A Local Historical Museum in the Eyes of Its International Visitors: An Investigation into the Accessibility of Radya Pustaka Museum's Labels and Translation

[1]Dyah Ayu Nila Khrisna*, [2]Ida Kusuma Dewi, [3]Herianto Nababan, [4]Bayu Budiharjo

[1,2,3,4]English Department, Sebelas Maret University, Surakarta, Indonesia
[1]dahayu@staff.uns.ac.id
[2]ida.k.d@staff.uns.ac.id
[3]nababan_h@staff.uns.ac.id
[4]budiharjo_b@staff.uns.ac.id

Abstract. Due to inadequate labeling, a museum's fundamental objective may be compromised. Museum Radya Pustaka Surakarta's unappealing and grammatically improper labels prompted us to study foreign visitors' perceptions of the English version of the museum labels. An analysis of the translation was carried out to see whether the flavor and essence of the original captions were preserved, the translation was under relevant cultural standards, and it could be read fluently or non-intrusively. This study used a descriptive qualitative design. Its data consisted of linguistic data, collected through questionnaires, in-depth interviews, and focus group discussions. The data were analyzed descriptively to answer the research questions on the naturalness and comprehensibility of label translation within the readers' perception. It has been discovered that the local Javanese cultural terminology makes it more difficult for foreigners to comprehend the labels. In addition, the naturalness of the translation is hindered by grammatical faults such as a lack of text coherence and an inadequate sentence structure. Remarkably, improperly designed museum labels and defects in the source text have also been proven to produce barriers to effective communication in translation. These facts may be inconvenient and fail to serve people from diverse cultural backgrounds. Due to this circumstance, the Radya Pustaka Museum in Surakarta needs to ensure that both the Indonesian and English museum labels it provides are of adequate quality to benefit its potential foreign visitors.

Keywords: comprehensibility; culture; labels; museum; naturalness; translation

Abstrak. Pemanfaatan label untuk mendeskripsikan benda-benda koleksi museum dapat membantu tercapainya tujuan museum sebagai pusat ilmu pengetahuan dan penelitian. Tujuan tersebut akan sulit terwujud jika tidak tersedia label museum yang memadai. Label di Museum Radya Pustaka Surakarta menjadi perhatian kami untuk melakukan penelitian tentang persepsi pengunjung asing terhadap terjemahan label museum dalam versi bahasa Inggris. Terjemahan tersebut dikaji untuk memastikan apakah rasa dan esensi teks asli dapat dipertahankan, apakah terjemahan mematuhi standar dan norma budaya sasaran, dan apakah terjemahan dapat mudah dipahami. Hasil investigasi menunjukkan bahwa istilah-istilah budaya dalam bahasa Jawa menyulitkan wisatawan asing untuk memahami konten dalam label museum. Permasalahan tata bahasa dan struktur kalimat yang kurang baik turut mengurangi tingkat keterbacaan terjemahan. Selain itu, teks sumber yang kurang memiliki kesesuaian dengan tata bahasa Indonesia turut berkontribusi terhadap rendahnya kualitas terjemahan. Temuan ini menunjukkan bahwa label museum belum dapat menjalankan fungsinya dengan baik sebagai media komunikasi dan penghubung antar budaya, khususnya dengan pengunjung yang memiliki latar belakang budaya yang berbeda. Oleh sebab itu, Museum Radya Pustaka Surakarta sebagai museum lokal sejarah masih memiliki pekerjaan rumah besar, yaitu menyediakan label museum yang mampu 'memuaskan' pengunjung internasional.

Kata kunci: budaya, keberterimaan, keterbacaan, label, museum, penerjemahan

INTRODUCTION

An important line of inquiry is translation analysis related to the tourism industry. This subfield of research is essential in Indonesia due to the many potential tourist destinations in the country. Many domestic and foreign tourists visit various tourist sites, including museums, temples, beaches, and cultural parks in Bali, Yogyakarta, Solo, and other towns. Since most tourist attractions invite tourists from across the region and outside the country, management needs to provide thorough information about the site's features, like its history and culture (Cranmer, 2013). Travelers need to be well-informed about this piece of communication. The Radya Pustaka Museum is one of Indonesia's attractions, particularly in Surakarta, that travelers need to explore. It is Indonesia's second oldest museum, after the National Museum of Indonesia in Jakarta, established in 1890. The museum houses a collection of literature in Old Javanese and Dutch. Several of the best collections available at the Museum of Radya include a wide array of traditional heirlooms, statues, ancient texts, and the artwork of leather puppets. Many more national and international antiques are also on display in the museum. A collection of French music boxes decorated in flowers that stick to little birds is one of the foreign gems preserved to this day. Because of this, the rare collections in this museum require labeling in at least two languages because not only locals but foreign tourists visit this museum.

As a source of knowledge and a repository, the Radya Pustaka Museum is widely used for study, news, entertainment, and other objectives. Therefore, the museum must verify that the information given is reliable. In addition, the translation of various texts in the museum must also be of high quality to ensure that information in the target language is entirely accurate (Liao, 2018) and to give multilingual visitors information and active engagement (Taibi & Ozolins, 2016). Museum texts, as defined by (Ravelli, 2005) are "the language produced by the institution [museum], in written or spoken form, for the consumption of visitors, which contributes to interpretative practices within the institution." One sort of museum text is the label or caption, which serves an important role in the museum's function as an educational and research institution (Serrell, 2015). If the labels are not properly written, the principal mission of the museum may be questioned. (Kelly-Holmes & Pietikäinen, 2016) argue that "how to display and narrate language itself as an object in the museum" is often overlooked. And this is what we discovered in the Radya Pustaka Museum, as seen in the figures below.
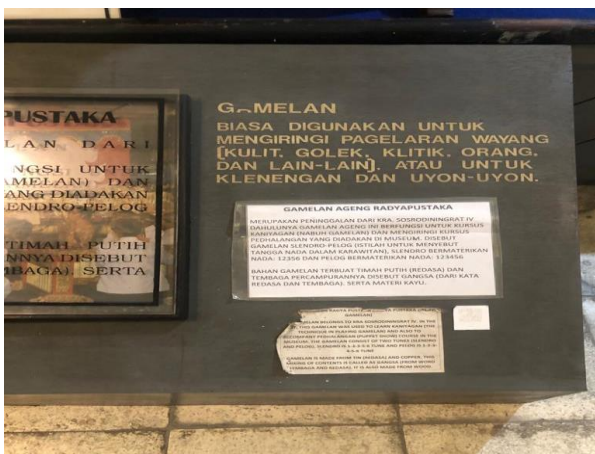

Figure 1 Indonesian Label of *Gamelan*

Figure 2 English Label of *Gamelan*

Labels of *Gamelan Ageng* (a Javanese musical instrument) are available in both Indonesian and English. The Indonesian label is written on white paper and wrapped in plastic; however, the English

label, which is the translation of the Indonesian version, is likewise written on white paper but is not wrapped in plastic and has a tear at the top-right edge. This English text has problems with its language structure and physical appearance, making it difficult to read. The reality that the labels in The Radya Pustaka Museum are grammatically flawed and aesthetically unattractive demonstrates that the importance of labels is not given sufficient attention.

This issue prompted us to conduct an in-depth investigation into the causes of translation errors and thoroughly assess the efficacy of the label translations used within the Radya Pustaka Museum from the point of view of tourists from other countries. The research focuses on how the flavor and spirit of the original labels are preserved in the translation; how the translations conform with the relevant standards of the target culture; how they can be read smoothly; and what triggers errors in the translation. Museum labels are culturally bound because they generally incorporate cultural references, such as proper nouns and local cultural settings. In addition, culture in translation is another object to explore because it is an aspect of museum labels tied to culture. It is a pattern we use to analyze behavior, social habits, beliefs, traditions, and conventions.

Several studies on museum label translation have previously been conducted, including research on the translation of the National Museum labels conducted by Tia (Tia, 2014) and research on the translation of labels in the *Monumen Tugu Pahlawan Surabaya* carried out by Untari (Untari, 2019). Both pieces of research assessed the techniques applied in the translation of museum labels, which Tia referred to as translation procedure while Untari referred to as translation strategy. Untari's research is much more extensive, as she questions translation strategies, notably linguistic errors, which contribute to translation errors. Our study is different in that the quality of the translation is employed as the notion for determining the causes of errors instead of the translation strategies. In this research, including native English speakers in the translation assessment distinguishes it from prior studies. Budiharjo et al. (Budiharjo et al., 2020) conducted a study on the readability of Radya Pustaka museum labels translation. They discovered two causes of errors affecting the readability level of the translation: linguistic and cultural concerns. This will serve as a beginning point for our research since we will investigate comprehensibility, naturalness, reader acceptance, and the elements that influence the accessibility of the museum labels translation. This study would also correspond to one of Liao's research findings (2018) that one potential area would be to assist museums to attract international tourists by providing cultural-sensitive museum texts.

METHOD

This study employed a descriptive qualitative research design in an attempt to describe the translation comprehensibility and naturalness of the collection labels of the Radya Pustaka Museum. Its data were sourced from bilingual labels, with Indonesian as the source text and English as the target text. All the labels were sorted through to obtain the linguistic data for translation comprehensibility and naturalness analysis. They were gathered from 73 Indonesian language museum labels consisting of 287 linguistic units in the form of words and phrases, as well as 325 translation units in the form of words and phrases. For the research, the latter were put into a questionnaire equipped with translation assessment criteria as presented in Table 1. Three international visitors were brought in to look into the translation to determine the naturalness of the translation and to explain their understanding of the cultural references and the local settings presented in the labels. In addition, an in-depth interview and a focus group discussion were carried out with the respondents and the staff of the museum respectively to broaden the investigation's scope by keeping in mind the comparison between the

source text and target text during the discussion and to explore and ensure that the comments provided by the respondents in the questionnaire were valid and reliable.

Table 1 The Criteria for Evaluating Translation Comprehensibility and Naturalness

NATURALNESS	COMPREHENSIBILITY
Natural The TT is well-formed and follows the productive rules of the TL grammar No spelling errors found The ideas in the TT flow logically and coherently from one sentence to the next. The cultural references and settings employed in the TT are widely recognized. It complies with the relevant norms of the target culture.	**Comprehensible** Easy to comprehend The information in the TT flows logically and clearly from one sentence to the next. Informative and enjoyable to read Cultural items are well depicted
Less Natural Sounds OK, with only minor mistakes in grammar or spelling. The translation is a bit desultory. The translation sounds a bit weird because of one or two cultural references.	**Less Comprehensible** It takes a bit of effort to comprehend the translation. The information in the TT flows less logically and clearly from one sentence to the next
Unnatural The TT is poorly formed, with sentences that are not connected so that the texts are neither coherent nor make sense. Too many grammatical and spelling errors Numerous cultural references and settings that are completely unknown in the TL It disobeys the target cultural standards.	**Incomprehensible** The information is unclear The sentences are complicated and difficult to understand Inconvenient to read Cultural items are retained without additional context

As part of the inquiry into the translation's inability to be understood sufficiently, in-depth interviews were undertaken with respondents who considered the translation incomprehensible. This was done verbally by asking them open-ended questions in an individual interview or focus group discussions as part of the investigation of their acceptance of the translation. Furthermore, a focus group discussion was performed with representatives of the museum staff members to examine the validity of the information presented in the source material and ensure that the translation was to the satisfaction of all potential visitors. Following this, conclusions were drawn to determine the potential aspects of translation for the collection housed at the Radya Pustaka Museum in Surakarta to be upgraded. By doing so, the questions raised in this study could be answered.

RESULTS AND DISCUSSION

The Accessibility of Museum Label Translation and Its Affecting Factors

The results of this study indicate that the labels provided by the Radya Pustaka Museum do not meet the expectations of prospective visitors. According to the investigation's findings, the cultural

references to Javanese taken the most extensively from the source material create significant barriers to the comprehension of the museum labels by visitors from other countries. In addition, grammatical difficulties, such as the absence of text coherence and poor sentence structure, contribute to the clarity of the translation. Interestingly, the original text of the museum captions, which does not have a correctly formed structure, has been shown to cause a communication barrier in the translation. These facts may lead to inconvenience and interrupt the process of transferring information to the target visitors. The following sections include the specifics of the research findings. The accessibility of the translated museum text, specifically its comprehensibility and naturalness, is determined by three factors: (1) the use of local and cultural words, (2) grammatical problems, and (3) defects in the original language.

The use of cultural and local terminology in the Radya Pustaka museum labels is inescapable since they describe objects on display in the museum, the majority of which are culturally tied to Javanese culture. The terms, however, may make the label difficult to comprehend. As a result, it is of the utmost importance to carefully consider how the cultural references used in the source text are translated into the target text to ensure that readers of the target language can comprehend them (. There are several cultural phrases that the translator neglects to include. The above notion can be exemplified by the caption of Radya Pustaka's collection of Javanese shadow puppets below.

SIMPINGAN WAYANG GEDHOG

It is the ordering way of *wayang gedhog* (*gedhog* puppet-doll) during the shadow plays. On the left side, they are wayang gedhog in Madura style, and the right ones are wayang gedhog from Surakarta. Both *wayang gedhog* from Madura and Surakarta are the inheritances of Sinuhun Paku Buwono (PB) X. It mostly tells the story of *Panji.*

Panji is a Javanese origin story, who was born in Kediri, and the story has emerged since the era of Majapahit Kingdom.

This story is a set of stories during the Hindu-Buddha period in Java, mostly talks about the story of *Panji Asmarabangun* and *Dewi Sekartaji* (also known as *Princess Candrakirana*) which is full of adventurous scenes until *Panji* resigned over Kediri Kingdom. The story of Panji is also carved in the walls of Penataran Temple, which is often shared as epic history during the era of Kediri Kingdom.

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The spreading of the story was started by King Kartanegara from Singosari Kingdom
who held the Pamalayu (battle against Malayan Kingdon) under the administration
of Kebo Anabrang from 1277 AD to 1400 AD.

This story is written in Kitab Negarakertagama.
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Figure 3 Label of Simpingan Wayang Gedhog

Figure 3 is the label of one of the Javanese puppets displayed in the Radya Pustaka Museum, *Gedhog* puppet. It is put next to a set of Javanese shadow puppets. As seen in the example, several Javanese cultural terms and names are used in the description. One of the respondents, of British origin, considered the above description difficult to understand or unreadable. One of the reasons she has given why the caption is difficult to understand is that the caption contains too many cultural or historical references that the reader may not be familiar. The reasons also indicate that the label is unacceptable to the reader. The majority of the cultural references are communicated in the native tongue (using borrowing as a technique of translation), with little to no explanation provided. To non-Javanese readers; '*Gedhog*', '*Sinuhun*', '*Kitab*' for instance, may sound odd. In this case, the translation is unnatural since the target visitors are entirely new to Javanese terms and concepts. In addition, a lack of knowledge of the terminology may contribute to confusion. The translation is not only strange as a result of the borrowed cultural words, but it is also very confusing.

Newmark (1988) defines culture as "*the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.*" In other words, when we attempt to learn more about a culture, language plays a vital role, and because we may not be familiar with the language, we require translations to comprehend it. People who speak different languages can improve their ability to communicate with one another and comprehend one another through a process called translation. Once more, the purpose of this is to bridge cultural divides and reduce the number of distinctions that exist. Because translation facilitates communication between two groups, translation is critical in linguistic and cultural studies. A good translation provides the reader with the feeling that they could get in their language while reading a specific text, including museum labels. A subsequent study showed that linguistic analysis confirmed that museum labels comprise a specific communication form and reveal difficulties. For this, translating labels calls for a high level of expertise. It also indicates that text translation and even terminological translation can only be done professionally by native-speaker terminologists of the target language who have access to specialist informants to confirm the naturalness of the translated terminology. (Marilyn, 1994). As a result, this study had the participation of three native speakers to determine the naturalness of the translation and to describe the extent of their familiarity with the cultural and local references included on the labels.

One of the most major considerations the Radya Pustaka Museum of Surakarta should make to serve its international tourists better is to provide bilingual museum labels with decent translation quality. If this is to be accomplished, every error that exists in both the original and the translation needs to be located and fixed. If the error in the original text is not corrected, the translation that a translator creates is bound to fail from the very start. The source text for Radya Pustaka has several substantial errors, which, in addition to contributing to problems with translation, leave visitors from other countries completely perplexed. The following are a few examples:

Table 2 Indonesian and English labels of Wayang Topeng

Indonesian Version Label	English Version Label
WAYANG TOPENG Topeng tersebut biasanya digunakan untuk pertunjukan sedratari yang mengambil cerita Panji sehingga topeng tersebut disebut topeng gedog yang terdiri dari 4 jenis topeng sesuai dengan karakternya yakni topeng klana yang matanya berbentuk bulat hidung besar biasanya berwarna merah, Topeng Panji bermata sipit berhidung mancung biasanya berwarna putih (panji gunungsari), kuning emas dan hijau (untuk tokoh Panji Asmorobangun), Topeng putri bermata sipit hidung mancung warna cerah dan Topeng Punakawan (pentul dan tembem). Terdapat perbedaan antara topeng Surakarta dan Yogyakarta yakni pada kumisnya. Surakarta biasanya memakai rambut asli untuk kumisnya sedangkan Yogyakarta biasanya ditatah.	WAYANG TOPENG Mask puppet is usually used for sendratari (dance-drama) show which takes Tale of Panji, so the mask is commonly called Gedhog Mask. The mask consists of 4 kinds of masks seen from the character, that are Klana mask (the eyes are a circle with a big-red nose), Panji mask (slanting eyes with a sharp nose, usually in white color/Panji Gunungsari, in gold or green color/Panji Asmorobangun), Princess mask (slanting eyes with a sharp nose, usually in a bright color) and Punakawan mask (puffed-up face). There is a difference between Surakarta mask and Yogyakarta mask. Surakarta mask is usually using real hair for the mustache, while the mustache in Yogyakarta mask is carved on the mask.

As shown above, the original material has a very weak organizational structure. There are grammatical errors and ambiguities throughout the text. The first sentence of the Indonesian version, for example, is too complicated and tough for comprehension. The subject of the sentence is ambiguous, and the information being conveyed is complex. It generates problems when translated into the target language, as evidenced by the English native speakers' respondents' opinions about the naturalness of the English version. They rate the translation as less satisfactory due to several grammatical issues, such as the use of incorrect tense, incorrect singular/plural forms, incorrect subject/verb agreements with nouns, double predicates, the absence of articles, and the use of incorrect prepositions. The use of incorrect diction adds to the causes of the low level of the naturalness of the translations.

Despite the level of competence of the translation, it may be challenging to work around flaws in the source material. This is obvious for both novice translators and experienced professionals. The capacity of a translator to accurately convey a message might be significantly hindered when there is an error in the source material. As defined by (Sirriyya, 2016), a source text error is any deviation from the "standard language or use of language." It is an act of loyalty on the part of the translator to correct the error that has been made in the original material, and it also exhibits the translator's ability as an expert communicator (Savitri, 2019). Unfortunately, amateur translators are frequently forced to adhere to the writing style of the source text. Adhering to the flawed source text will only result in a difficult-to-understand translation. This viewpoint could be entirely accepted because most untrained translators typically fail to recognize the errors in the source text. This is the circumstance that the Radya Pustaka Museum has recently found itself in. The museum has only offered a limited number of labels in English to better serve its visitors from other countries. This museum does not employ qualified translators to cope with the issues raised above.

To present culturally-bound exhibits to non-native readers who have no prior understanding of them is indeed a challenging task for the translator of the Radya Pustaka Museum. Given the translator's role as a communicator (Hatim & Mason, 1997), s/he should be more 'distanced' from the source text
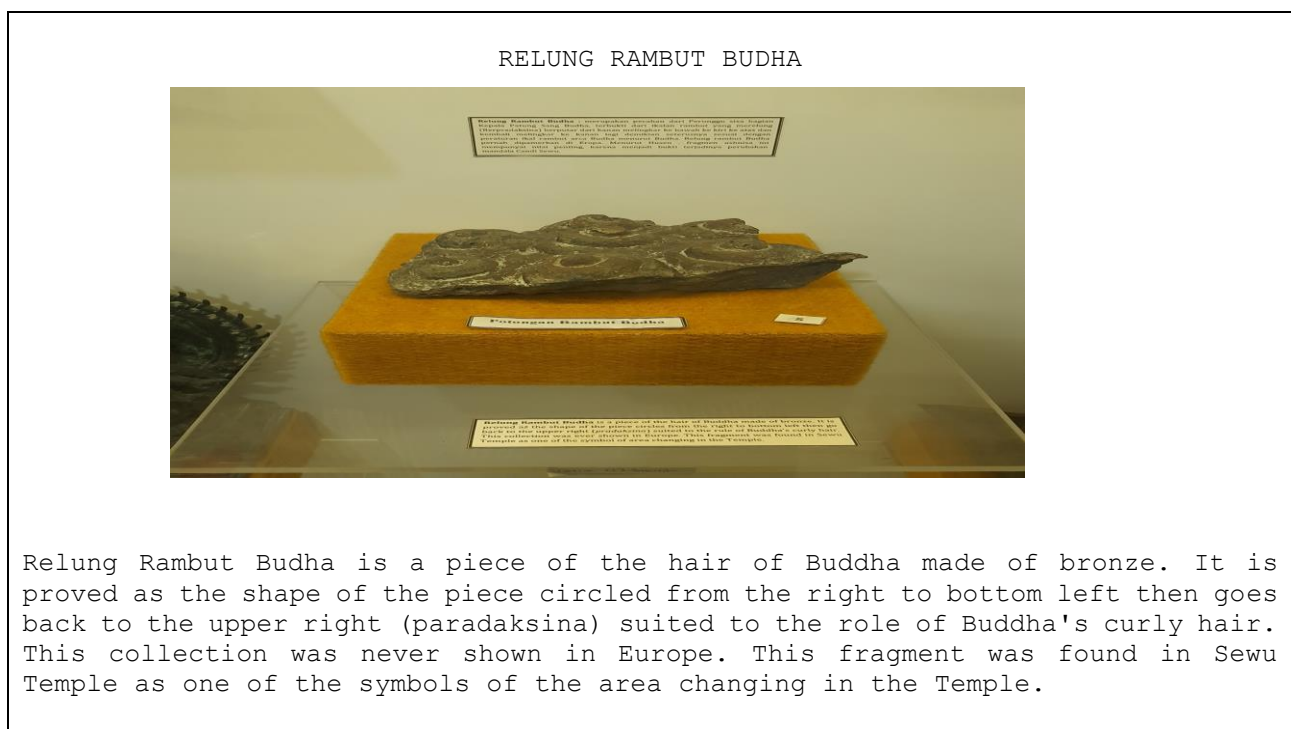
structure when it is not well constructed. It is necessary to possess skills in translation to produce a target text of good quality. Translators must have extensive subject-matter expertise since this will allow them to thoroughly examine the source text and identify any inconsistencies, as well as to grasp the nuances of the target and source texts' cultural contexts. (Gile, 1995; Lambert, 1993).

Responses of Potential Visitors to the Accessibility of Museum Labels

The majority of the responses show that the respondents were "lost in translation," due to grammatical errors. As an example of respondents' concern with a particular area of the museum label, consider the following responses:

1. "The second sentence is not clear and confusing."
2. "The phrase in the last sentence is confusing."
3. "Description of the hair shape is very unclear."
4. "Symbol of the area changing in the temple - unclear what this means"
5. "Some phrasing can be unclear or need to be read a few times before they are clear"
6. Unclear whether this is 2 fragments (right and left hands) or one hand (front and back?) because the word "fragment" not "fragments" is used throughout the description, but at the end, it mentions left and right. Since the photo shows 2 hands, I guess it is 2 fragments.

Comments 1 to 4 were made in response to the readability of the English version caption of Radya Pustaka's *Relung Rambut Budha* collection. Comments 5 and 6 were made in response to the readability of the English version caption of Radya Pustaka's *Fragment Avalokiteshwara* collection.

Figure 4 Label of Relung Rambut Budha

FRAGMEN AVALOKITESHWARA

Fragmen Avalokiteshwara is a duplicate of a hand fragment stored in the National Museum. Frontein (1990) said that the real fragment, as the collection of Radya Pustaka Museum, was taken to National Museum and was united with the body. This is the fragment of the left hand in which the fingers are broken, while the right hand is holding a book.
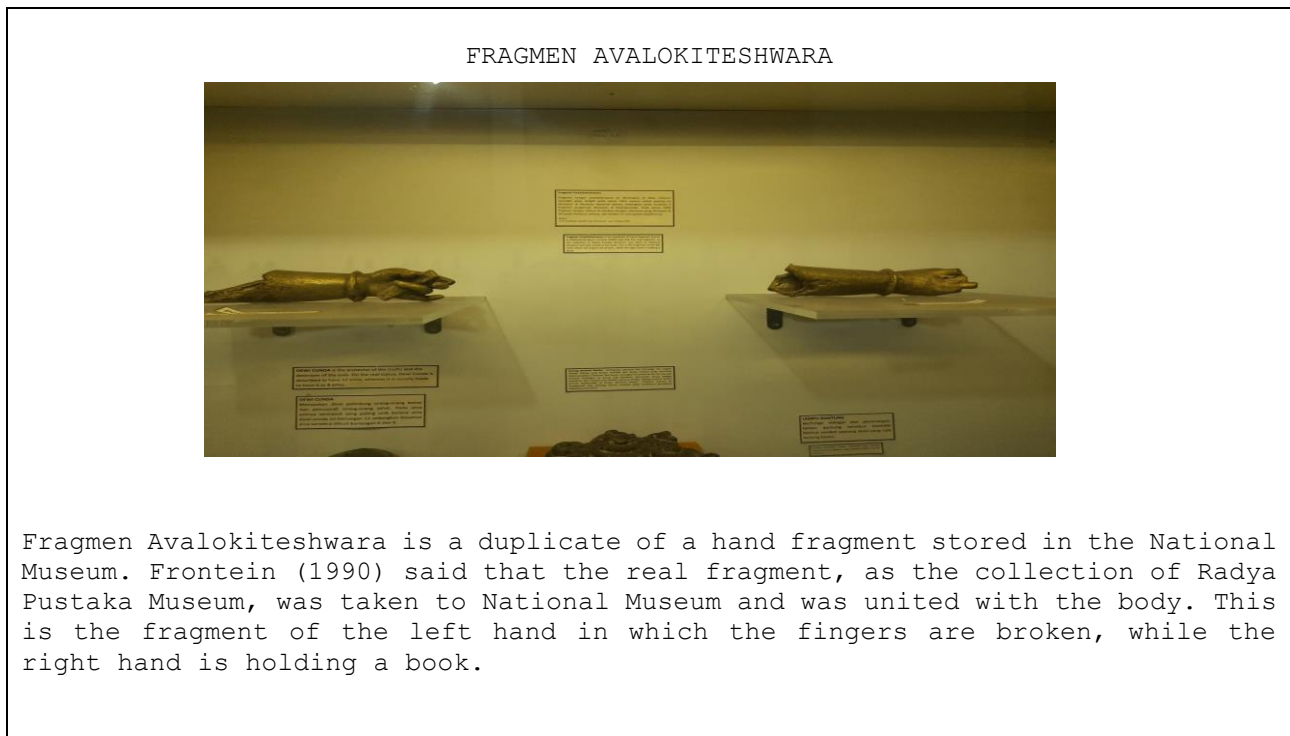
Figure 5 Label of Fragment Avalokiteshwara

Grammar issues include improper concordance (singular or plural), incorrect tense, inappropriate active-passive voices, and the wrong usage of references (e.g., pronouns, demonstratives) that are confusing and arrive unexpectedly at the beginning of the sentence or description. Examples of the museum label's grammatical errors may well be found in Figures 1 and 2 from the previous chapter. There are several sentences in which the singular subject does not correspond to the form of the verb, such as "Gamelan **consist** of two tunes..." Furthermore, 'the' is not used before the term *'Gamelan.'* Because of the given objects, labels intended to assist museum visitors in understanding and making visits noteworthy may, conversely, cause an inconvenience and hinder the process of transferring information. The inadequacy of the label translation to fit into the target language's grammar contributes negatively to the issues that arise during translation. The errors entail missing predicates, unclear subject matter, writing nouns without articles or determiners, using foreign terms, writing errors of plural nouns, typos, mistakes in the use of prepositions, etc. Given the numerous grammatical errors in the translation, it appears to be quite challenging to comprehend what is being described. Because English determiners aim to make nouns and sentences as specific and focused as possible, the absence of these words can lead to ambiguity (Master, 2013). Also, passive verbs without 'be' might produce an entirely different meaning. There is no way to know who did the action without the verb "be," hence the "receiver" in the subject position is considered the "doer" when this word is missing from a passive sentence (Unver, 2017). All of this occurred not only as a result of the translator's insufficient proficiency but also as a result of the source text's poor grammar and text structure.

Discussion

One of the more consistent focuses of museum financing over the past decade or so, at least in Indonesia, has been on audience growth, or finding ways to attract new visitors. While cutting-edge technology is helpful, the museum's text as the heart of the museum needs updating if it is to be widely

embraced by people of today (Heather, 2017; Lazzereti, 2016; Stephen, 2014; Elizabeth 2103). Studies of museum texts typically come from the fields of language, discourse, and communication. There was a consensus among linguistics-based studies that museum materials ought to be well organized and conform to the standard for texts of their genre (Ravelli, 2007; Katarzyna, 2021; Kjeldsen & Jensen, 2105). From a communication studies perspective, most studies have shown that the best museum texts take the reader on a thought-provoking journey, causing them to reevaluate their assumptions and beliefs (Malde, 2013; Serrell, 2015). It suggests that the best museum texts address the unspoken queries that visitors may have regarding the artwork or object they are displaying. Simultaneously, they develop deep personal relationships with those visitors.

When museum texts must be translated for overseas visitors is a further concern. Criticisms concerning the quality of translated texts in museums (e.g. Guillot, 2014; Jiang, 2010; Dewdney, et al., 2013) has begun to call attention to the need for study on enhancing the museum text and its translation quality. Yu and Hirzel (2022) propose some principles for translating museum texts that consider the cultural sensitivity of the target audience, linguistic mediation of readability, and collaboration with experienced translators, all of which are following the results of this study. Despite their increasing significance in a global setting, the problems of language and cultural representation that arise in museum texts and shape visitors' attitudes and expectations have received little attention. Although there are textual issues, such as terminology and culturally specific references, the source text errors and presentation have received the least attention. This research reveals that a defective source text adds to the difficulty of understanding the translated museum material, along with new cultural notions and grammatical faults. This study suggests that a museum text should undergo a textual and cultural review and editing process before getting translated.

The findings of this research show that writing labels for art galleries and exhibitions requires an intimate familiarity with both the things on display and the people who will be seeing them. In addition, they need a well-defined objective that specifies the type of reaction they are hoping to elicit from site visitors. A properly stated label will put the reader at ease by employing concepts and language that are already second nature to them, before introducing them to a novel and useful viewpoint. An effective object label can provide visitors with all the information they need to return to the piece and form their unique interpretation of it, one that is shaped as much by the visitor's personal experiences as by the museum's texts.

CONCLUSION

The present study has demonstrated that the English version of Radya Pustaka Museum's labels tends to be challenging to understand even for readers who are English native speakers. The fact that the label translation does not adhere to the correct grammatical structure of the target language harms the way that the translation is perceived and accepted by visitors from other countries. A problem with the coherence of the text and an inadequate sentence structure are just two examples of the many grammatical faults that contribute to the ambiguity of the translation. A variety of reading factors were studied in depth. The average sentence length, the number of foreign words, and the grammatical structure of the language used are all cases of this. Apart from the text itself, readers' educational and cultural backgrounds frequently influence readability. The cultural references to Javanese taken most extensively from the source material make it quite difficult for people not from Java to comprehend what the labels mean. Visitors might not be familiar with the cultural terms used in the text, which might confuse their part. For the benefit of tourists, it is recommended that certain terms from the local terminologies be illustrated with text and/or images to make them clear and comprehensible.

Importantly, our results provide a new finding that has not been shown by other research on museum label, that the difficulty to comprehend English labels are due to the low quality of the Indonesian label as the source text. The relevance of translation is something that cannot be ignored when it comes to the process of fostering an understanding between people who come from a variety of cultural backgrounds. It ought to be able to bridge cultural boundaries to the fullest extent that is practically achievable. In light of this, one of the most important things that the Radya Pustaka Museum of Surakarta needs to do is make sure that the Indonesian and English museum labels it provides are of an adequate standard for the benefit of its guests from other countries. The museum must be willing to invest more money to hire expert translators who are competent in delivering qualified translations of museum labels because they are considered capable of spotting defects in the source text and fixing them for a better translation. In addition, the quality of the source text needs to be revisited to ensure that it conforms to the text structure of museum labels that meet international standards. This is initiated to guarantee that the information communicated is credible and reliable for those visiting the museum. On top of that, it would make it much more effective and efficient for the translator to provide the content in the target language.

As has been indicated earlier, only native English speakers were included in this study's respondents. The museum's potential visitors, however, are also individuals who know English but are from non-English speaking countries. Therefore, future research could investigate how visitors from non-English speaking countries perceive the English versions of Radya Pustaka Museum's labels.

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