



The Analysis Of Translation Methods For The Labels Of Eight Statue Collections At The Singhasari Museum

Analisis Metode Penerjemahan Pada Delapan Label Koleksi Arca Di Museum Singhasari

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Abstrak

Museum adalah tempat pelestarian kebudayaan yang bertujuan untuk menjaga dan menyimpan koleksi warisan budaya dan sejarah. Museum juga menyampaikan informasi tentang budaya dan sejarah kepada masyarakat secara luas. Museum Singhasari adalah museum arkeologi dan sejarah yang merawat dan menampilkan artefak yang berkaitan dengan Kerajaan Singasari. Museum Singhasari memiliki delapan koleksi arca dari situs peninggalan Kerajaan Singasari. Penelitian ini bertujuan mengkaji metode penerjemahan yang digunakan dalam penyajian label koleksi delapan arca yang tersimpan di Museum Singhasari, yaitu: arca Bhairawa, arca Durga Mahisuramardini, arca Ganesha berdiri, arca Ganesha duduk, arca Nandi, arca Nandiswara, arca Mahisha, dan arca Mahakala. Peneliti melakukan penelitian dengan metode pendekatan deskriptif kualitatif. Penelitian ini menghasilkan data deskriptif berupa tulisan yang bertujuan untuk mengidentifikasi metode penerjemahan yang digunakan untuk menerjemahkan delapan label koleksi arca yang ada di Museum Singhasari berdasarkan teori penerjemahan Peter Newmark (1988). Hasil dari penelitian ini menunjukkan bahwa penerjemah lebih dominan menerapkan metode penerjemahan yang berorientasi pada teks sumber. Data hasil analisis menunjukkan bahwa metode penerjemahan setia paling banyak dan dominan digunakan untuk menerjemahkan delapan label koleksi arca di Museum Singhasari.

Kata kunci: Koleksi; Label; Museum; Penerjemahan

Abstract

A museum is a place for cultural preservation that aims to preserve and store objects of cultural and historical heritage. A museum also conveys information about culture and history to the public. The Singhasari Museum is an archaeology and history museum that preserves and displays artifacts about the Singasari Kingdom. The Singhasari Museum has eight collections of statues from heritage sites of Singasari Kingdom. This research aims to examine the translation methods used to provide the collection labels of the eight statues preserved at the Singhasari Museum, namely: Bhairawa statue, Durga Mahisasuramardini statue, Ganesha standing statue, Ganesha sitting statue, Nandi statue, Nandiswara statue, Mahisha statue, and Mahakala statue. The researcher conducted research with a qualitative descriptive approach. This research produces data in the form of written analysis to identify the translation methods used to translate eight statue labels in Singhasari Museum based on Peter Newmark's translation method (1988). The results of the current research indicate that the translator predominantly applied source-text-oriented translation methods. The analysis of the data indicates that the faithful translation method was the most

frequently and dominantly used to translate the label of eight statue collections preserved in the Singhasari Museum.

Keywords: Collections; Label; Museum; Translation

INTRODUCTION

History records human life and becomes something important for humans to learn through generations to understand their identity. One way to learn about history is by visiting a museum. According to Merriam-Webster Dictionary, a museum is an institution or a place where historical objects are cared for, studied, and exhibited. Museums have an important role. The function of museums is to preserve historical and cultural artifacts. Museums also preserve values of history, culture, religion, science, education, technology, and tourism that can be appreciated by locals and foreigners (Rozak, 2021). This function is related to the concept that cultural heritages are values of communities in which they are created (Dinata et al., 2022). In line with this, historical and cultural artifacts often contain meanings that indicate the beliefs and identities of the communities around them (Melati et al., 2019). Those kinds of historical and cultural things are related to language. According to Purba et al. (2025), language has a function as communication tool and also as a representation of cultural identity in a community. In addition, cultural symbols that existed in the historical objects become a representation of social dignity that is necessary to understand a certain culture (Pasaribu et al., 2025). Thus, the existence of language is important to learn about a particular culture. Febriani et al. (2026) state that culture is connected with language. The meaning and concepts that are expressed through language often reflect the cultural awareness and conceptual system of a society. Thus, museums have an important role in storing historical and cultural artifacts and also in communicating their values to their visitors.

Nowadays, museums are categorized based on the collections they preserve. International Council of Museums (ICOM) explains that museums have several classified, that is art museums, ethnographical museums, natural history museums, science and technology museums, and specialized museums (Widiastuti, 2020). Those kinds of museums have their own uniqueness. According to the data from the Department of Communication and Information East Java (2021) there are four museums in Malang Regency with different collections inside. One type of museum that can be visited in Malang Regency is the archaeology and historical museum which cares for particular historical artifacts. The name of that museum is Singhasari Museum. This museum specifically presents the history of the Singasari Kingdom with other various collections, including traditional weapons, Majapahit royal genealogy, Panji masks, dioramas of the establishment of the Singasari Kingdom, and so forth. All these historical objects not only function as displays but also as representations of historical and cultural values that can be shown as information for visitors.

In order to help visitors understand the museum collections, the museum should provide collection labels. Li (2025) explains that museums need to provide clear collection labels to connect local cultural experiences with visitors. Museum collection labels not only serve as informational texts, but they also function as a medium for cultural and historical knowledge. The existence of collection labels made visitors understand the background of museum objects. In line with this, Atuzzahro et al. (2025) explain that texts can function as a tool of representing social and cultural values. Additionally, museums are a tourism destination that needs to provide clear information as facilitation for visitors to understand the artifacts kept. Susyowati et al. (2024) state that tourism activities are always involved in language, especially English for communication. Thus, museums need to provide the collection labels in Indonesian and English to facilitate their visitors. Lazzeretti and Gatti (2022) further explain that museum often maintains original language expressions when presenting concepts closely related to history and local culture. Consequently, museum collection labels should present information accurately for target readers.

Translation activities are needed to deliver the collection description accurately. According to Nida and Taber (1974), translation is the process of conveying a message from the source text to the target text by using the most natural and closest equivalent, especially in terms of meaning and style (Hariyanto, S. 2016). A translator should choose the right translation strategies to help translators convey the equal meaning into the target language (Fahruri, 2022, in Ulya, dkk. 2024).

Appropriate translation strategies are important to ensure the information presented in museum collection descriptions is understandable and also to preserve the cultural and historical values contained. A translator should understand both the language and historical aspects to produce an appropriate translation (Sofiyanti, 2022, cited in Kurniawan, W. Y., 2023). The cultural and social aspect in the translation process also affect how the target readers understand the meaning (Melaerts & Marais, 2023). Thus, the translator should pay attention to the context of the text.

There are two previous research types are closely similar to this research. The researcher read previous studies on a topic similar to this research conducted by Ulya (2024) and Kurniawan (2023). Those previous research discussed strategies and methods applied to the translation of cultural aspects. The first study conducted by Ulya (2024) on identifying the translation method used to translate the museum collection labels in Madura entitled "*Analisis Metode Penerjemahan Pada Pelabelan Koleksi Benda di Museum Cakraningrat Bangkalan*" from Universitas Bangkalan Madura. This study analyzed the translation method used in museum labels and the found that the museum labels dominantly used literal translation method. The second is a study conducted by Kurniawan (2023) on identifying the translation technique and method in translating a cultural concept entitled "*Teknik dan Metode Penerjemahan Serta Implikasinya Terhadap Ideologi Penerjemahan Kata-kata Berkonsep Budaya Dalam Buku Terjemahan Muhammad: His Life Based On the Earliest Sources Karya Martin Lings*" from Universitas Gajah Mada. The result of the study was the right implication of the translation technique (domestication and foreignisation) and the other method can produce the equal meaning in the target language.

Based on the previous studies explained by the researcher, the current research has a unique object of study. The object of this research is the eight descriptions of statue collections preserved in the Singhasari Museum, namely: Bhairawa statue, Durga Mahisasuramardini statue, Ganesha standing statue, Ganesha sitting statue, Nandi statue, Nandiswara statue, Mahisha statue, and Mahakala statue. The result of this research is an analysis of the translation method used to translate eight statue collection descriptions at the Singhasari Museum, based on Peter Newmark's translation theory (1988). This research focuses on determining the translation method used in the labels of collection descriptions of eight statue collections at the Singhasari Museum. By analyzing translation methods, this research is expected to guide the choice of methods to ensure readability and cultural meaning for all visitors. The results of this study are expected to benefit translators by improving the translation of museum labels, thereby enabling the cultural context to be conveyed effectively to visitors abroad.

THEORY REVIEW

This section contains the definition of translation, the Peter Newmark's translation method (1988), and the translation in museum collection descriptions.

A. Translation

Translation has various definitions from some experts. According to Wills (1984), translation is a transfer process that aims to transform a source language into an optimally equivalent target language and requires syntactic, semantic, and pragmatic understanding related to style and meaning (Suryawinata & Hariyanto, 2016). Semantics is the understanding of meaning in sentences. Pragmatics is the study of the meaning and implications of sentences. The definition states the requirement of the process of translation.

Translation facilitates the exchange of information. According to Catford (1965), this activity involves transferring text from the source text to an equivalent text in the target text (Hsoun, K., & Chibani, I., 2025). In addition, Nida and Taber (1974) state that translation is the process of reproducing the source text into the target text with the closest natural equivalent (Sujatmiko, 2015). In line with Newmark (1988), translation is a process of changing the meaning of one language into another language with several methods (Hartono, 2017). These definitions indicate that translation is a complex activity. The translation process involved changing cultural aspects, sentence structures, and communicative purpose to produce a good translation result.

B. Peter Newmark's Translation Method (1988)

Peter Newmark's translation methods (1988) are divided into two major groups. The first group is source-language emphasis, namely word-for-word translation, literal translation,

faithful translation, and semantic translation. The second group is target-language emphasis, namely adaptation translation, free translation, idiomatic translation, and communicative translation.

Word-for-Word Translation is the method translates words directly one by one from the source text into the target text. The target language follows the original word order in the source text as closely as possible. The word-for-word translation method may produce unnatural expressions in the target text.

Literal Translation method also translates the words individually from the source text into the target text. However, this method adjusts the grammatical structures into the target language. The literal translation method produces an acceptable target text structure.

Faithful Translation is a method used to reproduce the exact meaning of the cultural aspects of the source text. This method allows the translator to maintain the original concept from the source text into the target text even if the concept sounds unfamiliar.

Semantic Translation is similar to the faithful translation method. However, this method also focuses on the aesthetic value of the source language. The translator translates the contextual meaning while transforming the expressions of the source text to make it natural in the target text.

Adaptation Translation is a method that allows translator to modify cultural terms and expressions from the source text to make them familiar in the target text.

Free Translation is a method that focuses more on the message of the source text. The translator may ignore the source text structure and paraphrase it to improve the readability of the target text.

Idiomatic Translation is a method that reproduces the message of idioms or expressions from the source text into the target text by writing their equivalent meaning.

Communicative Translation is a method that focuses on text readability. This method reproduces the target text with the same effect as the source text has. The translator should maintain the message, but the contextual meaning is intended for the target language.

C. Translation in Museum Collection Descriptions

Museum collection descriptions contain various aspects related to culture, history, and religion. These kinds of texts differ from general texts, the translator should be careful to choose the appropriate translation methods to maintain the essential concept of the texts. The translation of museum collection labels is important because these texts serve as the information for visitors. The museum must provide clear and accurate labels to help visitors understand the background of the collections. A good translation result also increases the visitors' reading experience. The effective translation of collection labels helps preserve cultural heritage by enabling access to local and international visitors to understand the information.

METHODS

This section contains the research design and data sources, the data collections technique, and the data analysis technique.

A. Research Design and Data Sources

This current research used a descriptive qualitative method. The researcher chose a descriptive qualitative method because the researcher requires to analyze the data in detail. Qualitative research is appropriate for interpreting the data comprehensively (Hasan, M., dkk, 2022). Data collection in the descriptive qualitative method is carried out through observation and analysis of the text (Sugiyono, 2019). The data source of this research is bilingual collection labels displayed in the Singhasari Museum. The labels are presented in Indonesian as the source text and English as the target text. The researcher focused on eight statues preserved because they are the most attractive artifacts and contain historical, cultural, and religious aspects that need accurate translation. The eight statue collections are Bhairawa statue, Durga Mahisasuramardini statue, Ganesha standing statue, Ganesha sitting statue, Nandi statue, Nandiswara statue, Mahisha statue, and Mahakala statue. These collections were chosen because the descriptions contain many aspects of historical, cultural, and religious concepts. Those phenomena exist inside the text, making it suitable for data sources. In addition, the researcher selected collection labels

that provide complete bilingual descriptions and are considered representative of the translation activities in the Singhasari Museum.

B. Data Collections Technique

The data collection process in this research was conducted through several steps. First, the researcher visited the Singhasari Museum to take documentation of bilingual labels of the eight statue collections. Second, the researcher read carefully and repeatedly those labels to understand the context. Third, the researcher identified the sentences that represent certain translation methods based on Peter Newmark's translation methods (1988). After all the data collection was complete, the researcher organized the Indonesian text as source texts (ST) and the English text as the target texts (TT) in pairs. The notes were written concerning grammatical structure, cultural terms, and translation method found in the texts. The data was collected by defining the accuracy to ensure that the analysis represented the real translation practiced in the Singhasari Museum collection labels.

C. Data Analysis Technique

The data analysis in this research followed the approach of a descriptive qualitative method. Qualitative descriptive research focuses on describing detailed explanations rather than statistical and numerical calculations (Betari, D. et al., 2023). The results of this research are presented in the form of a descriptive explanation about the translation method applied in the eight statue collections at the Singhasari Museum. The data analysis was done through some steps. After the data was completely collected, the researcher identified the sentences by determining the meaning that had been transferred from the source text into the target text.

The next step is classifying the data based on Peter Newmark's translation methods (1988). The researcher analyzed each data and categorized them into one of Peter Newmark's eight translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation, and communicative translation. The data was classified by examining the grammatical structure, cultural aspects, and translation method applied in the text. After that, the researcher grouped the data based on the same translation method identified. Then, that data was calculated to determine the dominant method used. Even though the data was calculated and presented, the analysis remains qualitative because there is no statistical testing. The last step is to write the conclusion regarding the translation methods used to translate the eight collection labels preserved in the Singhasari Museum. The results are presented in the form of descriptive explanations by explaining the contribution of translation methods to display collection information.

RESULT AND DISCUSSION

The researcher analyzed 31 translation data found in the collection labels of eight statues at the Singhasari Museum. Based on Peter Newmark's translation methods (1988), four translation methods that are oriented to the source language were identified. Those methods are word-for-word translation, literal translation, faithful translation, and semantic translation. The method that oriented to the target language were not found.

A. Bhairawa Statue Description

Data 1:

Source Text (ST): *Arca ini merupakan salah satu perwujudan Dewa Siwa yang menakutkan dan disebut Bhairawa.*

Target Text (TT): This statue is one of the embodiments of the God Shiva called Bhairawa.

Data 1 is considered a faithful translation because it preserves the names Shiva and Bhairawa in the target text. The translator maintains the religious aspects of the source text.

Data 2:

Source Text (ST): *Memiliki empat tangan yang masing-masing memegang keris, senjata tombak pendek, gendang, dan tengkorak.*

Target Text (TT): He has four hands, each holding a *keris*, a short spear, a drum, and a skull. The two text above shows that the target texts translated closely follow the lexical structure of the source texts.

Data 2 is considered a faithful translation because the translator maintains the word *keris* in the target text as the original terms to preserve cultural identity.

Data 3:

Source Text (ST): *Bhairawa berdiri diatas setumpukan kepala tengkorak dengan sikap agak jongkok*

Target Text (TT): Bhairawa was standing on a pile of skull heads with a slightly squat gesture.

Data 3 is considered a literal translation because the phrase *kepala tengkorak* was translated literally as "skull head". The translator translates the lexical structure of the source text directly into the target text.

B. Durga Mahisasuramardini Statue Description

Data 4:

Source Text (ST): *Dewi Durga adalah nama sakti atau istri Dewa Siwa*

Target Text (TT): Goddess Durga is the sacred name or wife of God Shiva.

Data 4 is considered a faithful translation because the translator preserves the religious terms of *Durga* and *Shiva* in the target text.

Data 5:

Source Text (ST): *Mahisa adalah kerbau, Asura berarti raksasa, sedangkan Mardini berasal dari kata Mard.*

Target Text (TT): Mahisa is a buffalo, Asura means giant, while Mardini comes from the word Mard.

Data 5 is considered a faithful translation because the etymological aspects are preserved completely in the target text.

Data 6:

Source Text (ST): *Tangan lainnya membawa pitaka (perisai) dan sangkha (cangkang kerang) pemberian Dewa Wisnu.*

Target Text (TT): The other hand carries a *pitaka* (shield) and *sangkha* (shell) given by God Vishnu

Data 6 is considered a faithful translation because the words *pitaka* and *sangkha* are maintained in the target text.

Data 7:

Source Text (ST): *Durga merupakan tokoh dewi yang terkenal di India dan juga sangat dipuja-puja dalam agama Hindu.*

Target Text (TT): Durga is a popular goddess in India and is highly adored in Hinduism

Data 7 is considered a semantic translation because the phrase *sangat dipuja-puja* translates as "highly adored" to make it sound natural in the target text and also maintain the original meaning from the source text.

Data 8:

Source Text (ST): *Durga digambarkan dalam adegan kemenangan setelah berhasil mengalahkan Asura yang berubah bentuk seperti kerbau yang sangat besar.*

Target Text (TT): Durga is depicted winning after defeating Asura, who becomes a giant buffalo.

Data 8 is considered a semantic translation because the translator simplifies the information in the target text without removing the original meaning from the source text.

Data 9:

Source Text (ST): *Durga Mahisasuramardini merupakan gabungan dari kata Durga, Mahisa, Asura, dan Mardini.*

Target Text (TT): Durga Mahisasuramardini is a combination named from Durga, Mahisa, Asura, and Mardini.

Data 9 is considered a literal translation because the target text structure follows the source text and sounds unnatural in English.

Data 10:

Source Text (ST): *Tangan sebelah kanan depan menarik ekor dari kerbau (Mahisa yang sudah mati).*

Target Text (TT): The front right-hand pulls the tail of the buffalo (Mahisa that already dead).

Data 10 indicates a literal translation because the target text sentence pattern directly follows Indonesian sentence structure.

Data 11:

Source Text (ST): *Dewi Durga dipuja di musim gugur pada pertengahan kedua bulan Asvina di Provinsi India Timur Laut*

Target Text (TT): She is worshipped in the autumn in the second half of Asvina month in the Northeast India Province

Data 11 indicates a faithful translation because the translator maintains the cultural term *asvina* in the target text.

C. The Standing and Sitting Ganesha Statue Description

Data 12:

Source Text (ST): *Ganesha memiliki empat tangan atau disebut juga caturbiuja*

Target Text (TT): Ganesha has four hands or also known as caturbiuja.

Data 12 is considered a faithful translation because the term *caturbiuja* is maintained in the target text.

Data 13:

Source Text (ST): *Ganesha merupakan salah satu arca antropomorfisme.*

Target Text (TT): Ganesha is one of the anthropomorphic statues.

Data 13 is considered a faithful translation because the term and concept were preserved accurately.

Data 14:

Source Text (ST): *Ganesha disebut dewa ilmu pengetahuan.*

Target Text (TT): He is called the God of science.

Data 14 is considered a semantic translation because the translator aims to make the concept understandable to the target readers while preserving the original meaning of the source text.

Data 15:

Source Text (ST): *Jika dalam posisi duduk, Ganesha tidak dapat bersila*

Target Text (TT): If in a sitting position, Ganesha cannot cross-legged

Data 15 is considered a literal translation. The sentence structure of the target text follows the source text.

Data 16:

Source Text (ST): *Dari keempat tangan, tangan yang di depan sebelah kanan membawa gading yang patah (ekadanta).*

Target Text (TT): From the four hands, the front of the right hand carries a broken tusk (ekadanta).

Data 16 is considered a literal translation because the target text is translated directly from its literal meaning, and the sentence structure follows the Indonesian style.

Data 17:

Source Text (ST): *Mangkuk tersebut kadangkala digambarkan sebagai batok kepala yang dibelah.*

Target Text (TT): The bowl is sometimes depicted as a split skull.

Data 17 is considered a semantic translation because the term *batok kepala yang dibelah* is translated as "split skull" to make it understandable in the target text without losing the original meaning.

Data 18:

Source Text (ST): *Belalai Ganesha selalu menunjuk ke kiri, menghisap madu yang ada di mangkuk.*

Target Text (TT): Ganesha's trunk always points to the left, sucking the honey in the bowl.

Data 18 is considered a semantic translation because the symbolized meaning in the target text is rewritten as naturally as the source text. The translator adjusts the sentence structure into the target text.

D. Mahakala Statue Description

Data 19:

Source Text (ST): *Mahakala adalah penjaga pintu masuk bangunan suci agama Hindu.*

Target Text (TT): Mahakala is the guardian of the entrance to a sacred Hindu religious building.

Data 19 is considered a faithful translation. The translator maintains the religious aspect of the source text.

Data 20:

Source Text (ST): *Pada leher Mahakala memakai hara (kalung), telinga memakai kundala (anting), dan kepala memakai mahkota*

Target Text (TT): On the neck wears a *hara* (necklace), the ear wears *kundala* (studs), and the head wears a crown.

Data 20 is considered a faithful translation because the terms *hara* and *kundala* in the target text are preserved as they are in the source text.

Data 21:

Source Text (ST): *Arca Mahakala biasanya digambarkan dalam sikap berdiri.*

Target Text (TT): Mahakala statues are generally depicted in a standing manner

Data 21 is considered a word-for-word translation because the source text is translated directly one by one without any structure adjustment in the target text.

Data 22:

Source Text (ST): *Mahakala berpasangan dengan Nandiswara yang terletak di sebelah kanan.*

Target Text (TT): Mahakala is usually paired with Nandiswara on the right side.

Data 22 is considered a word-for-word translation because the information order in the target text follows the source text with no adjustment.

Data 23:

Source Text (ST): *Di belakang kepala Mahakala ada praba (cahaya).*

Target Text (TT): There is *praba* (light) behind the head.

Data 23 is considered a faithful translation because the translator maintains the cultural term *praba* in the target text, without any changes.

E. Mahisha Statue Description

Data 24:

Source Text (ST): *Mahisha adalah sosok kurcaci pendamping Dewi Durga dalam bertarung dengan musuhnya.*

Target Text (TT): Mahisha is a dwarf who accompanies Goddess Durga in Her fighting enemies.

Data 24 is considered a literal translation. The translator translated the target text too literally and follows the Indonesian sentence structure.

Data 25:

Source Text (ST): *Namun di Candi Singosari secara unik Mahisha ditampilkan secara mandiri.*

Target Text (TT): However, in Singosari Temple, Mahisha is uniquely displayed independently.

Data 25 is considered a faithful translation because the cultural aspects in the source text are maintained.

F. Nandi Statue Description

Data 26:

Source Text (ST): *Nandi atau Nandiswara adalah lembu yang menjadi tunggangan Dewa Siwa.*

Target Text (TT): Nandi or Nandiswara is an ox that rides by God Shiva in Hindu mythology.

Data 26 is considered a literal translation because the phrase "rides by God Shiva" is directly translated and a literal rendering.

Data 27:

Source Text (ST): *Candi yang mempunyai arca Nandi biasanya dikategorikan sebagai candi untuk pemujaan agama Hindu Siwa.*

Target Text (TT): Temples with Nandi statues are usually categorized as temples of Hindu Shiva religion worship.

Data 27 is considered a faithful translation because the translator preserves the religious aspect in the target text, the same as in the source text.

Data 28:

Source Text (ST): *Nandi juga merupakan juru kunci Siwa dan Parvati.*

Target Text (TT): He is also the caretaker of Shiva and Parvati.

Data 28 is considered a faithful translation because the translator preserves the name of God and Goddess as in the source text.

G. Nandiswara Statue Description

Data 29:

Source Text (ST): *Nandiswara sebagai aspek Nandi dalam bentuk antropomorfisme (bentuk manusia).*

Target Text (TT): Nandiswara, as an aspect of Nandi in the form of anthropomorphic (human form).

Data 29 is considered a faithful translation because the translator preserves the cultural aspects of the source text in the target text.

Data 30:

Source Text (ST): *Arca Nandiswara dalam posisi berdiri memiliki siraschakra (hiasan di kepala) di belakang kepala.*

Target Text (TT): Nandiswara statue in stands position has a *siraschakra* (head ornament) behind His head.

Data 30 is considered as a faithful translation because the cultural term *sirachakra* is maintained in the target text.

Data 31:

Source Text (ST): *Memiliki dua tangan dengan tangan kanan ditekuk ke atas depan membawa camara (pengusir lalat).*

Target Text (TT): Nandiswara has two hands with the right hand bent up in front of carrying a *camara* (fly repellent).

Data 31 is considered a faithful translation because the cultural term *camara* is maintained in the target text.

The table below presents the data that the researcher found in the collection labels of eight statues at the Singhasari Museum.

Table 1. Table of translation methods used in the Singhasari Museum collection labels

Translation Method	Total
Word for Word Translation Method	2
Literal Translation Method	7
Faithful Translation Method	17
Semantic Translation Method	5
Adaptation Translation Method	0
Free Translation Method	0
Idiomatic Translation Method	0
Communicative Translation Method	0

Based on the Table 1, the results of this research show that source text-oriented methods were more dominant than target text-oriented methods. This finding indicates that the translator prioritized the original meaning of the source text. The translator prioritized preserving the original meaning by serving the cultural, historical, and religious terms contained in the source text. Museum collection labels are designed to provide factual information. Thus, the faithful translation method is the dominant method used in translating the collection labels of eight statues at the Singhasari Museum. Most descriptions explain the appearance, symbolism, and historical background of the artifacts stored. The researcher found 31 sentences with each method applied. The most frequently applied method is faithful translation with 17 sentences found. Followed by the literal translation method with 7 sentences found. The semantic translation method was found in 5 sentences and the word-for-word translation method was found in 2 sentences. In addition, the adaptation translation, free translation, idiomatic translation, and

communicative translation were not found in this research. The overall translation result of the eight statue collection labels was oriented more on the source text.

CONCLUSION

The result of this research showed that the translation methods of eight statue collection labels at the Singhasari Museum applied four methods by Peter Newmark's translation methods (1988). Those methods are word-for-word translation, literal translation, faithful translation, and semantic translation. The most frequently used is the faithful translation method. Thus, the translation of the eight collection labels at the Singhasari Museum was carried out with a focus on preserving the message and cultural values contained in artifacts. The use of appropriate translation methods can convey the historical and cultural information accurately for local and international visitors, as well as supporting the preservation the heritage sites through translation.

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