, and ‘can be found’, representing the verb. The use of transposition technique can also be partially seen from the change *rujukan* as a single word into ‘Any references about Kasyapa can be found’ as a clause.

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Amplification

In the process of translating exhibition texts of the statues, pieces of additional information are often given to the words from Sanskrit, like in the translation of Vajrapani.

ST : *Wajarpani merupakan satu dari delapan Bodhisatwa terpending yang disebutkan dalam Sadhanamala. Arca Wajarpani di Candi Plaosan digambarkan duduk di atas asana berupa padma dengan sikap duduk **Ardhaparyankasana**.*

TT : Wajapranī is one of the eight most prominent Bodhisattva mentioned in Sadhanamala in Plaosan Temple. This statue is described sitting on a lotus in the posture of **Ardhaparyankasana (one leg resting on lotus socle, the other knee bend and laid flat on the pedestal with the foot lying against the opposite thigh)**.

In the target text, there is a long additional text 'one leg resting on lotus socle, the other knee bend and laid flat on the pedestal with the foot lying against the opposite thigh' to the Sanskrit term *Ardhaparyankasana* which is not available in the source text.

Literal translation

Literal translation may be the most applied technique in the translation of the statues. It seems that all of the structures of the target texts were generally designed to follow the structure of the source texts as it is the simplest and natural way of translating.

ST : *Dalam bahasa sansekerta berarti Pribadi maha agung yang diharap-harapkan limpahan berkah dan kesuksesan bagi semua makhluk mewakili doktrin atau ajaran inti agama serta pembinaan diri.*

TT : In Sanskrit, it means the greatest personal hoped to be abundance of grace and success to all creatures and represents the doctrines and self-creation.

The pair of sentences above shows the sameness in structure and vocabulary between the source text and the target text in general. However, there are a few changes as in the missing of the translation of *atau ajaran inti agama* and the translation of *pembinaan diri* to 'self-creation'.

Other cases of literal translation can be seen in examples of the discussion of translation method in the previous section above. This is because the translation method can be viewed as the accumulation of the most frequent technique used in the translation process when both names are the same.

Generalization

The use of terms with more general meaning in the target text in translating the exhibition texts of the statues can be found in the following pair of clauses.

ST : Yang mengajarkan ilmu menuntun manusia untuk mencapai moksha dan menyebarkan agama Hindu dari lembah Sindhu hingga **Nusantara**.

TT : He taught the sciences of guiding human to achieve moksha and spread Hinduism from the Sindhu valley to the **archipelago**.

The word *Nusantara* is actually a proper name for alternatively calling Indonesia as it is started with a capital letter. Proper names tend untranslatable and should undergo pure borrowings. Meanwhile, 'archipelago' is a general term defined as 'a number of islands'. Thus, the meaning of *Nusantara* to 'archipelago' in the translation above goes from specific to general. The appropriate translation should be *Nusantara* itself (borrowing) or 'Indonesian archipelago' (amplification).

Particularization

The translation of a term from general to specific meaning as the opposite of generalization is evident in the following translation.

ST : Dalam tradisi Budha Alokiteswara merupakan pelindung umat dan **alam semesta**.

TT : According to Buddhist tradition, Avalokiteswara is the protector of the people and **the Earth**.

In the pair of sentences above, the phrase *alam semesta*, whose reference includes the Earth and the sky, along with everything between, is replaced by 'the Earth', one of its elements only. Thus, there is a transformation of meaning from general to specific or particularization. The equivalent of *alam semesta* should be 'universe' in English.

Another case that can also be considered particularization is visible in the following translation.

ST : Manusi Buddha adalah yang menyelamatkan dan membantu manusia dalam menemukan **kebuddhaan**.

TT : Manusi Buddha is the savior and the helper of men to find their **inner Buddha**.

The rendering of the word *kebuddhaan* into 'inner Buddha' reflects a process of particularization. It is because the former has a broader meaning 'Buddha circumstance' whereas the latter has a restricted meaning 'the characteristics of Buddha inside oneself'. The accurate equivalent for *kebuddhaan* should be 'Buddhahood' or 'Buddhahism'.

The following translation undergoes a process of particularization as well.

ST : dalam **bangunan** suci Buddha akshobya ditempatkan menghadap timur.

TT : Inside the sacred **temples** of Buddha, Aksobhya is put to face the east.

The phrase *bangunan* in the source text is equivalent to 'building' in English. However, in the translation version, it is rendered into 'temple(s)' which has a more specific meaning and is equal to *candi* in Indonesian language. Temple or *candi* itself is a sacred building for doing religious rituals in Buddha tradition. However, a sacred building in Buddhism is not always a temple.

Particularization is also applied in the translation of Avalokiteswara statue.

ST : Arca dibuat dari perunggu pada gelangya berlapis emas dan pada **mulutnya** ada goresan perak tipis.

TT : It was made of bronze, while the bracelet covered with gold and the **lips** covered with silver.

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The word *mulut* is actually not equivalent to 'lip'. These two body parts have subordinative relationship in which 'lip' is only a part or subordinate of mouth.

Modulation

A process of modulation or translating the source text from different perspective can also be found in the translation of statue text description.

ST : *Merupakan figur wanita suci dan Bodhisattwa Budha.*

TT : She is a figure of **noble** woman and Bodhisattva Buddha.

In the translation above, the word *suci* and 'noble' are not exactly equivalent one another. However, both have positive meanings. Those who are sacred (*suci*) commonly deserve noble predicate. From the perspective of structure, the word *suci* (sacred) reflects an active meaning as something that is clean or someone who has no sin whereas the term 'noble' tend to represent passive voice as 'someone who is respected'.

The process of modulation is also visible in the translation of Vajrapani statue.

ST : Vajrapani / Wajaprani : merupakan satu dari delapan Bodhisatwa terpenting yang disebutkan dalam *Sadhanamala*. **Arca Wajarpanti di Candi Plaosan** digambarkan duduk di atas asana berupa padma dengan sikap duduk Ardhaparyankasana.

TT : *Wajaprani is one of the eight most prominent Bodhisattva mentioned in **Sadhanamala in Plaosan Temple**. This statue is described sitting on a lotus in the posture of Ardhaparyankasana.*

In the translation above, a movement of adverb occurs. In the source text, the adverb of place *di Candi Plaosan* is attached to the subject *Arca Wajarpanti* in the second sentence. Meanwhile, in the target text, it sticks to *Sadhanamala* in the first sentence. Thus, the adverb seems to modify two different subjects. Nevertheless, the adverb, either explicitly or implicitly, inform that Vajrapani statue is located in Plaosan Temple.

The difference in the position of the adverb can also be seen as a mistake in translation, particularly in splitting parts of the texts. If we reconstruct the translation, we can have a proper result in the target text as follow:

*Wajaprani is one of the eight most prominent Bodhisattva mentioned in Sadhanamala. **In Plaosan Temple**, this statue is described sitting on a lotus in the posture of Ardhaparyankasana.*

So, the phrase *In Plaosan Temple* put as the adverb that initiates the second sentence and directly modifies the statue (Wajarpanti) like the one in the source text.

Another case of modulation is identified from the translation of Dewi Cunda statue as well.

ST : DEWI CUNDA / Merupakan pelindung **orang-orang benar** dan pemusnah **orang-orang jahat**.

TT : DEWI CUNDA is the protector of the **truths** and the destroyer of the **evils**.

In the source text there are expressions *orang-orang benar* and *orang-orang jahat*. However, in the target text the equivalent of the word *orang-orang*

(people) does not exist. It is because the translator employ modulation to translate parts of the texts. While in the source text the objects are in the form of persons (right/good men and wrong/evil men), in the target text, these are viewed as abstract nouns of what deeds the persons typically do or the circumstances where the persons are in (truths and evils).

To some extent, the result of this research shows similarity with the findings in the previous studies. The application of literal translation as the method for translating the exhibition texts of museum statues is parallel with Wang (2024) findings on the preference of using the method, besides annotation and transliteration, for translating museum's artifacts.

Resemblance of the result can also be seen in Fadilaturrahmah & Triyono's (2019) and Purwaningsih et al.'s (2023) research in regard with borrowing as the most frequent technique used in the process of translation. Even though borrowing only takes the second position under literal translation in this current research, it can potentially be the most dominant one when literal translation is categorized as a method of translation only that is separated from the techniques. The dominance of borrowing in translating the exhibition texts of museum statues is natural since there are numerous proper names—especially of the figures related to deities in Hinduism and Buddhism—as well as cultural terms from Sanskrit appear in source texts, both of which tend to have no equivalents in the target language.

In regard with the quantity of the techniques used, the result of this research does not indicate significant difference either compared to that of Fadilaturrahmah & Triyono's (2019) and Mubin (2012). The eight techniques found in the translation of the exhibition texts of museum statues are comparable with the results of the two other studies which discovered eight and seven translation techniques respectively. However, dealing with the frequency of the techniques used, there is a difference between the finding of this current research with the one from Ardi (2017). When literal translation is considered as the most dominant technique for translating the exhibition texts of museum statues, for the social text translation, it is amplification technique. Nevertheless, literal translation remains to take the second position.

Dealing with the errors or mistakes made in the translation, the findings of this research is in line with that of Novozhilova's (2023) result of study that there remain some grammatical errors spotted in the target texts, such as inequivalence, missing words, and incomplete sentences. These cases were mostly caused by the translator's incompetence or carelessness. To some extent it is in line with the result of Kyrychuk (2018) which argues that translators play a significant role in achieving translation adequacy by employing the appropriate translation methods, techniques, and strategies. As for the product developed by Muttaqien et al. (2023) and Suryaputera et al. (2024), the results of this research can be considered prior to creating the texts for children visitors in order to avoid mistakes in the translated versions.

CONCLUSION

Overall, this study indicates that, from the perspective of Newmark's (1988) translation method, the translation of the exhibition texts of statue collection in

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Radya Pustaka Museum as a whole indicate the use of literal translation. It can be seen from the words and structures of target texts in English which show equivalence and similarities to that of Indonesian as the source texts. The factor underlying this phenomenon is because the translator is an Indonesian native language user, so that he/she tended to follow his/her own language style in constructing the English sentences of the translation versions. On the other hand, the translator evidently used different translation techniques viewed from Molina and Albir's (2002) theory. At least 8 out of 18 techniques used in the process of the exhibition text translation, namely: borrowing, reduction, transposition, amplification, literal translation, generalization, particularization, and modulation. Literal translation and borrowing become the most frequently used technique used in the translation processes. The former is applicable at the level of sentences whereas the latter performs at the level of words and phrases. The dominance of literal translation is reasonable since it is the procedure that constitute the translation method as well. Meanwhile the high existence of borrowing, either pure or naturalized, is due to the presence of many cultural terms in the original texts that are untranslatable to the target texts.

The results of this research gives a new perspective on exhibition text translation. Since the original texts are in short forms and mostly at the level of sentences, the procedures for translating dominantly rely on the method and techniques which emphasize on the lexical and structural equivalence between the source and target texts. It is in contrast with the translation of longer texts, e.g. stories or essays, which potentially utilize more flexible strategies, such as paraphrasing, free translation, and adaptation. However, dealing with cultural term translation, in line with common research findings, it becomes a major cause of inaccuracies in the results of translation.

In the light of this research results, it is suggested that the authorities of museums take into account the procedure of translating the exhibition texts of their collections by employing historians, linguists, and professional translators to maintain that the results of translation are accurate in terms of the substances and the expressions in both source and the target language. In the future, it is expected that there will be a study with the similar objects from the perspective of translation quality assessment, so that the results of translation can be measured in more precise and details.

AUTHOR STATEMENTS

This article is a result of research that involved all the four members of the team in the process. **Muhammad Zainal Muttaqien** determined the topic, made the data analysis, and wrote the manuscript. **Kurniawan** provided related literature and manage the references. **Zainal 'Arifin** formulated the conceptual framework and constructed the research method. **Selma Mutia Rani** collected the primary data from the research location.

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