

TRANSLATION ERRORS AND THE STRATEGIES TO OVERCOME THEM: A CASE STUDY OF CAPTIONS OF MUSEUM DISPLAYS IN YOGYAKARTA

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Abstract

Museums play an important role to an area, especially in Yogyakarta, not only as a place where they keep historical, scientific, or artistic artefacts, but also as a tourism destination. Tourists from inside as well as outside of Indonesia come to these museums to educate themselves about Yogyakarta, which is famous as a “student city” and “cultural city”. However, visitors from overseas may get confused with the translation provided since many translation errors are found in the captions of museum displays. In this paper, I am going to identify, analyze and discuss the meaning based translation errors in Museum Sonobudoyo and Museum Kraton Kasultanan Ngayogyakarta Hadiningrat, and classify them to find out what most common mistakes the translators make are. After identifying and classifying the errors, the paper will move onto how to tackle the cultural-specific concept errors using note, a translation procedure by Newmark (1988) and translation steps by Larson (1998) for the non-cultural-specific concept problems.

Keywords: translation, museum, captions of museum displays, translation errors, translation strategies, translation method, translation procedure

INTRODUCTION

In Yogyakarta, a museum is considered as one of the most important public space, either by its people or its government. It is because the museums in this particular province in Indonesia are rich with the history of Yogyakarta; they depict significant events happened in Yogyakarta and events that are related to it. There are 31 public and private museums in Yogyakarta¹ where tourists from all over Indonesia and all over the world get to know and enjoy the cultural heritage of Indonesia that lies in Yogyakarta.

Museum, according to Merriam Webster's Collegiate Dictionary (1993), means "an institution devoted to the procurement, care, study, and display of objects of lasting interest of value". Museum is not merely a place to display heritage but also a place where latter generations from which study past times.

What makes museums even more important for Yogyakarta is because it also contributes to the development of certain studies as well as to add the income of the province for they are also parts of tourist destinations which will be in line with the level of the people's and government's prosperity.

Many local (especially students) and international tourists have visited Yogyakarta's museums in the past years. The existence of these museums is also to educate people, in accordance with the famous label that Yogyakarta possesses "*Kota Pelajar*" which literally translates to "The City of Students". Therefore, education is a crucial part of Yogyakarta and through these museums, the government and private sectors are trying to educate more people.

Therefore, in order to attract more visitors, especially the foreign ones, and be accurate in giving information to them, museums need to provide a good quality of English translation of their displays. The translation here plays an important role to transfer knowledge and information from the source language (SL) to be received by the readers of the target language (TL).

Ideally, there should not be any errors occurring in the translation so that it would not mislead and confuse the readers which could cause a misunderstanding about the content. When such accident happens, it can be dangerous because the information can be ambiguous, misunderstood, or even made fun of. If this happens, visitors might not recommend these

places to visit to their acquaintances, colleagues, and family because they are not satisfying enough and not worth the visit. This can lead to the decrease of the number of visitors and can cause a lesser income for the province. Therefore, translation of the captions of the displays should be more carefully looked into and the present paper is trying to do so since study on museums of their displays captions translation has not been much touched, especially in Yogyakarta.

The focus of this research is on the cultural terms in the captions of museums displays. By focusing on them, I am very hopeful that misleading perception caused by mistranslation of these terms can be avoided in the future. In this paper, I am writing about the importance of using translation strategies when facing problems during translation project, and I am going to show that many errors are found in the translated captions of Museum Kraton Ngayogyakarta Hadiningrat and Museum Sonobudoyo because of the translators' lack of familiarity with translation strategies.

DISCUSSION

2.1. Translation and Translation Error

2.1.1. Translation in General and in this Paper in Particular

According to Catford (1978), "translation is an operation performed on languages: a process of substituting a text in one language for a text in another" (1). Nadar (2007) states that translating is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text which require syntactic, semantic, as well as pragmatic understanding.

Roman Jakobson (1959, 139) in Jeremy Munday's "Introduction to Translation Studies" (2008, 37) states that 'there is ordinarily no full equivalence in code units.' Jakobson then explains further that 'The translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes.' So, it is perfectly fine if the forms in the TL are different from those in the SL as long as the messages from the SL text are fully delivered in the TL text.

Baker (2001) divides the level of equivalency into five, namely:

¹ http://id.wikipedia.org/wiki/Daftar_museum_di_Yogyakarta.

1. Equivalence in word level
2. Equivalence above word level
3. Grammatical equivalence
4. Textual equivalence
5. Pragmatic equivalence

According to her (2001), one of the most common problems of non-equivalence at word level is culture-specific concepts which might be related to a religious belief, a social custom, or even a type of food (21). These types of concepts and terms are frequently found in the texts of the displays of museums.

Baker (2001) states that word sometimes have different meanings in different languages, and that the meaning is related to morpheme, which is the smallest meaningful unit (10-11).

However, Vinay and Dalbernet (1995) argue that word is not a unit of translation because according to them, “translators do not translate words, but ideas and feelings” and in their book *Comparative Stylistics of French and English: A Methodology for Translation*, they prefer to use the term “unit of thought”, “lexicological unit” and “unit of translation” and not word as a unit of translation. They (1995) want to emphasize that translators must be more concern about the semantics rather than structure

According to Larson (1998), translation is transferring meaning from one language to another (3). Nida and Taber (1982) state that there is a new concept in the world of translation, where the quality of the message being transferred depends on the response of the recipient, not merely the form of the message which is the main concern in the old concept (1). They (1982) continue to explain that “each language has its own genius” in terms of word formation, phrase order, to unique expression (3-4). The form of the text being transferred from one language to another might change or be different, but it is perfectly fine when the meaning is constant in both SL and TL text. Sometimes, even when the structure or the grammar of translated text is correct, we cannot guarantee that the meaning in both SL and TL texts are constant. Therefore, it is necessary to assess a text in terms of meaning.

In this paper, the translation being discussed as well as the translation errors are meaning-based. Grammatical errors, misspellings or different forms in terms of structure of the sentences are not discussed in depth, although they also happen frequently in the texts. However, it is necessary to limit the focus of this paper and those other problems can be discussed further and in details by other researchers in the future.

2.1.2. Translation Error

In the Oxford Advanced Learner’s Dictionary (1995), the word ‘error’ is defined as “a thing done wrongly” or “a mistake” (390). The word ‘mistake’ itself is defined by the Cambridge Advanced Learner’s Dictionary (3rd ed., digital dictionary) as “an action, decision or judgment which produces an unwanted or unintentional result”.

Translation errors, according to Delisle et al. (1999), are any faults that happen in a translated text caused by ignorance or inadequate application of translation principals, rules, or procedures (189), which Palumbo (2009) calls translation technique or translation strategy (125). There are several types of translation errors based on Delisle et al. (1999) including misinterpretation, methodological error, inappropriate paraphrase, incorrect meaning, interference, over translation, and nonsense (189). Palumbo (2009) states that these categories of translation errors happen because the sense in the SL text is incorrectly transferred to the TL text. They mostly happen in word, phrase, and sentence level.

In this paper, the errors found from the data obtained will be classified into five categories based only on what I found in the texts (captions). They are mostly in word and phrase level. I did not follow any certain theories from a particular scholar to classify the problems of translation in the captions since the mistakes found are not because the languages of SL and TL are too far and not compatible with each other, but it seems to be because of the lack of effort of the translator to do further research or to find strategies to overcome hardships in transferring the texts. Therefore, I need to classify them myself and come up with terms which represent what makes the translation wrong. As Palumbo (2009) states, the definition of translation error will change, depending on the context of translation assessment that a researcher is conducting (125).

It is important to see the equivalency at word level in the text of the displays of the museums because many of the cultural concepts are found in the museum displays’ captions in Yogyakarta such as *sekaten*, *gunungan*, *labuhan*, etc., which do not have equivalents in English since English does not have the concepts of these terms. However, some of the words that are translated incorrectly in the captions need context of the whole text which makes it hard if we only look at the word-level. This paper is combining

both theories to look at the errors. In terms of form, most of the errors found are in word-level, but not all of them only contain one word, some are compounds, and some other need the whole sentence to know clearly what the one word mean to be able to translate it correctly and naturally in the TL.

Therefore, translators need the translation strategies to overcome this problem and to meet translation equivalency, limit the errors in the translation, and transfer the message from the SL to the TL so both readers will understand the texts.

Actually, the term “translation strategy” is sometimes perceived differently by each scholar and a set of strategies by a certain scholar is not always applicable to several problems of translation in a certain genre or setting, for example, in this case is in the captions of museum displays. Therefore, careful examination of the errors occurring in the captions should be done and in this paper, I will use several “strategies” from several different translation scholars to solve the problems that are found in the captions of museum displays in Yogyakarta.

2. The Classification of Translation Errors Found in the Captions of Museum Kraton Ngayogyakarta Hadiningrat and Museum Sonobudoyo

I suppose that it is appropriate to address that both the SL and TL of the material object of this research are very problematic. The Indonesian texts (SL) contain a lot of errors; from misspellings to ambiguous sentences that may confuse the SL readers, and of course it is not a surprise that the English version is quite poor as well. There are five types of translation errors found in the texts of displays’ captions in Museum Kraton Ngayogyakarta Hadiningrat and Museum Sonobudoyo such as:

3.1. Borrowing Unfamiliar SL Terms to TL

Most of the errors in this type are Indonesian words that are borrowed into the English translation while the TL does not have familiar concepts of the words. This can be called as ‘cultural untranslatability’. According to Catford (1965), cultural untranslatability happens “when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part” (99). Catford (1965) states that if it is impossible to find the equivalent of those SL cultural words in TL. Translator can actually

borrow the words from SL to TL and let the context play its part to explain the borrowed term, use other similar word in SL which has been naturalized in English, or explain it immediately using footnote (100).

According to Susan Bassnett (2005), this problem “has a culture-bound or context meaning, which cannot be translated even by an explanatory phrase” (43). It is true that there is no equivalent for most of those words in English, but I do not completely agree with Bassnett, because the goal of the translator here is how to make the TL readers understand the TL text which should be equal to the understanding of the SL readers towards the SL text. Therefore, explanation after the word of SL or the closest natural equivalents, if there is any, is still important to be presented so that the TL readers can benefit from the caption as much as possible.

What might make these words confusing to the TL readers is because there are no explanations or descriptions about the words at all in the first place, and these terms are unknown to the TL readers (except if they do learn or study Indonesian culture). Sometimes the context does not help either – it might even be piled up with other unknown words causing more confusion. They are different, for example, with the word *durian* which has been naturalized as a loan-word in English.

It is widely accepted in the world of translation studies that names should not or do not have to be translated. However, if the TL readers are not familiar with the terms, there should be an explanation following them.

Some of the words like *sekaten* and *labuhan* are Javanese names for traditional or cultural activity or ritual which contain a large range of meaning, as already shown in the table of corrected TL. Indonesian tourists, especially the Javanese, might already know what they mean, while other ethnicities might not understand it because they do not have these rituals in their areas, therefore they do not have the terms in their local dialect. So, even in the SL, these terms might need to be explained further, let alone the TL ones.

The revised translation might seem wordy and sprinkled with a lot of additional information, but without these notes, foreign visitors might not be able to comprehend the meaning of the texts.

Although, some words actually do have equivalents in English, for example *kalsedon* – chalcedony, *keris* – kris (naturalized), and *kecubung* – angel’s trumpet flower. Therefore, translator must be careful to decide.

Of course it should be after a long process of finding the equivalents. If there is no equivalent, then only after that a translator can borrow the SL words into TL which should be followed by explanation.

2.2. Having Both SL and TL in Compound Words

This type of error is found in some cultural items that happen to have compound names. According to Cambridge Digital Dictionary (3rd ed), compound is defined as:

“in grammar, a word which combines two or sometimes more different words. Often, the meaning of the compound cannot be discovered by knowing the meaning of the different words that form it. Compounds can be written either as one word or as separate words”.

To understand compound words, therefore, one should know not only each word that constructs them, but also the possibly different meaning these two or more words contain. Together, they make a word, which has new meaning.

In translating compound words, a translator should be very careful. If possible, a translator can translate the compound word in SL with a compound word in TL. For example, *kapak penetak* has equivalent in English also in a form of compound, ‘chopping tool’ (it is the corrected translation – not the translation provided in the caption).

Unfortunately, it seems that the translator only knew one word from these two word compounds and translated them literally without taking into account the rest and just pasted the words that s/he does not know, while these compounds’ meanings are quite complex. Compound names or words cannot be translated by word-for-word translation, because translating each word separately will have a different meaning from the conveyed meaning in compounds.

The compound word *bunga setaman* is also problematic; *bunga* literally means flower and *setaman* is from *se* meaning a whole or one and *taman* meaning garden. However, since *setaman* itself is too complex already (probably for the translator), let alone combining it with *bunga*, which will lead to a more

specific and different meaning from its literal meaning, the translator chose to just translate *bunga* and copy *setaman*, which will not be comprehensible for TL readers. It might take a long time to find the possible correct terms for them, but it is a must so that the information given in the TL text is accurate, resulting in correct information and an understanding from the TL readers.

Another example is *tahun Dal* which is translated into ‘year Dal’. TL readers will surely understand the word ‘year’, but ‘year Dal’ does not mean anything for them. That is why a short explanation needs to be added right after the cultural term that is not universally understood by TL readers.

Some of these (corrected) translation are not in the form of compound words and it is tolerable, because this way is better than leaving it in a compound form but the message is not delivered to the TL readers.

3.3. Translating Loan Words

When a word sounds foreign, the translator of these captions tends to change the spelling to “look” more like English. It happens maybe because many of Indonesian words are borrowed from other languages, such as English, Arabic, Malay, Chinese, Hindi, Tamil, Greek, Latin, Sanskrit, French, Dutch, Portuguese, Spanish, and also a lot of local dialects in Indonesia such as Javanese, Sundanese, etc². In Indonesian language, loan word is called *kata serapan*.

For example the word *organisasi* in Indonesian is borrowed from Dutch *organisatie* and English’s *organization*, but the form in Indonesian actually looks more like Dutch³. Other examples are *integrasi* (integration) and *urbanisasi* (urbanization). They both end with *si* like the word *organisasi*, but they actually come from Latin⁴. But Indonesians might take for granted that Indonesian loan words ending with *-si* are all from English and we can just change the form to end with *-tion*. Although in fact it seems so, at least so far from the examples, now we know that not all those words are from English.

In this case, the translator was not careful enough to recheck the right spelling in English, although the words do sound foreign, for example *Paleolitikum*, *Mesolitik*, and *Neolitik* which are translated to

² J. S. Badudu, *Kamus Kata-kata Serapan Asing dalam Bahasa Indonesia*. Jakarta: Penerbit Buku Kompas. 2007.

³ Ibid., p. 254.

⁴ Ibid., p. 157 & 357.

Paleolithicum, *Mesoliticum*, and *Neolithicum*, while they actually have the literal and equivalent translation in English which are *Paleolithic*, *Mesolithic*, and *Neolithic*. The translator might not realize that these words are not borrowed from English; in fact they are from Greek⁵. It is not just by changing the *k* into *c* which will make it an English word. It is not like English word's *clinic* which becomes *klinik* in Indonesian⁶. Therefore, it is important to know from which language the word we are translating, especially if the SL is Indonesian because it borrows from a lot of languages.

However, there is a word here which is different from the rest; the word *gambar* (MK-21, table 3). Although not a loan word, it actually has a loan hyponym word in Indonesian which is *foto*, from the word *photo*⁷ in English, and *foto* here is used as the translation of *gambar*. It is problematic because first of all, the translator uses *foto* which is still Indonesian and is borrowed from Greek⁸ *fotografia*. The translator also did not even try to change it to "look" more English by not changing the *f-* into *ph-*. It is possible that because they sound the same in both languages, the translator took it for granted that it was already an English word.

Secondly, *gambar* in online *Kamus Besar Bahasa Indonesia* means "*tiruan barang (orang, binatang, tumbuhan, dan sebagainya) yang dibuat dengan coretan pensil dan sebagainya pada kertas dan sebagainya; lukisan*"⁹ which translates to "imitation of things (people, animals, plants, etc.) made with pencil and paper, etc.; Painting".

Therefore, it means that *gambar* can be a sketch or a painting, and even a photograph, because the definition does not limit to only using pencil and paper. So to get a *gambar*, we can use other media, such as a camera, where photographs come from. Therefore, *foto* is not equivalent to *gambar*. *Foto* is the hyponym of *gambar*. The word 'picture' seems to be able to fit better here because both '*gambar*' and 'picture' are hypernym or superordinate while '*foto*' or 'photograph' are the hyponym of the former ones respectively.

3.4. Using Too-General Words

There are words in TL that seem to be compatible for the SL, but they actually are not. According to Mona Baker (2001), this problem occurs when "the source-language concept is not lexicalized in the target language" (21). So, TL readers might get the concept, however, they do not have the word that represents that particular concept in their language. What the TL readers know are only the general terms, while what the SL texts are trying to convey have more culturally-specific sense. According to Baker (2001:23), it also happens because:

"languages tend to have general words (superordinates) but lack specific ones (hyponyms), since each language makes only those distinctions in meaning which seem relevant to its particular environment."

Each area which has their own language perceive things differently from the other. For example, Icelanders claim that Icelandic has over 100 words for the word 'snow' in English. It is because snow is an important part and something very close to the life of the local people. Javanese and Indonesian also have various terms for 'rice' of English. The one still on the plant is called *padi*, the one already removed from the straws but not peeled is *gabah*, the one already peeled is *beras*, and the cooked one is *nasi*. It is because rice is the staple food in almost all parts of Indonesia.

The word *tembang* is translated into 'songs'. It is not wrong that *tembang* can be included as a song, because it is sung, but it has more specific meaning that the SL readers already know without further explanation about it, while TL readers might take for granted that a *tembang* is just like a regular song. *Tembang's* lyrics are usually Javanese poetry which has certain patterns and note. Poet might change the lyrics, but the note remains the same. On the other hand, each song in English perception must contain different lyrics and note from the other. Therefore, not only that 'song' might be too broad for replacing the word *tembang*, in

⁵ Ibid., p. 224, 241 & 260.

⁶ Ibid., p. 179.

⁷ 'Photo' (used since 1860) is from the word 'photograph' (used since 1839) meaning: 1. A picture or likeness obtained by photography (n), 2. To take a photograph of~, and 3. To appear as an image in a photograph. (Merriam Webster's Collegiate Dictionary, 1993, 875)

⁸ Badudu. op. cit., p. 115.

⁹ Kamus Besar Bahasa Indonesia <<http://kbbi.web.id/gambar>>

a way, they also have different sense contained in the words.

3.5. Incorrect Choice of Diction

In order to fully transfer the message from the SL to TL, translator must be careful with his/her choice of words or diction. When the translator is not careful enough in rechecking a particular term, it might be fatal; the TL readers might not understand what the text means, the meaning becomes ambiguous. For example, the word *Masjid Besar* is translated into 'Big Mosque'. It is not wrong in terms of structure and word-for-word translation, but what the writer of the caption means by *Masjid Besar* is the Great Mosque of Kraton in Kauman area. If the translator just put 'Big Mosque', TL readers might question which 'Big Mosque' it is.

I found that this problem is most frequent in the display texts. Sometimes, even if we see a single word with its translation seem to be correspondent, it can lead to confusion when put into a certain context inside each text. Most of the mistakes in this case are because of literal translation. Some of the structure in the TL text is even following the SL text, while TL has a different structure.

In the compound word *untaian bunga* which is translated into 'flower circuitry', it seems that the translator is trying to translate this by word-for-word translation (*bunga* = flower, *untaian* = circuitry). In terms of structure, there is no problem. However, this attempt has already failed when the word 'circuitry' does not even exist in English. It appears that s/he was going to use the word 'circuitry' which I found out translated as *untaian* in a digital Indonesian-English dictionary. *Untaian*, in online KBBI¹⁰, means a string or a combination of something. In this particular context, it means a string of flowers to be put around one's neck. However, 'circuitry' is used in different context in English, even though it is also putting components together in a line-based media. According to the *Oxford Advanced Learners Dictionary* (1995), 'circuitry' means "a system of electrical circuits and their components, used inside electrical equipment" (200). Therefore, 'garland' will suit better to translate *untaian bunga*, although 'garland' has broader meaning, since the cord of flowers can be hung on the wall or a door or a person's neck, at least it still makes sense for the TL readers.

Other problems can be seen from the example of the word *mata panah* which is translated into 'eyearrows'. The translator once again translated it word-for-word, but worse than the previous example, s/he does not change the word structure and s/he also does not notice that *mata panah* has an equivalent in English which is 'arrow head'.

Structurally, in *mata panah*, the head (*panah*) comes later which is preceded by a modifier (*mata*). The positioning is pasted to the TL 'eyearrows' with a slight change, not using space. But unfortunately it is still inappropriate in English. Another problem with this is that *mata panah* which is singular is translated into 'eyearrows' with 's' as indicator of a plural noun in English.

The word *ditemukan* is another example. The translation provided of this word is 'found out' which I think is incorrect, and should be replaced by 'was found'. Although it seems that there is no problem, in terms of sense there is. 'To find out' means that one discovers something and before discovering, one has an attempt to do so, therefore it is planned, while 'to be found' means to discover something by chance, not on purpose. 'To find out' has an indication that there should be an agent doing to action while 'to be found' the most important part is the object found, the one who found it does not matter.

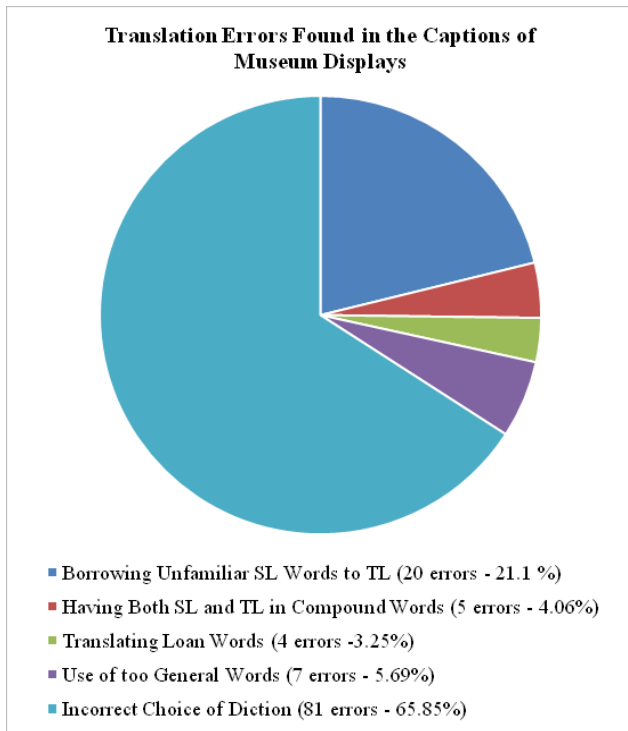
Structurally, the SL text and the corrected TL text have similarity; they both use passive voice, which might not be common in English but very common in Indonesian. However, it is best to use passive in the English version in this case, because if we take a look at the full caption, it is an artefact the archaeologists found that we need to pay attention to, and not who found it. This particular text is therefore can be said as a scientific text. Catford (1978) states that "an English scientific text may have, inter alia, a relatively high percentage occurrence of passives" (90). The full caption also does not mention the name of the person who found it. Therefore, it is best to use 'was found'. According to Catford (1978), "In translation, the selection of an appropriate register in the TL is often important." Careful steps, therefore, should be taken in choosing the most appropriate words in TL. Sometimes, a translation of SL word into the TL word is not entirely wrong, however, it might not be the best fit to represent what the SL word really means.

The most frequent errors occurring in the captions is 'Incorrect Choice of Diction' (64.7%), followed by

¹⁰ <http://kbbi.web.id/untai>

'Borrowing Unfamiliar SL Words to TL' (19.61%), 'Use of too General Words' (6.86%), 'Having both SL and TL in Compound Words' (4.9%) and the least happens in 'Translating Loan Words' (3.9%).

Figure 1 The number of translation errors found in museums in Yogyakarta



This result can be considered as a feedback for translation practitioners in general and also researchers and academicians in translation studies to pay more attention to these types of errors, especially Indonesian-English translation in terms of cultural-specific concepts (CSCs).

4. TRANSLATION STRATEGIES

In *Oxford Advanced Learner's Dictionary of Current English* (1995), the word "strategy" is defined as; 1) a plan designed for a particular purpose, and 2) the process of planning something or carrying out a plan in a skilful way. Palumbo (2009) states that scholars usually use the term "translation strategy" to refer to the general way to transfer text or to the process of transferring structure, item or idea (131). He (2009) asserts they usually offer prescriptive and descriptive

types of strategies, or both. Prescriptive strategies refer to models and descriptive ones are descriptions to deal with certain problems of translation. Sometimes scholars combine the two approaches by giving models of translation strategies then describe how they work in a certain types of texts based on the socio-cultural background of the text (131-132). This definition shows that each scholar has different opinion about and agglomeration of translation strategies. That is why (in the Chapter 1) I have mentioned that each scholar perceived this word differently and that they have their own sets of translation strategies to offer in the world of translation.

Some of the scholars even do not use the term "translation strategies" to explain the same thing. Some of them use the term "translation process", "translation method", "translation procedure", etc., although these terms sometimes have distinctions as well, which might confuse translation practitioners or translation researchers, as stated by Andrew Chesterman (1997; 87).

According to Chesterman (1997), the general characteristics of translation strategies are; a process, a text manipulation, goal-oriented, problem-centered, potentially conscious, and inter subjective (88-91). Therefore, based on Chesterman's characteristics, translation strategy is a process in which a translator manipulate a text consciously and inter subjectively, because there is no fixed strategy one must use, to get the desired result which is the goal, with the problems in translation as the main focus to be solved (88-91).

As already mentioned before, each scholar has their own term to express translation strategies. For example, Baker (2001) calls it translation strategies (26), Newmark (1988) has translation methods (45) and procedures (81), Vinay and Dalbernet's (1995) model is called translation process (31) many of which are borrowed by Newmark; all of them are ways to deal with translation problems.

According to Baker (2001), translation strategies are "strategies used by professional translators for dealing with various types of non-equivalence" (26). According to Newmark (1988), translation methods are strategies used as a way to face problems for the whole text (81), and the methods (1988:45-47). The translation procedure by Newmark (1988: 81-93) is more focus on the strategies to deal with "sentences and smaller units of language" (81).

4.1. Strategies for Translation Problems in Museum Captions

Since the problems of the translation in the caption of Museum Kraton Kasultanan Ngayogyakarta Hadiningrat and Museum Sonobudoyo are varied, and there are many options from the translation experts, I will not use one particular set of strategies from a single scholar. I would rather take one strategy, from a set of translation strategies, to be applied to one problem, and so on. It is so that we can benefit as much as possible from the scholars to tackle the problems carefully and not forcing the idea of only one scholar whose strategies are not suitable to overcome the problems mentioned in the previous chapter.

After looking at some of the example of translation strategies, it can be tricky to examine the problems found in the captions of the two museums because they occur not because the difference of the SL and TL, but many of them are rather because of the carelessness of the translators of these texts.

First, second and fourth problem which are; 'Borrowing unfamiliar SL terms to TL', 'Having both SL and TL in compound words', 'Using too-general words' mostly contain cultural-specific items and rituals which are able to fix by using one of the procedure by Newmark (1988) which is the adding of note, explanation, or description of the ritual/event as well as cultural objects (91-93).

Mahmoud Ordudari (2007) in his article "Translation Procedures, Strategies and Methods" explains about experts' opinions on translation procedures, strategies and methods, all of which are to face problems while translating. For Ordudari (2007), to translate cultural specific concepts, it is best to use note which is the last translation procedure of Newmark (1988). This method is similar to Baker's (2001) strategy to translate by using loan word from the SL or loan word plus explanation also commonly used to translate cultural-specific items (34). This is what I have done to produce the corrected translation for the first, second and third problems.

Giving additional information in the form of note can in various ways. According to Newmark (1988), we can put it within text, at the bottom of the page, at the end of chapter and at the end of book as a glossary (92). Since the captions of museum displays have small space for the writer and translator upon which to write, it is best to put the note within the text. It can be: 1) as an alternative to the translated word, 2) an adjectival

clause, 3) a noun in apposition, 4) a participial group, 5) in brackets or, 6) in parentheses. I use all of them except number 4 and the example of the use of these forms in the corrected TL are as follows:

1. As an alternative to the translated word: e. g., *Udeng* becomes 'Udeng, or Javanese/Balinese headband'
2. Adjectival Clause: e. g., *kebaya janggan* becomes 'Kebaya janggan, which is a black kebaya for the female servants of Kraton'
3. A noun in apposition: e. g., *Garuda* becomes 'Garuda, a mythical bird rode by the god Vishnu'
4. In bracket: e. g., *Penabuh gendang* becomes 'Player of gendang (a small drum covered with leather at each end)'
5. Parenthesis: e. g., *Gunungan* becomes 'Gunungan, from the word *gunung* meaning mountain, is rice which is formed into the shape of a mountain and filled with fruits, vegetables, and snacks'

Most of the problems of 'Translating loan words' and 'Incorrect choice of diction' contain words that have equivalents in the TL. Some of them that do not are cultural terms which can use the above strategy by giving additional note. I need to emphasize, again, that translators must be aware that many words in Indonesian language have equivalents in English. For example, the word *menyusui* has an equivalent in English which is 'breast feed', but the translator of the caption explained in instead, in an unnatural TL sentence, and became 'a woman who must give his mother's milk and'. As translators, we should avoid this and we must put as much effort as possible to find these equivalents before using the translation strategies or just leave some of the words untranslated, resulting in incomprehensible texts.

4.2. Steps in Translating a Text

It needs to be taken into account that being a writer as well as a translator is a very tough job. There are many steps that one must take to produce a well and correct piece of writing, and one must take this very seriously and should put one's effort to the fullest in order to produce the best quality of translation possible.

As we have seen from previous discussions, many of the problems are caused by the translators' carelessness. I think it is necessary to remind the translators that there are steps we must go through

when we are proceeding a translation project so that we can produce a well translation product.

Many scholars in translation studies have explained about the best steps to take in conducting a translation project at length. For example, Mildred Larson (1998) has a whole chapter in her book "*Meaning-Based Translation: A Guide to Cross-Language Equivalence*" of the Steps a translator must go through in a Translation Project. She mentioned that there are "4T's" to be taken into account prior to and when translating, and they are: the TEXT, the TARGET, the TEAM, and the TOOLS (51).

According to Larson (1998), the text refers to the source language document which is going to be translated into the target language document. The reason why certain text should be translated is important to find out and the reasons can be various, but mostly it is to communicate an information from one language to another (51).

The target refers to the audience. It is important to know beforehand who is going to read this text. Larson mentions several aspects to be taken into consideration regarding the audience, such as; dialect, educational level, bilingualism, and people's attitudes towards their languages. The type of place where it will be published for is also important, for example if it is going to be published for schools, it should be different for one for business purposes or religious purposes. The alphabet used in the target language should also be taken into account, otherwise people won't read it, or worse, can't read it (51).

The team will be the people who are going to be involved in the translation project. It consists of co-translators, a translator and a committee. They are all specialists in both the source and receptor language. The main translator will be helped by the co-translators and committee from the drafting process through consultation, testing, reviewing, up to proofreading (52).

The tools refers to the materials needed that will help the translators in translating the document, such as any dictionaries, lexicons, grammars, cultural descriptions, etc., of both the source and receptor languages. Equipment and finances are also important tools in translation project (52-53).

Then only after having all of those ready, the team of the translation project can move on to the next level, which is the process of the translating itself. The process is broken down to several steps by

Larson (1998); preparation, analysis, transfer, initial draft and reworking the materials naturally. The first step after preparation is analyzing which includes exegesis. In this step, translator must reveal all of the layers of meaning of the SL text. It can be started by reading the text several times then read other materials regarding the culture of the SL to help understanding the text better. After learning all of the meaning, one then transfers the text from SL to TL which makes it the initial draft. The initial draft might be worked over and over again to assure that there is no wrong information, omissions or additions. After that, the initial draft should be revised by doing consultation. In the consultation which leads to revision, there will be an evaluation. This step has three purposes which are to make sure the accuracy, clearness and naturalness. Accuracy is to measure whether the translation product has the same meaning with the source language. Clearness is whether the audience understands it clearly. Naturalness is to decide whether it is to read and the style and grammar are natural in the receptor language. In this step, the translator must honestly accept the evaluation, because the team of advisors and consultants should also be very careful and thorough in evaluating. After the revision is done, it becomes the final draft. However, before printing the text, there should be final editing on punctuation and any typos. After final editing, the text should be proof read by several people to make sure that it is accurate, clear and natural (54-56).

However, these steps might not be suitable for certain cases or not adapted correctly by many translator, so that mistranslation still happens everywhere, all around the world up to this day. Sometimes, people just abandon all of those steps and go straight to *Google Translate* without editing and consulting it afterwards to the experts. It can be funny, it can be embarrassing, but it can also be dangerous. For example, if it is just for your status update in Facebook or if you just want to tweet or make a "cool" Instagram caption, it might not be a big deal. However, there are worse cases on mistranslation that we must be aware of, so that we would not do the same.

It is crucially important to pay attention to the steps of translating carefully and thoroughly. It is best to try to avoid skipping or missing any steps because the consequences can be fatal, as what happened to the case of the translation of the texts of the displays in Museum Kraton Kasultanan Ngayogyakarta Hadiningrat and Museum Sonobudoyo.

CONCLUSION

Many translation errors have been found in the texts of the captions of Museum Kraton Ngayogyakarta Hadiningrat and Museum Sonobudoyo and they can be confusing for foreign visitors. I have classified them into five categories;

1. Borrowing unfamiliar SL terms to TL
2. Having both SL and TL in compound words
3. Translating loan words
4. Using too-general words
5. Incorrect choice of diction

Translators must be aware of these types of errors and how to tackle them. Some of the ways to tackle them are by using translation strategies. The most suitable translation strategy for most of the problems above is Newmark's (1988) procedure of giving note or additional information to the cultural-specific concepts (91-92) found to be having problematic translation.

Other problems which do not include cultural-specific concepts are for the translators' reminder to be more careful and thorough in translating as an important activity. But since it happens a lot, I think it is necessary to give essential steps that the translators must take, so that mistranslation can be avoided in the future.

The steps on doing a translation project by Larson (1998) can be the model for translators to follow when we embark on a journey of translating. Larson (1998) offers one of the clearest explanation in preparing as well as proceeding a translation project. She (1998) explained that the text, target, team (translators, editors, proof-readers), and tools (dictionaries, encyclopaedias, and other books related to the text) must be prepared first, then followed by analysis, transfer, initial draft and reworking the materials naturally. I think as today's generation, we should also use the internet to the maximum of its ability to help us in doing translation project because it is very helpful if we know how to use its potentials to the fullest.

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