



UNIVERSITAS MUHAMMADIYAH PROF. DR. HAMKA

FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Kampus B: Jl. Tanah Merdeka No.20, RT.11/RW.02, Rambutan, Kecamatan Ciracas, Kota Jakarta Timur,
Daerah Khusus Ibukota Jakarta 13830 Telp. (021) 8400 341
Website: <https://fkip.uhamka.ac.id> Email: bag.umum.fkip@uhamka.ac.id

SURAT KEPUTUSAN **DEKAN FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN** **UNIVERSITAS MUHAMMADIYAH PROF. DR. HAMKA** **Nomor: 0772/FKIP/KEP/2025**

Tentang

PENGANGKATAN PANITIA SIDANG SKRIPSI **PROGRAM STUDI PENDIDIKAN BAHASA INGGRIS** **FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN** **UNIVERSITAS MUHAMMADIYAH PROF. DR. HAMKA** **SEMESTER GENAP TAHUN AKADEMIK 2024/2025**

Bismillahirrahmanirrahim,

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Prof. Dr. HAMKA:

- Menimbang : a. Bahwa mahasiswa Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Prof. DR. HAMKA telah menyelesaikan ujian semua mata kuliah dan penyusunan skripsi yang berbobot 6 (enam) SKS, dipandang perlu dilaksanakan sidang skripsi.
- b. Bahwa untuk kelancaran sidang skripsi sebagaimana dimaksud konsideran a, maka dipandang perlu mengangkat panitia sidang skripsi dengan Surat Keputusan Dekan.
- Mengingat : 1. Undang-Undang Republik Indonesia Nomor 20 Tahun 2003 tanggal 8 Juli 2003, tentang Sistem Pendidikan Nasional;
2. Undang-Undang Republik Indonesia Nomor 12 Tahun 2012 tentang Pendidikan Tinggi;
3. Peraturan Pemerintah Republik Indonesia Nomor 4 Tahun 2014, tanggal 30 Januari 2014, tentang Penyelenggaraan Perguruan Tinggi dan Pengelolaan Perguruan Tinggi;
4. Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor 3 Tahun 2020 Tanggal 24 Januari 2020 tentang Standar Nasional Pendidikan Tinggi;
5. Peraturan Menteri Pendidikan, Kebudayaan Riset, dan Teknologi Republik Indonesia Nomor 53 Tahun 2023 Tanggal 16 Agustus 2023 Tentang Penjaminan Mutu Pendidikan Tinggi;
6. Pedoman Pimpinan Pusat Muhammadiyah Nomor 02/PED/I.01.13/2012 tanggal 24 Jumadil Awal 1433 H/16 April 2012 M, tentang Perguruan Tinggi Muhammadiyah;
7. Keputusan Rektor UHAMKA Nomor 718/ A.01.01/ 2023 tanggal 17 Muharram 1445 H/4 Agustus 2023 M tentang pengangkatan Dekan FKIP Universitas Muhammadiyah Prof. DR. HAMKA masa jabatan 2023-2027;
8. Statuta Universitas Muhammadiyah Prof. DR. HAMKA Tahun 2013;
9. Keputusan Rektor Universitas Muhammadiyah Prof. DR. HAMKA Nomor 016/G.18.03/1997 tanggal 26 Rabiul Awal 1418 H/31 Juli 1997 M, tentang Pemberlakuan Ketentuan dan Peraturan – Peraturan IKIP Muhammadiyah Jakarta pada Universitas Muhammadiyah Prof. DR. HAMKA;

Memperhatikan : Kurikulum Operasional Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Prof. DR. HAMKA.

MEMUTUSKAN:

- Menetapkan :
Pertama : Mengangkat Panitia Sidang Skripsi Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Prof. DR. HAMKA Tahun Akademik 2024/2025 sebagaimana yang terlampir dalam lampiran keputusan ini.
- Kedua : Apabila salah seorang diantara panitia penguji tidak dapat melaksanakan tugas karena sakit atau karena hal lainnya, maka ditunjuk penguji pengganti oleh Ketua Sidang Skripsi.
- Ketiga : Menetapkan peserta ujian sidang skripsi Program Studi Pendidikan Bahasa Inggris sebagaimana tercantum pada lampiran, dengan judul skripsi terlampir pada keputusan ini.
- Keempat : Ujian sidang skripsi dilaksanakan pada semester genap Tahun Akademik 2024/2025 sebagaimana tercantum dalam lampiran surat keputusan ini.
- Kelima : Pelaksanaan sidang diuji oleh dua orang penguji sebagai anggota tim penguji skripsi masing-masing mahasiswa yang mengikuti sidang skripsi.
- Keenam : Semua biaya yang berkaitan dengan sidang skripsi ini dibebankan kepada anggaran program studi yang diatur khusus untuk kepentingan tersebut.
- Ketujuh : Pengumuman lulus atau tidak lulus disampaikan oleh ketua panitia sidang skripsi kepada peserta ujian sidang skripsi berdasarkan hasil rapat panitia sidang skripsi pada hari pelaksanaan ujian, setelah peserta selesai mengikuti sidang skripsi.
- Kedelapan : Keputusan ini berlaku sejak tanggal ditetapkan sampai dengan berakhirnya pelaksanaan sidang skripsi.
- Kesembilan : Surat keputusan ini disampaikan kepada pihak-pihak yang terkait untuk dilaksanakan sebagaimana mestinya.
- Kesepuluh : Apabila dalam keputusan ini terdapat kekeliruan, maka akan diperbaiki sebagaimana mestinya.

Ditetapkan di : Jakarta

Pada tanggal : 25 Syaban 1446 H
24 Februari 2025 M

Dekan,



Purnama Syae Purrohman, M.Pd., Ph.D.

Salinan Keputusan ini disampaikan kepada:

1. Wakil Dekan I, II, III & IV
2. Ketua Program Studi Pendidikan Bahasa Inggris
3. KTU u.p. Kasubag Keuangan
Fakultas Keguruan dan Ilmu Pendidikan UHAMKA

Daftar Menguji Skripsi

Dosen : ZUHAD AHMAD

Angkatan Mhs : 2021 s/d 2021

Status Sidang : Sudah Sidang

No	N I M	N A M A	Prodi	Sebagai	Tg Sidang	Tg Yudis
1	2101055016	MUHAMMAD ISRAFIL	Pend. B.Inggris	Penguji 2	20/06/2025	
2	2101055045	SALSABILAH MEANDA SUHADA	Pend. B.Inggris	Penguji 2	23/07/2025	
3	2101055049	HUWAIDA SYAUQI LABIBAH	Pend. B.Inggris	Penguji 2	23/07/2025	
4	2101055050	INDAH AULIA SYARIFAH	Pend. B.Inggris	Penguji 2	23/07/2025	
5	2101055067	FAUZAN HASAN RIZKY	Pend. B.Inggris	Penguji 2	23/07/2025	
6	2101055068	NADYA MARSELL AKTHAR	Pend. B.Inggris	Penguji 2	23/07/2025	
7	2101055072	ALYA NUR ALIFAH	Pend. B.Inggris	Penguji 2	20/06/2025	

LETTER OF ACCEPTANCE

To:

Prof../Dr../Mr../Mrs

Salsabilah Meanda Suhada

Universitas Muhammadiyah Prof. DR. HAMKA

It is my great pleasure to inform you that your paper entitled “ANALYSIS OF ENGLISH DESCRIPTIVE TEXTS IN A BATIK MUSEUM IN INDONESIA: LANGUAGE ACCURACY AND CULTURAL REPRESENTATION” has been ACCEPTED and will be published on *Klasikal: Journal of Education, Language Teaching and Science*. Your paper will be published in **Volume 7, Issue 2, August 2025**.

Authors are encouraged to carefully consider the reviewers' comments and suggestions for improving their manuscript and to strictly follow the authors' guidelines for preparing their paper.

To support the cost of wide-open access dissemination of research results, manage the various costs associated with handling and editing submitted manuscripts, and manage and publish journals in general, the authors or the author's institution are requested to pay a publication fee. Your cooperation is very appreciated.

Yours sincerely,



Dr. A. Hamzah Fansury, S.Pd., M.Pd
Editor in Chief

Abstracting
& Indexing by



Google Scholar



PKP|INDEX



ANALYSIS OF ENGLISH DESCRIPTIVE TEXTS IN A BATIK MUSEUM IN INDONESIA: LANGUAGE ACCURACY AND CULTURAL REPRESENTATION

Salsabilah Meanda Suhada¹, Silih Warni²

Department of English Education, Faculty of Education, University of Muhammadiyah Prof Dr Hamka,
Jakarta 13830, Indonesia

ABSTRACT

This study aims to analyze the linguistic accuracy and cultural representation in English descriptive texts in a Batik museum in Indonesia. Employing a qualitative method, data were collected through documentation, and interviews with museum staff. The findings reveal recurring grammatical issues, such as article omission, word misordering, and awkward phrasing, which affect clarity and professionalism. Culturally, many texts lack depth, providing only names and origins of batik without explaining symbolic or historical context. Some translations are overly literal and fail to capture natural English expression, limiting international visitors' understanding. The study highlights the need for improved linguistic quality and cultural depth in museum texts. It recommends strategies like transcreation and collaboration with language experts to produce informative, accurate, and culturally sensitive content for a global audience.

Keywords: English descriptive texts, linguistic accuracy, cultural representation, batik, museum translation, transcreation

INTRODUCTION

English is now recognized as a global language that plays an important role in many aspects of life, including tourism and culture (Emecen & Saricoban, 2025). As an international communication tool, English plays a major role in conveying information to a global audience, especially in promoting local culture (McKay, 2016). Effective promotion of culture through English allows a nation's cultural heritage to be more widely recognized internationally (Maricar et al., 2024).

Batik, as one of Indonesia's cultural heritages, has been recognized by UNESCO as the Intangible Cultural Heritage of Humanity since 2009. Batik not only has aesthetic value, but also holds deep historical, philosophical, and symbolic values. In an effort to present and promote batik to the local and international community, a batik museum acts as one of the centers of cultural education and promotion. To reach a global audience, English descriptive texts in museums have an important function as a medium of communication and cultural representation (Yudi Aprianingrum & Hayati Nufus, 2021).

In the context of a batik museum, language accuracy is crucial as the descriptive text serves to connect international visitors with the cultural values of batik. Therefore, the use of grammatically correct and easy-to-understand language is necessary for the message of batik culture to be well conveyed. The English descriptive texts found in the museum, such as those listed in the information panels or captions, play a very important role as a medium of connection between the museum and international visitors (Behaeghe, 2020).

These texts not only provide information about batik, but also help communicate the cultural values contained therein. Through accurate and clear descriptive texts, visitors can more easily understand the uniqueness of batik as Indonesia's precious cultural heritage. Therefore, it is important for a batik museum to ensure that the descriptive texts in English presented are not only linguistically accurate, but can also effectively represent the cultural meaning of batik to an international audience.

However, the use of English in descriptive texts often faces several challenges. Grammatical errors, inappropriate diction selection, as well as lack of readability can reduce the effectiveness of communication (Novelia & Faisal, 2023). In addition, cultural representation in the text is also a significant challenge. Inappropriate representation can lead to distortion of the meaning of batik culture that is intended to be conveyed (Blunden, 2016). Therefore, it is important to analyze the extent to which English accuracy is used in descriptive texts in a batik museum as well as how batik cultural values are represented.

Research on English accuracy in descriptive texts has been conducted in various contexts, including museums and cross-cultural communication. One of the relevant studies was conducted by Karavin Yüce (2024) who examined the quality of English translation in descriptive texts in cultural museums. The study found that grammatical errors, inappropriate diction selection, and lack of fluency in sentence structure can reduce the clarity and effectiveness of communication. In the context of a batik museum, language accuracy is crucial as the descriptive text serves to connect international visitors with the cultural values of batik. Therefore, the use of grammatically correct and easy-to-understand language is necessary for the message of batik culture to be well conveyed.

In addition, a study by McKay (2016) on the use of English in cultural promotion highlights the importance of ensuring descriptive texts are composed with proper grammar in mind, which not only facilitates comprehension, but also increases the credibility of the information conveyed. This is particularly relevant for a batik museum, where the descriptive text should serve as an accurate link between international visitors and knowledge about batik as Indonesia's cultural heritage.

Cultural representation through descriptive text has its own challenges, especially in the context of translating and depicting authentic cultural meanings. (Wiratno & Santosa, 2014) in his theory of cultural representation, states that language is not only a tool to describe reality, but also to shape meaning. In this case, the descriptive text in a batik museum does not only serve to describe batik objects, but also to convey the symbolic, historical, and philosophical meanings contained in batik. When translated into English, the biggest challenge is to ensure that these deep cultural meanings are preserved without being distorted.

For example, (Blunden, 2016) research shows that in many international museums, errors in translating cultural aspects are common, which can result in a loss of context or meaning that should be conveyed. In this study, cultural misrepresentation was found in texts that were unable to connect cultural aspects with the context of international visitors, leading to a loss of cultural value in the communication.

On the other hand, the study of batik representation as Indonesia's cultural identity is also relevant in this context. Batik as an intangible cultural heritage recognized by UNESCO is a symbol of Indonesia's national identity. Therefore, the representation of batik culture in descriptive texts should reflect not only the form of batik itself, but also the philosophy, history, and social values contained in each batik motif and technique. This shows the importance of cultural sensitivity in translation and text creation, which is also emphasized by the study of (Maricar et al., 2024), which examines how language can be used to introduce local cultures to international audiences.

Research on descriptive text in museums shows that the quality of the text has a significant impact on the visitor experience. A study by (Karavin Yüce, 2024) on descriptive text in cultural museums showed that accurate and engaging text can increase visitors' engagement with the exhibition and improve their understanding of the culture being presented. Conversely, errors in the text or inaccurate representations of the culture may cause confusion or discrepancies in international visitors' understanding of the displayed culture.

In the context of a batik museum, the main purpose of the descriptive text is to introduce and promote batik as Indonesia's cultural heritage to a global audience. Therefore, it is important to evaluate the extent to which the texts are not only linguistically accurate, but also representative of batik's cultural values. According to research conducted by (Yudi Aprianingrum & Hayati Nufus, 2021), proper cultural representation in descriptive texts can increase visitors' appreciation of a nation's rich culture, which in turn can support the preservation of that culture globally.

There are several studies that are relevant to this research, including a study conducted (Yudi Aprianingrum & Hayati Nufus, 2021), which examined descriptive texts in Indonesian cultural museums and found that translation errors or inappropriate word choices can damage the message to be conveyed. This study emphasizes the importance of descriptive text quality as an effective means of intercultural communication.

In addition, a study by (Blunden, 2016) revealed the great challenge of conveying local culture through texts whose translations must be precise, given that many cultural elements are difficult for audiences from different cultural backgrounds to understand. Therefore, this research is relevant in the context of analyzing the representation of batik culture in English in a batik museum.

Based on various previous studies, it is important to analyze the extent to which English descriptive texts in a batik museum meet the aspects of linguistic accuracy and batik cultural representation. This study aims to evaluate the quality of English in descriptive texts in a batik museum, focusing on grammatical accuracy, diction choice, and readability. In addition, this study also aims to examine how batik cultural values, such as philosophy, history, and symbolism, are represented in these texts to support the promotion of Indonesian culture to international audiences.

METHOD

This study adopts a qualitative research method to analyze the accuracy of English descriptive texts and the representation of batik culture in a batik museum context. The research focuses on a selected exhibition room that features a diverse collection of batik from various regions in Indonesia, providing rich data for cultural and linguistic analysis.

The subjects in this study consist of museum staff directly involved in the creation and translation of descriptive texts, specifically one curator and one preparator. The sampling technique used is purposive sampling, selecting individuals based on their roles and expertise relevant to the research focus (Dolores & Tongco, 2007).

The data in this study were collected through two main techniques. First, documentation techniques were conducted by collecting and analyzing 22 English descriptive texts found on exhibition panels and collection descriptions in the museum as well as observing to get a real picture of how texts are used as a medium of cultural communication to visitors. Second, semi-structured interviews were conducted in Bahasa Indonesia to ensure clarity of understanding between researchers and interviewees. The interviews used open-ended questions designed to explore the process of text creation, challenges in translation, and cultural considerations in the development of the descriptive content.

The main instruments used in this study include a documentation sheet to record the text samples, as well as an interview guide containing open-ended questions to ensure consistency between interviews. These two instruments were designed to complement each other in uncovering linguistic accuracy and cultural representation in the analyzed texts.

The collected data were analyzed through three main stages. First, linguistic analysis was conducted using Bobe's Surface Strategy Taxonomy (2024), which classifies grammatical errors into four categories, namely omission, addition, misformation, and misordering. The main focus of this analysis includes the use of articles, sentence structure, tenses, and prepositions. Second, the cultural representation analysis was conducted by referring to the principles of Ummah (2019) as well as the framework of Wiratno & Santosa (2014). This analysis included four aspects of evaluation: identification of cultural objects, cultural distinctiveness in the description, coherence and cohesion between sentences, and the use of language that is informative and easy to understand. Third, the text revision stage was conducted based on the results of the linguistic and cultural analysis. The texts were revised to improve clarity, grammatical accuracy, and cultural sensitivity. The revised versions of the texts were intended to model effective bilingual museum communication by applying the transcreation strategy as outlined by Wang et al. (2021).

FINDING AND DISCUSSION

This section presents the results of the study based on data from documentation, observation, and interviews conducted in a batik museum. The findings are systematically grouped into three major themes: linguistic accuracy, cultural representation, and the descriptive text development process. Each theme is followed by a discussion that relates the findings to relevant theories and previous studies.

3.1. Linguistic Accuracy of English Descriptive Texts

The analysis of 22 English descriptive texts using the Surface Strategy Taxonomy (Bobe, 2024) revealed several recurring types of grammatical errors:

Linguistic Errors in 22 Descriptive Texts

a. Omission of Sentence Element

The analysis shows that there are 18 omission errors in English descriptive texts. These errors generally include the missing articles or prepositions that should be used in the sentence structure. For example, the descriptive text reads "Batik tulis long cloth," which should be written "A batik tulis long cloth." Another sentence such as "Motif similar to Byok Sawat" should be written "a motif similar to Byok Sawat." Similarly, "Toraja people" needs the article "the" added to become "the Toraja people." These errors reduce the clarity and fluency of the sentence, especially for international readers who are not familiar with the cultural context.

b. Misformation (Improper Word Formation)

There are 14 findings of misformation errors in the text, which is the use or formation of words that are incorrect, resulting in ambiguous or wrong meanings. An example is "Ornated with flowers," which should be written "decorated with flowers." The phrase "Colored with blue dye" should be written "dyed with blue dye" to show the dyeing process. Another error is "dying technique" which should be "dyeing technique," as it refers to the process of dyeing fabric, not dying. These mistakes show a lack of understanding of the correct tense in English.

c. Misordering (Word Order Errors)

A total of 7 misordering errors were found in the text. Word order that does not match the English grammatical structure. For example, the phrase “Tendrils motifs” would be more correct if written “tendrils motifs.” Other phrases such as “Red batik background” would be more natural and clear if written “batik with red background.” These wording errors cause the sentence to sound awkward and can distract the reader's understanding.

d. Addition

Addition errors occur when there are additional elements that are not grammatically necessary or even confuse the meaning of the sentence. In this analysis, several cases of addition were found, although not as many as other types of errors. Examples can be seen in phrases such as “the traditional cloths of batik cloths” — there is an unnecessary repetition of the word “cloths,” it should simply be written “the traditional batik cloths.” Other examples such as “a motif of parang batik motif” — the repetition of the word “motif” makes the phrase ineffective, and it should be written “a parang batik motif” or “a motif of parang batik.” Or “used in in rituals” — there is an inappropriate repetition of the preposition “in” and only one should be used: “used in rituals.” The addition of elements such as multiple articles, repeated prepositions, or redundant nouns can disrupt the fluency and accuracy of the language. Addition errors generally occur due to direct translation from Indonesian or due to a lack of mastery of English sentence structure.

e. Sentence Fragment

There are also many sentence fragment or incomplete sentence errors, with a total of 11 cases. Sentence fragment occurs when a sentence does not have a complete subject or predicate, so the meaning becomes incomplete. An example is “Replica of Simbut,” which should be written “This is a replica of Simbut” to make it a complete sentence. Other examples include “Ma'a or Mawa from Toraja,” which should ideally be “Ma'a, also known as Mawa, is a cloth from Toraja,” as well as “Batik tulis sarong with Mega Mendung motif,” which could be corrected to “This is a batik tulis sarong with Mega Mendung motif.” These errors reduce the clarity and understandability of the text, especially for foreign readers.

f. Incorrect Preposition

A total of 5 incorrect preposition usage errors were found in the text. For example, in the phrase “In red background,” the preposition “in” is incorrectly used because in this context, it should use “on a red background.” Similarly, in the phrase “Used for rituals,” it is more appropriate to write “used in rituals” to describe a common practice in a cultural context. The misuse of these prepositions can lead to incorrect meanings or sound unnatural to native English speakers. These findings indicate that the texts were often translated literally, lacking awareness of natural English sentence structure. This is in line with Novelia & Faisal (2023), who noted that literal translation often leads to structural awkwardness and misunderstandings in descriptive writing. Similar conclusions were reached by Karavin Yüce, (2024), who emphasized that grammatical accuracy significantly affects the perceived credibility of museum information by international visitors.

3.2. Cultural Representation in the Texts

The quality of cultural representation was analyzed based on the framework of Ummah (2019) and Wiratno & Santosa (2014), with the following key observations:

a. Identification of Cultural Objects

All texts successfully mention the name and regional origin of the batik (e.g., “Batik Lasem from Central Java”), but most fail to include the time of creation or historical significance. This aligns with Nurpermadi et al., (2020), who found that museum captions often omit temporal and contextual background information.

b. Specificity of Cultural Description

Only a few texts provided explanations of motif meanings. For example, “Naga Seba symbolizes responsibility and caution.” However, most texts simply mention “floral motif” or “geometric pattern” without elaboration. This supports the findings of Fikri & Sutrisno (2023), who highlighted the tendency of cultural messages to become oversimplified in translation.

c. Coherence and Cohesion

Several texts were found to lack smooth sentence flow, with repeated use of prepositional phrases (e.g., “with red color, with Tumpal motif, with cotton cloth”). This issue reflects Khrisna et al., (2023), who reported that many museum texts are translated word-for-word without attention to logical structure and readability.

d. Informative and Understandable Language

Some translations were grammatically correct but unnatural in style. For example, “a tightly close sense of togetherness” should be revised to “a strong sense of togetherness.” This supports Wang et al., (2021), who advocate for transcreation—an approach that adapts language culturally and stylistically, rather than relying on direct translation.

3.3. Insights from the Text Development Process

Interviews with museum staff revealed that curators and preparators translated the texts themselves without involving professional translators, due to budget limitations and their own understanding of batik culture. While this ensured cultural context was maintained, it often resulted in grammatical and structural inaccuracies.

Moreover, the revision process was found to be ad hoc, typically conducted only when collections were rotated or when errors were pointed out by visitors. This highlights the absence of a standardized evaluation system, as also noted by Blunden (2016), who observed similar patterns in small-to-medium-sized museums lacking editorial oversight.

3.4. Implications and Reflections

While most foreign visitors find the texts helpful, the study indicates that further improvement is needed to make them more accurate, informative, and engaging. There is also growing interest within the museum in developing multilingual content and using QR codes to provide extended digital explanations—an innovation that reflects the global trend toward integrating technology in museum learning (Behaeghe, 2020).

CONCLUSION

This research discusses how English descriptive texts in a batik museum are organized. The results from observation, documentation, and interviews show that the museum has made efforts to provide information in English, but there are still weaknesses that need to be improved. In terms of language, there are many issues such as the absence of articles (such as *a* or *the*), unnatural sentence structure, inappropriate word choices, and disjointed sentences. These issues make the texts unpleasant to read and potentially confusing for foreign visitors. Therefore, the texts need to be rewritten with clearer structure and more natural language. In terms of cultural content, the texts generally mention the type of batik and its regional origin, but only a few explain the meaning or historical background of the batik motifs. Many sentences merely state “*flower motifs*” or “*batik from Central Java*” without elaboration. In reality, foreign visitors require more explanation to fully understand the cultural meaning embedded in batik. Currently, the translation process is carried out by museum curators who are knowledgeable about batik culture, but they are not professional translators. This helps preserve cultural meaning but often results in linguistic inaccuracies. The museum has also started to explore solutions, such as using QR codes to provide additional information. In conclusion, English texts in the museum should not only be grammatically accurate but also convey batik culture effectively. Collaboration with linguists, regular text revisions, and the use of culturally appropriate translation strategies such as transcreation are necessary to ensure that information is clearly understood by international visitors.

ACKNOWLEDGMENT

I would like to express my deepest gratitude to the museum staff who kindly participated in this research and shared valuable insights during the documentation and interview process. Their openness and cooperation made a significant contribution to the completion of this study. I’m also very thankful to my friends who supported me, listened to my ideas, and gave me motivation to keep going. Special thanks to my family and relatives who always gave me encouragement and prayed for me throughout this journey. Lastly, thank you to everyone who reads this paper—hopefully this research can be useful and inspire others to learn more about language and culture.

REFERENCES

- Behaeghe, T. (2020). The process of meaning-making in the intercultural context of museums. 2019–2020.
- Blunden, J. (2016). The language with displayed art(efacts). November.
- Bobe, O. M. F. Q. (2024). Surface Strategy Taxonomy in Errors Analysis: Made by the Students of Senior High School. *International Journal of Integrative Research*, 2(3), 157–168. <https://doi.org/10.59890/ijir.v2i3.1509>
- Dolores, M., & Tongco, C. (2007). Definition of Purposive Sampling. *A Journal of Plants, People and Applied Research*, 5, 1–12.
- Emecen, S., & Saricoban, A. (2025). The role of Erasmus + experience in developing intercultural communicative competence (Issue October 2024).
- Fikri, F., & Sutrisno, A. (2023). Decomposition of meaning in translation of cultural terms in the novel Alfu Laylah Wa Laylah into Indonesian. *Diksi*, 31(2), 203–213. <https://doi.org/10.21831/diksi.v31i2.65258>
- Karavin Yüce, H. (2024). Quality Assessment for The Translations of Museum Texts: A Case Study of The Archaeology and Ethnography Museum of Edirne. *Söylem Filoloji Dergisi*, 9(1), 297–311. <https://doi.org/10.29110/soylemdergi.1413145>
- Khrisna, D. A. N., Dewi, I. K., Nababan, H., & Budiharjo, B. (2023). A Local Historical Museum in the Eyes of Its International Visitors: An Investigation into the Accessibility of Radya Pustaka Museum’s Labels and Translation. *E-Structural*, 5(02), 135–147. <https://doi.org/10.33633/es.v5i02.7156>
- Maricar, F., Subuh, R. Do, & Rauf, R. (2024). Peran Bahasa Inggris dalam Upaya Membangun Nalar Sadar Wisata. *ADMA : Jurnal Pengabdian Dan Pemberdayaan Masyarakat*, 4(2), 479–488. <https://doi.org/10.30812/adma.v4i2.3403>

- McKay, S. L. (2016). English as a Global Language. In Handbook of Research in Second Language Teaching and Learning: Volume III (Vol. 3). <https://doi.org/10.4324/9781315716893-3>
- Novelia, E., & Faisal, F. (2023). Students' Grammatical Errors in Writing Descriptive Texts. *JoLLA: Journal of Language, Literature, and Arts*, 3(7), 1022–1031. <https://doi.org/10.17977/um064v3i72023p1022-1031>
- Nurpermadi, E. D., Hartono, R., & Sutopo, D. (2020). Translation Techniques and Quality of Indonesian-English Translation of Captions in Pekalongan Batik Museum. *English Education Journal*, 10(4), 426–435. <https://doi.org/10.15294/eej.v10i4.38727>
- Ummah, M. S. (2019). Peran Museum Sebagai Sumber belajar IPS Pada Pembelajaran Tematik Tema 5 Pahlawanku Kelas IV di SLB PGRI Nanggulan Kulon Progo. *Sustainability (Switzerland)*, 11(1), 1–14. http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttps://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTARI
- Wang, L., Ang, L. H., & Abdul Halim, H. (2021). What is Real Transcreation? A Case Study of Transcreation in Corporate Communication Writing. *International Journal of Academic Research in Business and Social Sciences*, 11(12), 1149–1165. <https://doi.org/10.6007/ijarbss/v11-i12/11686>
- Wiratno, T., & Santosa, R. (2014). Bahasa, Fungsi Bahasa, dan Konteks Sosial. Modul Pengantar Linguistik Umum, 1–19. <http://www.pustaka.ut.ac.id/lib/wp-content/uploads/pdfmk/BING4214-M1.pdf>
- Yudi Aprianingrum, A., & Hayati Nufus, A. (2021). Batik Indonesia, Pelestarian Melalui Museum. *Prosiding Seminar Nasional Industri Kerajinan Dan Batik*, 1–14.

90% | \$ % .0+ .00+ 123 Calibri - 11 + B I O A

F28 ROSLAINI, Dr., M.Hum.

A	B	C	D	E	F	G	H	I	J	K	L	
1	NC	NIM	NAMA MAHASISWA	PEMBIMBING	NILAI PB	Penguji 1	NILAI PJ1	Penguji 2	NILAI PJ2	NILAI AKHI	NILAI MUTI	PREDIKAT
2	1	2001055037	MUSTIKA DYAH WIDYASARI	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	82.35	SISWANA, Dr., M.Pd.	80	NURHANDAYANI SUPRAPTININGSIH, M.Pd		61.18	C	CUKUP
3	2	2101055001	PUTRI KUSUMA NINGRUM	TRI WINTOLO APOKO, Dr., M.Pd.	81.25	SISWANA, Dr., M.Pd.	82.25	NURHANDAYANI SUPRAPTININGSIH, M.Pd		61.19	C	CUKUP
4	3	2101055003	HANIFIAH RAHMAH	SISWANA, Dr., M.Pd.	85	ROSLAINI, Dr., M.Hum.	81.7	NITA KANIADEWI, M.Pd		62.93	C	CUKUP
5	4	2101055005	GALIH RAZZAQ PURDIANATA	SISWANA, Dr., M.Pd.	84.3	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	80.1	NITA KANIADEWI, M.Pd		62.18	C	CUKUP
6	5	2101055007	PRISCA APRIANA HARAHAP	NURHANDAYANI SUPRAPTININGSIH, M.Pd	85	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	80.1	NITA KANIADEWI, M.Pd		62.53	C	CUKUP
7	6	2101055013	MAESARO	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	85	SISWANA, Dr., M.Pd.	80	NURHANDAYANI SUPRAPTININGSIH, M.Pd		62.50	C	CUKUP
8	7	2101055019	HANIFAH KHAIRUNISA	RATHI NOVITA SARI, M.Pd	83.4	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	81.25	NITA KANIADEWI, M.Pd		62.01	C	CUKUP
9	8	2101055024	NISSA AMALIA	ZUHAD AHMAD, Drs., M.Pd.	82.7	AKHMAD HAQIQ MAMUN, Dr., M.Pd.	82	RATHI NOVITA SARI, M.Pd	81.1	82.13	A	YENGAN PUJI
10	9	2101055028	SHIFA ANANDA	NURHANDAYANI SUPRAPTININGSIH, M.Pd	87.4	AKHMAD HAQIQ MAMUN, Dr., M.Pd.	86.1	TRI SETYANINGSIH, M.Pd.	81.5	85.60	A	YENGAN PUJI
11	10	2101055031	TIARA ALAMSYAH PUTRI	MARTRIWATI, M.Pd.	81.6	AKHMAD HAQIQ MAMUN, Dr., M.Pd.	80	TRI SETYANINGSIH, M.Pd.	75.75	79.74	B	MEMUASKA
12	11	2101055032	TIARA MASRIFA	HERRI MULYONO, Prof., Ph.D	85	MARTRIWATI, M.Pd.	81.5	TRI SETYANINGSIH, M.Pd.	81.5	83.25	A	YENGAN PUJI
13	12	2101055033	SYARIFAH RANI GUNTAR	NURHANDAYANI SUPRAPTININGSIH, M.Pd	84.6	MARTRIWATI, M.Pd.	75.3	ANITA DEWI EKAWATI, S.S., M.Pd.	80	81.13	A	YENGAN PUJI
14	13	2101055035	HAYA AULIA	RATHI NOVITA SARI, M.Pd	82.4	MARTRIWATI, M.Pd.	80.7	ANITA DEWI EKAWATI, S.S., M.Pd.	80	81.38	A	YENGAN PUJI
15	14	2101055038	TIARA MAHARANI	SISWANA, Dr., M.Pd.	84.85	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	81.05	NITA KANIADEWI, M.Pd		62.69	C	CUKUP
16	15	2101055039	SINTIA NOVITASARI	HERRI MULYONO, Prof., Ph.D	84.75	SUCIANA WIJIRAHAYU, Dr., M.Pd., Ir.	80.4	MARTRIWATI, M.Pd.	84	83.48	A	YENGAN PUJI
17	16	2101055042	AISY NAN CENDIKIA	TRI WINTOLO APOKO, Dr., M.Pd.	82	SISWANA, Dr., M.Pd.	84.25	NURHANDAYANI SUPRAPTININGSIH, M.Pd		62.06	C	CUKUP
18	17	2101055045	SALSABILAH MEANDA SUHADA	SILUH WARNI, Ph.D.	80	TRI WINTOLO APOKO, Dr., M.Pd.	80	ZUHAD AHMAD, Drs., M.Pd.	80.3	80.08	A	YENGAN PUJI
19	18	2101055049	HUWAIDA SYAUQI LABIBAH	HERRI MULYONO, Prof., Ph.D	84.75	TRI WINTOLO APOKO, Dr., M.Pd.	78.7	ZUHAD AHMAD, Drs., M.Pd.	80	82.05	A	YENGAN PUJI
20	19	2101055050	INDAH AULIA SYARIFAH	SILUH WARNI, Ph.D.	80	TRI WINTOLO APOKO, Dr., M.Pd.	80	ZUHAD AHMAD, Drs., M.Pd.	80	80.00	A	YENGAN PUJI
21	20	2101055067	FAUZAN HASAN RIZKY	MARTRIWATI, M.Pd.	83.55	HAMZAH PUADI ILYAS, Ph.D	82.5	ZUHAD AHMAD, Drs., M.Pd.	80	82.40	A	YENGAN PUJI
22	21	2101055068	NADYA MARSHALL AKTHAR	NITA KANIADEWI, M.Pd		HAMZAH PUADI ILYAS, Ph.D	80.05	ZUHAD AHMAD, Drs., M.Pd.	80	40.01	TUNDA	NILAI TUNDA
23	22	2101055070	ANGGI NURUL LATIFAH	RATHI NOVITA SARI, M.Pd	81.3	HAMZAH PUADI ILYAS, Ph.D	80.5	NITA KANIADEWI, M.Pd		60.78	C	CUKUP
24	23	2101055075	TRI PUTRA PEBRIYAN	AKHMAD HAQIQ MAMUN, Dr., M.Pd.	84.7	HERRI MULYONO, Prof., Ph.D	71.25	ROSLAINI, Dr., M.Hum.	82.1	80.69	A	YENGAN PUJI
25	24	2101055076	SHINTIA AZZAHRA	NITA KANIADEWI, M.Pd		HERRI MULYONO, Prof., Ph.D	80.15	ROSLAINI, Dr., M.Hum.	83.65	40.95	TUNDA	NILAI TUNDA
26	25	2101055080	DINDA RAHMALIA	HAMZAH PUADI ILYAS, Ph.D	81.75	HERRI MULYONO, Prof., Ph.D	77.25	ROSLAINI, Dr., M.Hum.	75.3	79.01	B	MEMUASKA
27	26	2101055085	WILDA WIDIANA	SILUH WARNI, Ph.D.	80	ROSLAINI, Dr., M.Hum.	81.2	SRI KUSUMA NINGSIH, M.Pd.	80	80.30	A	YENGAN PUJI
28	27	2301059003	DAH AYU AMBARWATI	CAHYA KOMARA, S.Pd., M.Hum		ROSLAINI, Dr., M.Hum.	83.3	SRI KUSUMA NINGSIH, M.Pd.	80	40.83	TUNDA	NILAI TUNDA