



**Translating Exhibit Label in Diorama for International Tourists
at Vredeborg Fort Museum Yogyakarta**

FINAL ASSIGNMENT

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Semarang, 23 June 2021

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Abstract

Vredeburg Fort Museum at Yogyakarta provides many collections about History of the struggle of the Indonesian nation. This Museum is visited by many local and international tourists, subsequently using English is imperative to ease international tourist appreciating museum like English exhibit label. English exhibit labels give data of the collections to the international tourist when visiting Museum, especially in Diorama. Exhibit label is significant thing in Museum because exhibit label offer data to the international tourists about what is the utilization of the collections. The method used in gathering information are observation, interview, and library research. This study meant to describe the significance of translating exhibit label for international tourists in Diorama room Vredeburg Fort Museum. The result of this report is translating exhibit label in Diorama for international tourists at Vredeburg Fort Museum.

Keywords: translation, exhibit label, museum collection, Vredeburg Fort Museum, international tourists.

TABLE OF CONTENTS

TITLE	i
APPROVAL	ii
ACCEPTANCE	iii
ACKNOWLEDGEMENTS	iv
ABSTRACT.....	vi
TABLE OF CONTENT	vii
Chapter I : INTRODUCTION	
1.1 Background of The Study.....	1
1.2 Scope of The Study	2
1.3 Aims and Advantages of The Study.....	2
1.4 Methods of Collecting Data.....	3
1.5 Organization of The Report.....	4
Chapter II : REVIEW OF THE LITERATURE	
2.1 Translation in Tourism	6
2.1.1 Definition of Exhibit Label	6
2.2 The Importance of Exhibit Label	7
2.2.1 Definition of International Tourist.....	8
Chapter III : DISCUSSION	
3.1 The Profile of Vredeburg Fort Museum	9
3.1.1 The Featured Collection of the Vredeburg Fort Museum.....	10
3.1.2 The History of Vredeburg Fort Museum	11
3.1.3 The Structure of Vredeburg Fort Museum.....	14
3.2 The Vision and Mission of Vredeburg Fort Museum.....	14
3.2.1 The Advantage of Translating Exhibit Label	15
3.2.2 The Problem of Translating	16
3.3 The Process and Result of Translating.....	16

	3.3.1 Process of Translating.....	17
	3.3.2 Results of Translating	20
Chapter IV	: CONCLUSION	
	4.1 Summary	34
	4.2 Recommendation	35
	REFERENCES	36

CHAPTER I

INTRODUCTION

1.1 Background of the Study

English is very important in tourism aspect, because it is used to promote tourism destinations. Using English has many advantages too, one of which is helping international tourists to read more information in English. According to Ghazala (1995), "Translation is generally used to refer to all the process and methods used to convey the meaning of the source language in to the target language". Translation has been used in tourism destination especially in museum. In tourism industry translation usually is used in video of the tourist attraction, exhibit label at museum, museum's leaflet, and guide books. Thus, translation has an important role in tourism industry in order to ease international tourists in enjoying tourism objects, due to the fact that many international tourists travel in Indonesia, especially in Yogyakarta. International tourists visit Yogyakarta because they want to explore many tourism destinations with culture along the lines of museum.

One of the most visited museum in Yogyakarta is Vredeburg Fort Museum. Vredeburg Fort Museum is a historical museum that shows some collections and information about history of the struggle of the Indonesian nation. It was built in 1760 and inaugurated by Sri Sultan Hamengkubuwono IX and Dr. Daud Yusuf in 1992. Vredeburg Fort Museum is located at Margo Mulyo street number 6, Ngupasan, Kec. Gondomanan, Yogyakarta, Daerah Istimewa Yogyakarta. The museum has 4 dioramas, which all have many collection of historical objects with text descriptions as complementary information. However, there are

still many descriptive texts in Indonesian and some incorrect words in the texts, especially in Diorama 1 and 2. Thus, it makes the international tourists who come to Vredeburg Fort Museum without accompanied by tour guide do not understand what is the description of the collections in diorama room. But, the exhibit label in Diorama 3 and 4 are already translated in English, it makes the international tourists are more interested in visiting it.

Based on the explanation above the reason why the author write this final assignment is to describe the importance of translating English exhibit label for international tourists and to explain the process of translating the exhibit label in diorama Vredeburg Fort Museum, Yogyakarta. The other reason there are several exhibit label in diorama which are not translated in English yet. The translation is used to give brief and detailed information of the collections that can be read by the international tourists in order to enjoy diorama at Vredeburg Fort Museum, and also to increase the visit of international tourists to Vredeburg Fort Museum.

1.2 Scope of the Study

English is an important aspect in the tourism industry in Indonesia, especially in tourism destination that are visited by many international tourists. This study is going to focus on the important role of English in translating exhibit label in diorama at Vredeburg Fort Museum Yogyakarta. International tourists at Vredeburg Fort Museum can easily get detail informations related to the museum especially in diorama with English translation.

1.3 Aims and Advantages

There are two aims of the study, which are follows:

1. To describe the importance of translating English exhibit label for international tourists in diorama room Vredeburg Fort Museum, Yogyakarta.
2. To explain the process of translating the exhibit label in diorama Vredeburg Fort Museum, Yogyakarta.

There are two advantages of the study, which are follows:

1. Giving information about translating exhibit label in diorama room Vredeburg Fort Museum, Yogyakarta.
2. Providing the translation of exhibit label to Vredeburg Fort Museum, Yogyakarta.

1. 4 Methods of collecting data

There are three kinds of methods that writer used to create this final project, those are:

1. 4. 1 Observation

According to Narbuko & Achmadi (2010:70), *Observation is the tool to collect data which is done by observing and noting down systematically the phenomenon that is inquired.*

One of the important research methods is observation. The author will mention observable facts to discover the genuine conditions that exist in the environment of Yogyakarta Vredeburg Fort Museum. After the perceptions are made, the results or data from these observations are efficiently compiled.

1. 4. 2 Interview

According to Kvale (1996: 174) *an interview is “a conversation, whose purpose is to gather descriptions of the [life-world] of the interviewee” with respect to interpretation of the meanings of the 'described phenomena'.*

The interview is conducted by interviewing the writer's supervisor during internship at Vredeborg Fort Museum Mrs. Muri and Mr. Gunawan to get detail informations related to the topic. Then, the information obtained are used to complete the draft of exhibit label that will be used later for information of the collection.

1. 4. 3 Library Research

According to Zeid (2004) *”Library research is a research used library sources to get the data”.* *On the other side, the library research uses the library sources to collect and analyse the data.*

The library research consists of reading museum's document, journal, some books, and also materials from internet that are related to the Vredeborg Fort Museum.

1.5 Organization of the Report

This report consists 4 chapters as follows;

CHAPTER I : INTRODUCTION

This chapter consists of Background of the Study, Scope of the Study, Aims and Advantages of the Study, Methods of Data Collection and Organization of the Report.

CHAPTER II : REVIEW OF THE LITERATURE

This chapter provides definition of translation, translation in tourism, definition of exhibit label and the importance of exhibit label.

CHAPTER III : RESULTS AND DISCUSSION

This chapter consists The Company Profile of Vredeburg Fort Museum, the advantages of translating exhibit label in Vredeburg Fort museum, the problem in Vredeburg Fort museum, the process of translating exhibit label, and the result of translating exhibit label in Diorama room Vredeburg Fort museum.

CHAPTER IV : CONCLUSION

This chapter presents the summary and the suggestions of the report.

CHAPTER II

LITERATURE REVIEW

This part will examine definition of exhibit labels, and international tourists. Additionally this section also discusses translation in tourism.

2.1 Translation in Tourism

According to Sulaiman and Wilson in book *Translation and Tourism: Strategies for Effective Cross-Cultural Promotion* (2019:3) “Translation is an activity of language for characteristic purpose texts in common and tourism is a promotion, in particular, needed the adoption of an integrative approach which has insights from some fields of knowledge. Therefore, translation in tourism is insights from credible literature in the fields of Tourism Studies, Psychology, Sociology, (Cross-Cultural Studies), Marketing and Advertising such as Translation Studies.” In this era, the tourism industry is currently needs a translation process for tourism objects, due to globalization so that many foreign tourists are interested in visiting these tourism sites.

Subsequently it can be concluded that translation in tourism is an activity to promote tourism sector through tourism studies, marketing and advertising such as translation studies that provide big insights of tourism promotion.

2.1.1 Definition of Exhibit Label

Exhibit label is a significant tool in museum to facilitate the visitor when visiting museum. There are many definitions of exhibit label according to some experts.

According to Hall in book *Parents’ Perspectives about Exhibit Label Content in a Science Museum* (2015:43) “Exhibit Label is important part of communication and mighty

mediator of studying in museum. The style and object can substantially affect the behaviour and perception of visitor in museum and the labels are specific in that it is absolutely positioned to connect theory and practice for visitor learning”. Another definition is from Serrel in book *Exhibit labels: An Interpretive Approach*. (2015:19) “Exhibit Label is intensive assessment of the stuff to compose great display names. It has many solid models from training with photographs and representations, broad contextual studies composed by experienced experts and bit by bit directions to walk a visitor through the itemized procedure of composing exhibit label.”

Consequently, it very well may be inferred that the exhibit label is an arbiter of knowing assortments in museum to create incredible presentation name delineation and representation to give information about the collection to the visitors likewise to ease and instruct the visitors when going around the museum.

2.2 The Importance of Exhibit Label

According to Serrel (2015:19) “Exhibit label important because exhibit label show purpose of stories, important point, and effort to change people attitudes. The purpose of exhibit label are to give the visitors the chance to engaged in the around museum and also to educate the experience of visitor in positive and meaningful ways.”

Along these lines, it tends to infer that exhibit label is important on the grounds that it is important part in the travel industry objections particularly in museum. It makes the visitors in museum realize what is the name or the utilization the collections in the museum. Exhibit label shows the detail information about the collection printed out in the front of the collections, so every collections have each exhibit label that describe the name and the

utilization collections in museum. Good design in museum can impact the visitors' viewpoint about museum and it additionally increment visitor in museum.

2.2.1 Definition of International Tourist

According to United Nation World Tourism Organization (UNWTO) in International Recommendations for Tourism Statistics (2008:16) "International Tourist is an international traveller adequate as an international visitor with good attitude to the country of instruction if:
1. He/she is on a tourism journey
2. He/she is not living in the country of qualified or an habitat travelling outside of it."

Another definition is from The World Bank in Sujai's book *Strategi pemerintah indonesia dalam menarik kunjungan turis mancanegara. Kajian Ekonomi dan Keuangan* (2016:63) "Tourist is people who do tourism activities and International tourist is tourist who travel to other countries besides the country where they live for a period of not exceeding 12 months."

In this way, it tends to be presumed that international tourist is individual or explorer from other country that visiting other countries which has great disposition to travel, getting a charge out of, work, or learning new culture in different nations.

CHAPTER III

DISCUSSION

This part gives the data about the association profile of the Vredeburg Fort Museum Yogyakarta, the problems and the strategies found in making translation of exhibit label in Vredeburg Fort Museum, similarly as the portion of exhibit label because of the final project.

3.1 The Profile of Vredeburg Fort Museum

The Vredeburg Fort Museum is located in front of Margo Mulyo street number 6, Ngupasan, Kec. Gondomanan, Yogyakarta, Daerah Istimewa Yogyakarta. This fort is surrounded by ancient buildings from the Dutch era such as Gedung Agung (former residence of the resident), the Ngejaman church (GPIB Margamulya), the former Senisono (attached to Gedung Agung), the BNI 1946 office, the Post office, the Bank Indonesia office and the Societeit Militaire. Vredeburg Fort Museum is a unique and distinctive cultural tourism destination in Yogyakarta.

In its support of the local area, the Vredeburg Fort Museum can't be isolated from educational components because basically the museum has two functions, namely as a recreation as well as a place of education. Data about history, culture and respectable upsides of struggle are passed on to the more youthful age in the nuances of edutainment, which comes from the words education and diversion.

Thus, Vredeburg Fort Museum which is presently the Yogyakarta Vredeburg Fort Museum has been joined to the city of Yogyakarta. The historical background of the city of Yogyakarta, both as the capital of the Yogyakarta Sultanate and the capital of the Republic of Indonesia, cannot be isolated from the historical backdrop of Yogyakarta Vredeburg Fort.

The conservation of Vredeburg Fort as a museum does not mean glorifying a symbol of colonial glory. However, the point is to get another function that can give data and aspirations to the national struggle for people in the future.

3.1.1 The Featured Collection of the Vredeburg Fort Museum

In 2014, the Yogyakarta Special Region Cultural Service published a book containing the superior collections of Museums in the Special Region of Yogyakarta, including the excellent collections owned by the Vredeburg Fort Museum. The featured collections of the Vredeburg Fort Museum are as follows:

1. Diorama of Sudirman's inauguration as TNI Chief Commander, this Diorama shows the situation of President Soekarno's inauguration as TNI Commander in Chief at Gedung Agung, Yogyakarta, Indonesia.
2. Minirama Boedi Oetomo Congress; this minirama is set in Kweekschool Yogyakarta which is now SMA 11 on A. M. Sangaji street. The Boedi Oetomo organization held a congress there in 1908.
3. Surjopranoto Typewriter. Surjopranoto is the leader of the strike action for sugar factory workers in Yogyakarta. This typewriter was used to write utterances that inflame the spirit of the strike.
4. Kendil, the three pieces of kendil are said to have been used by Sudirman while staying at Mrs. Mertoprawira's house.
5. The Soetomo document contains a list of ministerial office addresses when Yogyakarta was the capital of the Republic of Indonesia.
6. The academy military bench, this school bench was used by MA (Military Academie) students in the years 1945-1950. This school building is now the SMA BOPKRI 1 Yogyakarta.

3.1.2 The History of Vredeburg Fort Museum

Vredeburg Fort was built in 1760 on the order of the Sri Sultan Hamengku Buwono I and the request of the Dutch government which was then led by Nicholaas Harting who served as a governor of the Director of the Java North Coast. The primary objective of the fort advancement is to keep the security of the palace. However, the genuine intention of the presence of this fort is to work with the management of the Dutch against all activities directed by the Yogyakarta palace. The construction of the fort was in very simple structure, for example its divider was only produced by using soil upheld by poles made of coconut wood and palm trees, with a cover rooftop. The building designed with a square shape in the four corners was constructed Séléka or stronghold. By Sri Sultan HB IV, the four corners were named Jaya Wisesa (northwest corner), Jaya Purusa (northeast corner), Jaya Prakosaningprang (southwest corner), and Jaya Prayitna (southeast corner).

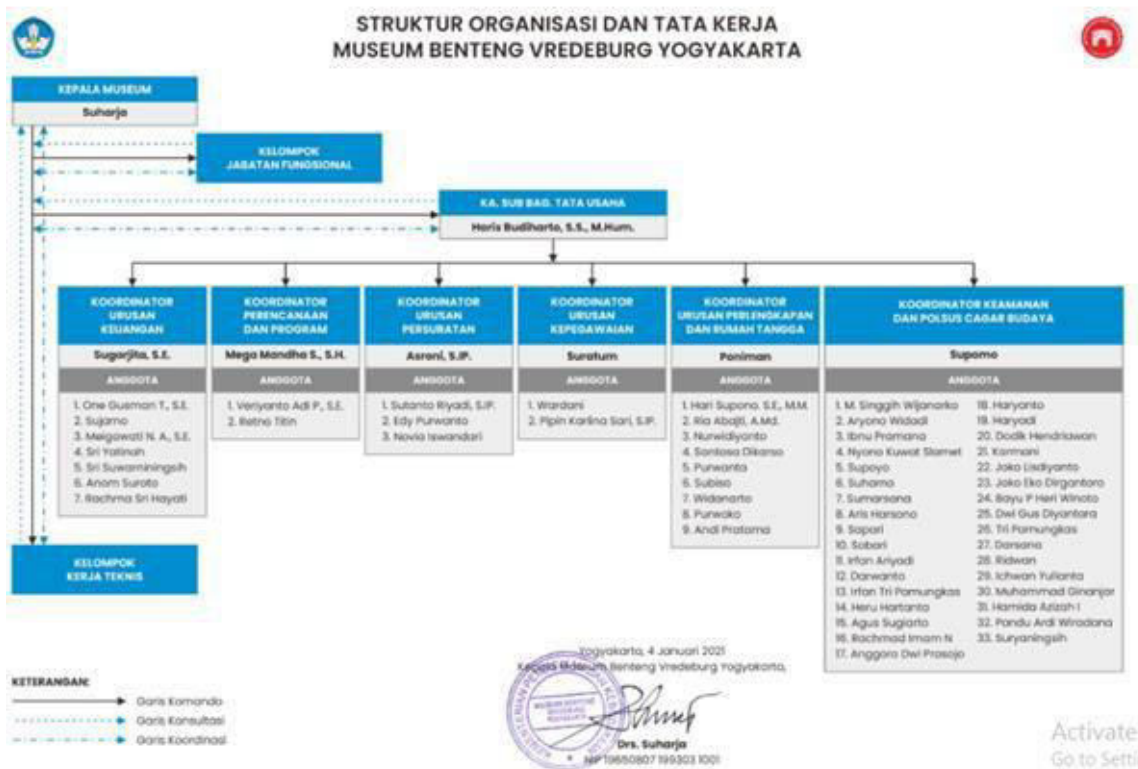
In the next period, the Dutch governor named WH Van Ossenbergh proposed that the fortress was built more permanent for the purpose to make it secure. Then in 1767, the construction of the fortress started under the supervision of a Dutch architect named Ir. Frans Haak and was completed in 1787. Once construction was completed, the fort was named “Rustenburg” which means fortress for resting. In 1867, there was a great earthquake in Yogyakarta and resulted in many buildings collapsed, including *Rustenburg*. Then, immediately afterwards *Rustenburg* rebuilding was then renamed into “Vredeburg” that means fort of peace. It is a form of symbolic manifestation of peace between the Netherlands and the Sultan.

Historically, since the beginning of the construction until today, there has been several changes of ownership status and function of the fort as follows:

1. In 1760-1765, at the beginning of the construction, status of the land belonged to the palace, but it was used under the supervision of Nicolaas Harting as the Director of the Java North Coast.
2. In 1765-1788, formally the status of the land still belonged to the palace, but the mastery of the fort and the land was held by the Netherlands under the supervision of Governor WH Ossenberg.
3. In 1788-1799, the status of the land still belonged to the palace, then at this time, the fort was used by VOC.
4. In 1799-1807, the status of the land belonged to the palace, and the usage officially belonged to the Dutch government under the leading of Van De Burg.
5. In 1807-1811, formally, the status of land belonged to the palace, in de facto, the usage of the fort was under control of Dutch government by Daendels.
6. In 1811-1816, based on the law the land was belongs to the Palace, but in de facto, the fort was occupied and controlled by the Britain government under the control of General Raffles.
7. In 1816-1942, the status of the land still belonged to the palace, the control was taken over back by the Dutch until they surrendered to Japan in Kalijati agreement, West Java in March 1942.
8. In 1942-1945, the status of the land still belonged to the palace, but the usage of the fort was still controlled by Japanese as the base camp for Kempetei or Japanese Police, ammunition storage, and jail for Dutch and the relatives and Indonesian politicians who rebelled the Japanese laws.

9. In 1945-1977, the status of the land still belonged to the palace. After Indonesian Independence in 1945, the fort was taken over by Indonesian military agency. Then, in Second Military Aggression did by Dutch in 1948-1949, but in no longer time, the fort was taken over back by Indonesia after the tragedy of Public Attact in March 1st 1949 and the management of the fort was under ABRI (Indonesian Army).
10. In 1977-1992, in this period, the status of fort management was handed back to the government of Yogyakarta. In November 9th 1980, there was an agreement about the usage of this ex-fort that signed by Sri Sultan Hamengku Buwono IX and the Ministry of Education and Culture DR. Daud Jusuf. This event was strengthen by the next Ministry of Education and Culture, Prof. Dr. Nugroho Noto Susanto in 1984 that this fort will be functioned as a museum. In 1985, Sri Sultan HB IX approved the plan of changing some part of the fort as far as the needs. In 1987, the Fort Museum opened for public though the status of the island is still under the ownership of the Palace.
11. In 1992 until now, based on the certificate that released by the Indonesian Ministry of Education and Culture number 0475/0/1992 in 23rd November 1992, officially the name of Vredeburg Fort Museum Yogyakarta was changed into Museum of Nation Struggle Fort Vredeburg Yogyakarta. this building was located in a land area about 46,574 square meter. Then in 5th September 1997, in order to maximalize the function of the museum, Fort Museum Vredeburg Yogyakarta received the mandate to manage another museum named Struggle Museum Yogyakarta in Brontokusuman Yogyakarta based on the certificate that released by Indonesian Ministry of Culture and Tourism number KM. 48/OT. 001/MKP/2003 in 5th Desember 2003.

3.1.3 The Structure of Vredeborg Fort Museum



Picture 1. The Structure of Organization at Vredeborg Fort Museum

3.2 The Vision and Mission of Vredeborg Fort Museum

Vredeborg Fort Museum as a tourism destination has some Vision and Mission that is:

Vision:

Vredeborg Fort Museum as a center for Preserving Historical Values and The Struggle Towards the Tormation of a Characterized Indonesian Society.

Mission:

- a. The realization of the preservation of objects and historical values of the struggle of the Indonesian nation.
- b. Realizing the role of the Museum as a research center.
- c. The realization of a fun educational service in the Museum.

3.2.1 The Advantage of Translating Exhibit Label in Diorama at Vredeburg Fort Museum

This part examined about the advantages of translating exhibit label; there are some advantages of translating exhibit label such as:

1. To ease the International tourists when visiting Vredeburg Fort Museum

Vredeburg Fort Museum is one of the biggest museum in Indonesia, particularly in Yogyakarta, because numerous visitors both local and international tourists are regularly visiting Vredeburg Fort Museum. That is the reason the Museum needs exhibit label to ease international tourists when visiting Vredeburg Fort Museum. Exhibit label is expected to satisfy the objectives with its unpredictable data just as local and international tourists, and it is wanted to give a significant fulfillment that they probably won't discover it on other places.

3.2.2 The problem of translating exhibit label in Diorama at Vredeburg Fort Museum

This part discusses about the problem of translating exhibit label. Exhibit label is an important information of collection in Museum especially for visitors like international tourists. In translating this exhibit label, there are some problems that author faced, there are:

1. The use of language

This is the first problem that found when observing Vredeburg Fort Museum, using a proper language is a must in order to ease international tourists at Vredeburg Fort Museum. In Diorama room Vredeburg Fort Museum some exhibit labels are using Indonesian language, this is the data that can be acquired when interviewing the writer's supervisor during internship Mrs. Muri and Mr. Gunawan. In an interview, Mr. Gunawan said: "after goaround in Diorama room international tourists often asking what are the names and the uses of the collection in Diorama room". Mr. Gunawan also said: "if there is an exhibit label in Diorama room it might be good because exhibit label is the highlight of the collections, so international tourists can enjoy the trips in Vredeburg Fort Museum because they will get both in knowledge and in good experiences. " Finally a solution is to translate exhibit label from Indonesian language into English to ease international tourists in Diorama at Vredeburg Fort Museum.

2. Incomplete English exhibit label

This is the second problem that found when observing Vredeburg Fort Museum. There are several exhibit label which are not translated in English yet in dioramas 1 and 2, but not all exhibit labels are in Indonesian, only about 15 untranslated labels in each diorama, it makes the international tourists did not understand what is the name and the utilization of each collection. However, when I was observing dioramas 3 and 4, the exhibit label is already translated in English. Thus, the international tourists are more interested in visiting

dioramas 3 and 4. I decided to make an English exhibit label in order to ease the International tourists enjoying all dioramas.

3.3 The process and result of translating exhibit label in Diorama at Vredeburg Fort Museum

This part discusses about process and results in translating exhibit labels in Diorama at Vredeburg Fort Museum.

3.3.1 Process of Translating

A good criteria of writing a translation is important to improve tourism promotion and visitor's needs. According to Larson (1984:52-55) There are seven process to make translation in good criteria from source language into target language, the following process is as follows:

1. Preparation

Preparation started by reading the text many times, also by reading another material that might help in understanding the culture or the language of the origin text. The purpose of preparation is to understand the whole text.

2. Analysis

The analysis of the source text is to identify information of the source text, key words, the use of the words, and the grammar used in a secondary sense. Analysis is to decide communication in the target language text, all factor matters in order to produce translation.

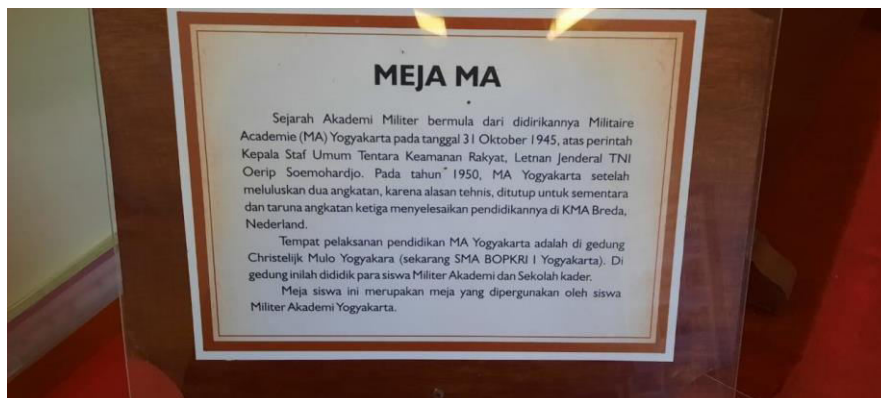
Analysis is the second step of translating exhibit label. In this step the writer analyzed the exhibit labels that have existed in Diorama room before such as Indonesian exhibit labels that will be translated into English, also two English exhibit labels in Diorama room in order to know the structure of the language used in English exhibit label in Diorama room. In analyzing, there is a library research like searching the information of each collection at Diorama room with comparing or connecting the information gotten from research in order to make the exhibit labels more credible with relevant information, so the international tourists will get detail and brief information in Diorama.



Picture 2. The example picture of Indonesian exhibit label



Picture 3. The example picture of Indonesian exhibit label



Picture 4. The example picture of Indonesian exhibit label

3. Transfer and initial draft

After analysis, the writer started to draft word by word, section by section. The transfer results are in the initial draft. Ready to initial draft, the writer translate from source language into target language.

This process is transferring text from source language (Indonesia) to target language (English) with using proper language, correct grammar, and also appropriate diction. The word chosen that will be used on English exhibit label is essential, words can make a big difference between attraction and disinterest. The result of transferring source language to target language is ready in initial draft.

4. Reworking initial draft

Reworking initial draft is rechecking the draft again to fix that there is no misunderstanding, grammatical error or more. The writer has to recheck through this material, if there are some key words changed the text must read carefully for better initial draft. When the initial draft is hard to read and understand it means the translation need to translate in easier way by adding more information to clarify the international tourists.

5. Testing the translation

Testing the translation is step to make sure that the translation is perfectly transferred and already to publish. There are three things to make the translation more perfect first is accuracy of the content, second is naturalness style, and third is effect in target language. The important thing of translation is to check the translation after finishing in order to make sure that there is no wrong information. Testing translation is asking the consultant to test the translation that will give insight to the writer which might be useful that not only help in final draft but also for perfect translation. The consultant purpose is to check the translation as to meaning, the naturalness, and the acceptance of the reader when reading the translation.

6. Polishing

Polishing is a final edit that the writer must know which makes an accurate also interesting translation. The writer polishes the translation which is incorporate the translated text by the suggestion of the writer's supervisor after testing the translation. In this step the writer knows that translated text is an accurate translation also interesting translation.

7. Preparing the manuscript for the publisher

Preparing the manuscript for the publisher is the last step of translating, so the spelling and punctuation have to be correct. Rechecking the translation text by reading many times and making sure that the translation is worth to publish in Vredeburg Fort Museum.

3.3.2 Results of Translating

This is the author's results of translating exhibit label in Diorama at Vredeburg Fort museum from source language (Indonesian) into target language (English). There are 24 exhibit labels in Diorama 1 and 2 that I have translated.

NO	Source Language	Target Language
1	Prajurit Pangeran Diponegoro Pada akhir bulan Juli 1825, di Selarong telah berkumpul beberapa bangsawan Yogyakarta. Selanjutnya, Pangeran Diponegoro memerintahkan untuk memobilisasi penduduk desa di sekitar Selarong dan bersiap melakukan perang. Ia juga membuat perencanaan strategis dan langkah langkah taktis untuk memastikan sasaran yang akan diserang. Patung ini	Prince Diponegoro Soldier At the end of July 1825, several Yogyakarta aristocrats had gathered in Selarong. Furthermore, Pangeran Diponegoro ordered the mobilization of the villagers around Selarong ang prepared for war. He also made strategic planning and tactical steps to ensure targets to be attacked. This statue is a folk figure around the Selarong cave as a loyal follower of the Pangeran Diponegoro.

	merupakan figur rakyat di sekitar gua Selarong sebagai prajurit pengikut setia Pangeran Diponegoro.	
2	<p>Pelopor Gerakan Perempuan</p> <p>Sejak Kongres Pemuda I tahun 1926, para wanita mulai tergugah untuk memperjuangkan kedudukannya terutama di bidang politik dan pendidikan. Beberapa perempuan yang kemudian menjadi pelopor dan panitia pelaksana Kongres Perempuan Indonesia Pertama ikut serta dalam deklarasi di Jakarta itu. Mereka ini antara lain Ny. Soekonto, Soejatin, Nyi Hajar Dewantoro dan lain lain. Seluruh Indonesia pun mengikuti jejak ini dengan menggalang persatuan perempuan Indonesia melalui Kongres Perempuan Pertama 22 Desember 1928. Saat inilah, lahir beberapa ide untuk mengumpulkan berbagai perkumpulan perempuan dan menggalang persatuan sesama perempuan yang tergabung melalui berbagai perkumpulan perempuan.</p>	<p>Pioneer of the Women's Movement</p> <p>Since the First Youth Congress in 1926, women have been moved to fight for their positions, especially in the political and educational fields. Several women who later became pioneers and organizing committee members of the First Indonesian Women's Congress participated in the declaration in Jakarta. They include Mrs. Soekonto, Soejatin, Nyi Hajar Dewantoro and others. All of them also followed this trail by raising the unity of Indonesian women through the First Women's Congress on December 22, 1928. At this time, several ideas were born to gather various women's associations and build unity among women who were joined through various women's associations.</p>
3	<p>Replika Baju Goni</p> <p>Penderitaan masa pendudukan Jepang mengakibatkan kesengsaraan dan kesulitan bagi rakyat dalam hal sandang dan pangan. Kelaparan dan penyakit banyak menimpa rakyat. Kelangkaan kain menyebabkan rami menjadi bahan pakaian dan "Baju Goni" menjadi pakaian pantas pakai pada waktu itu.</p>	<p>Replica of Baju Goni</p> <p>The suffering of the Japanese occupation resulted in misery and difficulty for the people in terms of clothing and food. Hunger and disease afflict many people. The scarcity of cloth caused hemp to become a garment and "Baju Goni" to become appropriate clothing at that time</p>
4	a. Syui-Tho	a. Syui-Tho

	<p>Tempat minum yang terbuat dari tempurung kelapa yang sering dipakai oleh prajurit Peta pada masa pendudukan Jepang.</p> <p>b. Han-Ngo</p> <p>Tempat nasi yang terbuat dari anyaman bambu yang menyerupai besek yang dilengkapi dengan sumpit. Perlengkapan ini menjadi perlengkapan makan prajurit Peta (Pembela Tanah Air) pada masa pendudukan Jepang.</p>	<p>A drinking bowl made of coconut shells that was often used by Peta soldiers during the Japanese occupation.</p> <p>b. Han-Ngo</p> <p>Rice holder made of woven bamboo that resembles a basket equipped with chopsticks. This equipment was used as food equipment for Peta (Pembela Tanah Air) during the Japanese occupation</p>
5	<p>a. Replika Senjata Lantakan</p> <p>Senjata lantakan merupakan senjata yang banyak digunakan oleh Prajurit Belanda pada masa Perang Diponegoro tahun 1825-1830.</p> <p>b. Replika Bandhil</p> <p>Senjata Bandhil merupakan salah satu senjata yang dipergunakan oleh prajurit pengikut Pangeran Diponegoro dalam perjuangannya melawan Belanda di Yogyakarta dan sekitarnya pada tahun 1825-1830.</p>	<p>a. Replica of Senjata Lantakan</p> <p>Senjata Lantakan is a weapon that was widely used by Dutch Soldiers during the Perang Diponegoro in 1825-1830.</p> <p>b. Replica of Bandhil</p> <p>Bandhil weapon was one of the weapons used by soldiers of the followers of Pangeran Diponegoro in their struggle against the Dutch in Yogyakarta and its surroundings in 1825-1830</p>
6	<p>Mayor Jenderal D.I. Pandjaitan</p> <p>Beliau adalah salah satu otak lahirnya Tentara Nasional Indonesia (TNI). Bersama pemuda lain, Beliau membentuk Tentara Keamanan Rakyat (TKR). Aktif di TKR membuat kariernya cepat meroket. Terakhir, beliau menjadi Asisten IV Menteri/Panglima Angkatan Darat. Sebagai perwira tinggi, pria kelahiran Balige, Sumatra Utara, 19 Juni 1925 itu menjadi target penculikan dan pembunuhan oleh PKI. Maut menjemput Pandjaitan saat sekelompok anggota PKI</p>	<p>Major Jenderal D.I. Pandjaitan</p> <p>He is one of the brains of the birth of the Tentara Nasional Indonesia (TNI). Together with other youths, he formed the Tentara Keamanan Rakyat (TKR). Being active in TKR made his career skyrocket. Finally, he became Assistant IV to the Army. As a high-ranking officer, the man born in Balige, North Sumatra, June 19, 1925 was the target of kidnapping and murder by PKI. Maut picked up Pandjaitan when a group of PKI members raided his house. Servant and his aides</p>

	<p>menyergap rumahnya. Pelayan serta ajudannya dihabisi. Mengetahui ajalnya sudah dekat, Mayjen Pandjaitan menemui tentara PKI dengan mengenakan seragam militr lengkap. Tubuhnya yang tegap pun di berondong peluru dan jenazahnya diseret ke Lubang Buaya.</p>	<p>finished: Knowing that his end was near, Major Jenderal Pandjaitan met PKI soldiers wearing full military uniforms. Bullets shot out his well-built body and his body was dragged to Lubang Buaya.</p>
7	<p>Replika lukisan “Pertempuran peleton Aliadi dalam penghadangan patroli Belanda di Kayunan” <i>Karya Frans Harsono</i> <i>(R.M. Srikiyat), anggota Brigade 17 tentara pelajar Yogyakarta</i></p> <p>Pada minggu ke-3 bulan Mei 1949, peleton III di bawah pimpinan Aliadi bergerak dari Gondanglutung ke arah utara. Sesampainya di Dusun Kayunan, rakyat menginformasikan bahwa pasukan Belanda dari pos Kledokan sedang patroli melalui Balong menuju selatan dan kemungkinan akan melewati Dusun Kayunan. Mendengar informasi tersebut, peleton Aliadi segera mengambil posisi tempur di sepanjang tembok batu sebelah utara Dusun Kayunan untuk menghadang patroli Belanda. Setelah menunggu beberapa saat, terlihat ujung patroli Belanda yang berhenti di jembatan sebelah utara Dusun Kayunan yang berada dalam jarak tembak peleton Aliadi. Ketika patroli Belanda berhenti dan mengamati medan didepannya, Aliadi memerintahkan untuk melepas tembakan ke arah patroli</p>	<p>Replica of the painting “The battle of the Aliadi platoon in the interception of the Dutch patrol in Kayunan” <i>By Frans Harsono</i> <i>(R.M. Srikiyat), a member of the Yogyakarta Student Army Brigade 17</i></p> <p>In the 3rd week of May 1949, Platoon III under Aliadi’s leadership moved from Gondanglutung to the north. Arriving at Kayunan Hamlet, the people informed that the Dutch troops from the Kledokan post were patrolling through Balong to the south and were likely to pass Kayunan Hamlet. Upon hearing this information, Aliadi’s platoon immediately took combat positions along the stone wall north of Kayunan Hamlet to block the Dutch patrol. After waiting for a while, a Dutch patrol was seen stopping at the bridge north of Kayunan Hamlet, which was within shooting range of Aliadi’s platoon. When the Dutch patrol stopped and surveyed the terrain in front of it, Aliadi ordered to open fire on the Dutch patrol and killed 4 Dutch soldiers.</p>

	Belanda dan berhasil menewaskan 4 orang serdadu Belanda.	
8	<p>Ajun Inspektur Polisi Dua Karel Satsuit Tubun</p> <p>K.S. Tubun adalah satu-satunya perwira diluar TNI yang meninggal pada malam G 30 S PKI. Lahir di Maluku Tenggara pada 14 Oktober 1928, hidupnya harus berakhir saat memergoki pasukan Cakrabirawa mengepung rumah Jenderal A. H. Nasution. K.S. Tubun saat itu bertugas menjadi ajudan Johannes Leimena, menteri di kabinet Presiden Soekarno.</p> <p>Rumah Leimena bertetangga dengan rumah Jenderal Nasution. Saat pengepungan rumah Jenderal Nasution, K.S. Tubun mendengar suara tembakan, kemudian beliau membalas dengan melepaskan tembakan ke arah pasukan Cakrabirawa. Namun, karena kalah jumlah dan senjata, tubuhnya pun diberondong peluru. K.S. Tubun gugur, namun tubuhnya tidak dibawa ke Lubang Buaya.</p>	<p>Adjunct Police Inspector Two Karel Satsuit Tubun</p> <p>K.S. Tubun was the only officer outside the TNI who died on the night of the G30 S PKI. Born in Southeast Maluku on October 14 1928, His life had to end when he caught Cakrabirawa troops surrounding Jenderal A. H. Nasution, K.S. At the time, Tubun served as an aide to Johannes Leimena, a minister in President Soekarno’s cabinet.</p> <p>Leimena’s house is next door to Jenderal Nasution’s house. During the siege of Jenderal Nasution’s house, K.S. Tubun heard gunshots, then he responded by firing shots at the Cakrabirawa troops. However, because he was outnumbered and outnumbered, his body was riddled with bullets. K.S. Tubun died, but her body was not taken to Lubang Buaya.</p>
9	<p>Mayor Jenderal Sutoyo Siswomiharjo</p> <p>Jumat dini hari, 1 Oktober 1965, Mayjen Sutoyo Siswomiharjo diculik sejumlah pasukan Cakrabirawa. Beliau diseret ke markas PKI di Lubang Buaya. Setelah disiksa, Sutoyo dibunuh dan jenazahnya dibuang ke dalam sumur bersama lima jenderal lainnya. Mayjen Sutoyo lahir di Kebumen, 28 Agustus 1922. Pada tahun</p>	<p>Major General Sutoyo Siswomiharjo</p> <p>Early Friday, October 1st 1965, Major General Sutoyo Siswomiharjo was kidnapped by a number of Cakrabirawa troops. He was dragged to the PKI headquarters in Lubang Buaya. After being tortured, Sutoyo was killed and his body dumped into a well along with five other generals. Maj. Gen. Sutoyo was born in Kebumen, August 28, 1922. In 1945,</p>

	<p>1945, Sutoyo bergabung dengan militer sebagai Polisi Tentara Keamanan Rakyat (TKR) yang merupakan cikal bakal Polisi Militer. Karier di dunia militernya dimulai dengan menjadi ajudan Kolonel Gatot Soebroto, Komandan Polisi Militer. Kariernya perlahan mulai naik hingga dipercaya menjadi inspektur kehakiman/jaksa militer utama. Namun, Sutoyo dituding ikut membentuk Dewan Jenderal sehingga namanya masuk dalam daftar perwira tinggi yang harus dihabisi.</p>	<p>Sutoyo joined the military as the People's Security Army Police (TKR) which was the forerunner of the Military Police.</p> <p>His career in the military began as an adjutant to Colonel Gatot Soebroto, the Military Police Commander. His career slowly began to rise until he was trusted to be the chief military prosecutor's judicial inspector. However, Sutoyo was accused of taking part in forming the Council of Generals so that his name was included in the list of high-ranking officers who had to be eliminated.</p>
10	<p>Mesin Cetak Heidelberg</p> <p>Kedaulatan Rakyat merupakan "Koran Revolusi". Koran ini bukan merupakan milik salah satu golongan, agama atau partai politik. Pada awal kelahirannya koran ini menghadapi berbagai macam cobaan dan rintangan. Rintangan yang dihadapi tidak menyurutkan semangat para perintis Koran Kedaulatan Rakyat untuk terus berjuang agar koran dapat terbit. Dengan tenaga yang masih terbatas menyebabkan satu orang bekerja serabutan dengan merangkap dua atau tiga pekerjaan. Mesin cetak yang digunakan adalah <i>Snelpres</i> (untuk cetak) dan <i>Intertype</i> untuk pracetak.</p> <p>Mesin Heidelberg adalah untuk mencetak koran yang mampu mencetak seribu eksemplar setiap jamnya. Mesin cetak Heidelberg merupakan mesin cetak</p>	<p>The Printing Machine Heidelberg</p> <p>Kedaulatan Rakyat is a "Revolutionary Newspaper". This newspaper does not belong to one group, religion or political party. At the beginning of its birth this newspaper faced various kinds of trials and obstacles. The obstacles faced did not dampen the enthusiasm of the pioneers of Koran Kedaulatan Rakyat to keep fighting for the newspaper to be published. With the limited workforce, it causes one person to work odd jobs, concurrently with two or three jobs. The printing machine used is <i>snelpers</i> (for printing) and <i>Intertype</i> for preprint. The Heidelberg machine was for printing newspapers capable of printing a thousand copies every hour. The Heidelberg printing press was a prestigious printing pres at that time.</p>

	yang bergengsi pada masa itu.	
11	<p>Gerakan Pemuda dan Perempuan</p> <p>Pada awalnya para wanita terpelajar yang aktif dalam pergerakan umumnya tergabung dalam organisasi-organisasi pemuda seperti Jong Java, Jong Sumatranen Bond, Jong Celebes, Jong Islamiyeten Bond dan lain-lain. Sejak Kongres Pemuda I tahun 1926, para perempuan mulai tergugah untuk memperjuangkan kedudukannya terutama di bidang politik dan pendidikan.</p> <p>Kongres Pemuda I sesungguhnya telah memasukkan butir mengenai “pentingnya kesetaraan hak antara laki laki dan perempuan untuk mewujudkan persatuan nasional”. Meski demikian, seluruh konsepsi tentang kesetaraan saat itu memang tersubordinasi di bawah kepentingan nasionalisme dan persatuan.</p> <p>Kemudian dalam Kongres Pemuda II 1928, juga ada alokasi satu sesi khusus untuk membicarakan persoalan perempuan. Beberapa pembicara seperti M. Tabrani, Bahder Johan, Djaksodipoero dan Nona Adam pun memiliki pandangan yang cukup maju dalam mengkaitkan persoalan perempuan dan kemerdekaan. Meskipun dalam praktek, kesetaraan umum belum tentu dapat dilaksanakan. Namun di sisi lain kesenjangan memang terjadi karena masih lemahnya</p>	<p>Youth and Women’s Movements</p> <p>Initially, educated women who were active in the movement were generally members of youth organizations such as Jong Java, Jong Sumatranen Bond, Jong Celebes, Jong Islamiyeten Bond, and others. Since the First Youth Congress in 1926, women have been motivated to fight for their positions, especially in the fields of politics and education. The First Youth Congress has actually included a point about “The importance of equal rights between men and women to create national unity”. However, all conceptions of equality are currently subordinated to the interests of nationalism and certainty.</p> <p>Then in the Second Youth Congress of 1928, there was also the allocation of a special session to discuss women’s issues. Several speakers such as M. Tabrani, Bahder Johan, Djaksodipoero and Nona Adam also had quite advanced views in linking issues of women and independence. Although in practice, general equality may not be enforceable. However, on the other hand, gaps did occur due to the weak ability of the women’s movement at that time to develop a comprehensive concept of women’s struggle. This is also due to the fact that the mass base is still small and has not been politicized by women, amidst the anti-colonial movement</p>

	<p>kemampuan gerakan perempuan saat itu untuk membangun satu konsep perjuangan perempuan yang menyeluruh. Juga disebabkan basis massa yang masih kecil dan belum terpolitisasi dari kalangan perempuan, ditengah gerakan anti penjajahan yang menggelembung. Hanya Serikat Rakyat dan istri Sedar-lah kelompok perempuan yang pada waktu itu secara terbuka menolak kolonialisme dan kapitalisme.</p>	<p>that has ballooned. Only the People’s Union and the wives of Awake were a group of women who at that time openly rejected colonialism and capitalism.</p>
12	<p>Letnan Jenderal S. Parman Perwira tinggi lainnya yang menentang ide D.N. Aidit mempersenjatai tani dan buruh adalah Letjen S. Parman. Beliau yang merupakan tentara intelijen, masuk daftar penculikan lantaran mengetahui semua rencana dan gerak-gerik PKI, serta rahasia PKI. Letjen S. Parman juga dekat dengan PKI mengingat tugasnya sebagai intelijen negara, namun sat ditawari bergabung dengan PKI, jenderal kelahiran Wonosobo, 4 Agustus 1918 itu menolak paham komunis. Masuknya nama S. Parman dalam daftar jenderal yang harus dibunuh datang dari kakak kandungnya sendiri, Ir. Sakirman. Sakirman yang saat itu merupakan salah satu petinggi PKI sering berselisih paham dengan adiknya. Pertengkaran kakak beradik itu pun berujung dengan direnggutnya nyawa S. Parman.</p>	<p>Lieutenant General S. Parman Another high-ranking officers who opposed D. N. Aidit’s idea. Aidit armed the peasants and workers was Lt. Gen. S. Parman. He, who was an intelligencesoldier, was on the list of kidnappings because he knew all PKI plans and movements, as well as PKI secrets. Lt. Gen. S. Parman was also close to the PKI considering his duties as state intelligence, but when he was offered to join the PKI, the general who was born in Wonosobo, August 4 1918, refused to understand communism. The inclusion of S. Parman’s name in the list of generals to be killed came from his own older brother, Ir. Sakirman. Sakirman, who at that time was one of the PKI leaders, often had conflicts with his younger brother. The argument between the brothers and sisters led to the taking of S. Parman’s life.</p>

13	<p>Replika Lambang Pakualam</p> <p>Lambang Kadipaten Pakualaman tampak lebih mendekati bentuk lambang Kraton Kasultanan Yogyakarta, dengan elemen utama berupa mahkota dan sayap yang terbentang di sisi kanan dan kiri.</p>	<p>Replica of the Pakualam emblem</p> <p>The Duchy of Pakualaman emblem is closer to that of the Kraton Kasultanan Yogyakarta, with the main elements being a crown and wings that stretch on the right and left sides.</p>
14	<p>Replika Lukisan “Patroli di Pelabuhan Semarang”</p> <p><i>Karya Frans Harsono (R.M. Srikiyat), anggota brigade 17 tentara pelajar Yogyakarta</i></p> <p>Dalam melancarkan Agresi Militernya yang pertama, Serdadu Belanda dari Brigade I mulai bergerak dari Semarang pada 21 Juli 1947 ke arah barat menuju Kaliwungu dan Weleri. Pergerakan Belanda tersebut dihadang oleh Tentara Pelajar (TP) yang sedang berpatroli di Pelabuhan Semarang. TP bersama pasukan pelajar lain mempunyai andil besar dalam perjuangan membela negara, dengan mengadakan operasi langsung bersama TNI, mengadakan sabotase, menjadi mata-mata musuh, serta membuat kubu pertahanan dan rintangan.</p>	<p>Replica of the painting “Patroli di Pelabuhan Semarang”</p> <p><i>Created by Frans Harsono (R.M. Srikiyat), members of the 17 Yogyakarta student army brigade. .</i></p> <p>In launching his first Military Aggression, the Dutch Soldiers from Brigade I began moving from Semarang on July 21, 1947 westward towards Kaliwungu and Weleri. The Dutch movement was intercepted by the Student Army (TP) who were patrolling Semarang Harbor. TP together with other student troops had a big share in the struggle to defend the country, by conducting direct operations with the TNI, carrying out sabotage, being spying for the enemy, and creating fortifications and obstacles.</p>
15	<p>Jenderal Urip Sumoharjo</p> <p>“Aneh, Negara Zonder Tentara” kalimat terkenal ini diucapkan oleh Jenderal Urip Sumoharjo, Kepala Staf Umum Tentara Nasional Indonesia pertama pada masa Revolusi Nasional Indonesia. Jenderal Urip Sumoharjo juga memelopori pembentukan Militer Akademi Yogyakarta,</p>	<p>Jenderal Urip Sumoharjo “Strange, Negara Zonder Tentara”</p> <p>This famous sentences was uttered by General Urip Sumoharjo, the first Chief of General staff of the Indonesian National Army during the Indonesian National Revolution. General Urip Sumoharjo also spearheaded the formation of the Yogyakarta Military</p>

	sebuah lembaga tempat mencetak para perwira tentara yang profesional.	Academy, an institution where professional army officers were produced.
16	<p>a. Lampu Minyak</p> <p>Lampu minyak ini adalah sarana penerangan bagi kadet MA ketika bermarkas di rumah Bapak Darmo Suyitno (Kepala Bagian Keamanan Desa) di Glingseng, Banjaroya, Kalibawang, Kulon Progo sewaktu gerilya menghadapi pasukan Belanda pada masa Agresi Militer Belanda II tahun 1948. Markas ini digunakan pula oleh pimpinan kompi antara lain: Letda Lisda, Letnan Sutoro, Letnan Sumanto Putra Atmojo, dan Letnan Sumanri.</p> <p>b. Replika Granat Gomyok</p> <p>Ir. Herman Johannes atau Pak Johannes tak dapat dipisahkan dengan aktivitas gerilya MA. Ia dapat pula disebut sebagai otak teknis dalam berbagai sabotase yang dilakukan kadet MA. Dengan keahliannya, ia membuat atau merakit senjata dan bahan peledak, antara lain granat gomyok dan ranjau darat untuk membantu perjuangan. Replika granat gomyok ini merupakan visualisasi granat gomyok rakitan Pak Johannes.</p>	<p>a. Oil Lamp</p> <p>This oil lamp was a means of lighting for MA cadets when they were headquartered at the house of Mr. Darmo Suyitno (Head of Village Security) in Glingseng, Banjaroya, Kalibawang, Kulon Progo when the guerrillas faced Dutch troops during the Dutch Military Aggression II in 1948. This base was also used by company leaders, among other: Lt. Lisda, Lieutenant Sutoro, Lieutenant Sumanto Putra Atmojo, and Lieutenant Sumanri.</p> <p>b. Gomyok Grenade Replica</p> <p>Ir. Herman Johannes or Pak Johannes cannot be separated from the guerrilla activities of the MA. He can also be called the technical mastermind in various sabotages carried out by MA cadets. With his expertise, he makes or assembles weapons and explosives, including grenades and landmines to help the struggle. This Gomyok grenade replica is a visualization of MR. Johannes' gomyok grenade.</p>
17	<p>MEJA MA</p> <p>Sejarah Akademi Militer bermula dari didirikannya Militaire Academie (MA) Yogyakarta pada tanggal 31 Oktober 1945, atas perintah Kepala Staf Umum Tentara Keamanan Rakyat, Letnan Jenderal TNI Oerip Soemohardjo. Pada tahun 1950,</p>	<p>MA TABLE</p> <p>The history of the Military Academy begins with the establishment of the Yogyakarta Militaire Academie (MA) on October 31, 1945, by order of the Chief of the General Staff of the People's Security Army, Lieutenant General TNI Oerip Soemohardjo.</p>

	<p>MA Yogyakarta setelah meluluskan dua angkatan, karena alasan teknis, ditutup untuk sementara dan taruna angkatan ketiga menyelesaikan pendidikannya KMA Breda, Netherland.</p> <p>Tempat pelaksanaan pendidikan MA Yogyakarta adalah di gedung Christelijk Mulo Yogyakarta (sekarang SMA BOPKRI 1 Yogyakarta). Di gedung inilah dididik para siswa Militer Akademi dan Sekolah Kader. Meja siswa ini merupakan meja yang dipergunakan oleh siswa Militer Akademi Yogyakarta</p>	<p>in 1950, MA Yogyakarta after graduating two batches, for technical reasons, was temporarily closed and the third generation cadets completed their education at KMA Breda, Netherland. The venue for MA Yogyakarta's education is in the Christelijk Mulo Yogyakarta building (now SMA BOPKRI 1 Yogyakarta). In this building that students of the Military Academy and Cadre School are educated. This student table is the table used by Yogyakarta Military Academy students.</p>
18	<p>Peralatan PMI</p> <p>Perjuangan mempertahankan kemerdekaan tidak selalu dengan memikul senjata di garis depan. Perjuangan para anggota PMI di garis belakang pun merupakan sumbangan bagi perjuangan bangsa. Tidak sedikit korban perang yang dapat ditolong oleh anggota PMI, walaupun masih menggunakan peralatan yang sederhana.</p>	<p>PMI's tools</p> <p>The struggle for independence was not always carried out by carrying weapons on the front lines. The struggle of PMI members on the back lines is also a contribution to nation's struggle. Not a few war victims were able to be helped by PMI members, even though they still used simple equipment.</p>
19	<p>Dokumen Parwoto Hadi</p> <p>Dalam rangka mempertahankan kemerdekaan, peran pemuda cukup besar. Di Yogyakarta para pemuda dan pelajar bergabung dalam GAPI (Gabungan Pemuda Indonesia), MOBPEL (Mobilitas Pelajar), IPI (Ikatan Pemuda Indonesia), dan TP (Tentara Pelajar). Bapak Parwoto Hadi adalah salah satu pemuda yang bergabung dalam IPI. Beliau masuk IPI Cepu sejak 8 Februari 1947. Setelah ada penyempurnaan</p>	<p>Parwoto Hadi's Documents</p> <p>In order to defend independence, the role of youth is quite large. In Yogyakarta youths and students joined the GAPI (Indonesian Youth Association), MOBPEL (Student Mobility), IPI (Indonesian Youth Association), and TP (Student Army). Mr. Parwoto Hadi is one of the young people who joined IPI. He joined IPI in Cepu since February 8 1947. After the revision of the TNI since June 3 1947 and the territory of the military defense was divided</p>

	TNI sejak 3 Juni 1947 dan teritorial pertahanan militer dibagi dalam resimen-resimen, Bapak Parwoto Hadi masuk dalam TP Resimen B Batalyon 100 Solo.	into regiments, Mr. Parwoto Hadi was included in the TP Regiment B Battalion 100 Solo.
20	<p>a. Pedang Siswo Pawiro</p> <p>pedang ini semula milik Bapak Siswo Pawiro di Dusun Tirtosari, Kretek, Bantul. Pedang tersebut diperoleh ketika Bapak Siswo Pawiro ikut aktif dalam peristiwa pelucutan senjata Jepang di Yogyakarta pada tahun 1945-1946.</p> <p>b. Mata Uang Jepang</p> <p>Pada masa pendudukan Jepang di Indonesia tanggal 8 Maret 1942, pemerintah Jepang mengadakan berbagai macam perubahan, termasuk mata uang sebagai alat pembayaran. Pada masa itu, hanya mata uang Jepang yang dinyatakan berlaku sebagai alat pembayaran yang sah. Ada tiga macam mata uang pada masa pendudukan Jepang, yaitu De Japansche Regeering emisi 1942 kode S dengan satuan gulden, Pemerintah Dai Nippon emisi 1943, dan Dai Nippon Teikoku Seihsu emisi 1943.</p>	<p>a. Siswo Prawiro's sword</p> <p>This sword originally belonged to Mr. Siswo Pawiro in Tirtosari Hamlet, Kretek, Bantul. The sword was obtained when Mr. Siswo Pawiro was actively involved in the Japanese disarmament incident in Yogyakarta in 1945-1946.</p> <p>b. Japanese Currency</p> <p>During the Japanese occupation of Indonesia on March 8 1942, the Japanese government made various changes, including currency as a means of payment. At that time, only Japanese currency was declared a legal tender. There were three currencies during the Japanese occupation, namely De Japansche Regeering, code S 1942 emission with guilders, Government Dai Nippon 1943 emission, and Dai Nippon Teikoku Seihsu.</p>
21	<p>Baju dan Toga milik Prof. Dr. Sarjito, MD., MPH. (Alm)</p> <p>Toga ini merupakan realia (benda asli) biasanya digunakan oleh almarhum Prof. Dr. Sarjito dalam acara civitas akademika UGM.</p>	<p>Prof. Dr. Sarjito, MD., MPH's Gown and Clothes (Alm)</p> <p>This toga is a realia (real object) usually used by the late Prof. Dr. Sarjito in the UGM academic community event.</p>
22	<p>Jas Hujan</p> <p>Polisi merupakan salah satu ujung tombak pelayanan masyarakat. Pada diri polisi</p>	<p>Raincoats</p> <p>Police are one of the spearheads of community service. The police are attached to their duties</p>

	<p>melekat tugas sebagai penegak hukum dan Kamtibmas. Sejarah terbentuknya kepolisian di Indonesia tidak dapat dilepaskan dari sejarah panjang bangsa Indonesia. Terbentuknya kepolisian di Indonesia melekat dengan segala peristiwa yang terjadi di Negara Indonesia. Bapak YB Jumrot salah satu anggota Kepolisian Negara Indonesia periode 1946-1949 yang bertugas di Yogyakarta. Pada saat Ibukota RI pindah di Yogyakarta, Bapak YB Jumrot turut menjaga keamanan dan ketertiban Gedung Agung Yogyakarta sebagai Gedung Kepresidenan. Jas hujan ini yang digunakan beliau pada saat menjalankan tugas patroli di sekitar Gedung Agung Yogyakarta periode 1946-1949.</p>	<p>as law enforcers and social security. The history of the formation of the police force in Indonesia cannot be separated from the long history of the Indonesian nation. The formation of the police force in Indonesia is attached to all the events that occur in the Indonesian state. Mr. YB Jumrot was a member of the Indonesian National Police for the period 1946-1949 who served in Yogyakarta. When the Indonesian capital moved to Yogyakarta, Mr. YB Jumrot helped maintain the security and order of Gedung Agung Yogyakarta as the Presidential Building. This raincoat was used when he was carrying out patrol duties around Gedung Agung Yogyakarta for the period 1946-1949.</p>
23	<p>Baju Bapak Sunarno Proklamasi Kemerdekaan Indonesia telah dikumandangkan pada tanggal 17 Agustus 1945, namun Belanda berusaha untuk menguasai kembali Indonesia. Melihat kondisi ini, para pelajar tidak tinggal diam, di usia yang masih muda belia mereka memenuhi panggilan ibu pertiwi untuk berjuang mempertahankan kemerdekaan Indonesia. Mereka bergabung dalam organisasi kemiliteran yang diberi nama Tentara Pelajar. Untuk memperkuat organisasi, maka pemerintah Indonesia menetapkan sebagai TNI Brigade 17 dengan bagiannya Detasemen I TRIP Jawa Timur, Detasemen II Solo, Detasemen</p>	<p>Mr. Sunarno's shirt The proclamation of Indonesian independence was announced on August 17 1945, but the Dutch tried to regain control of Indonesia. Seeing this condition, students do not remain silent, at a young age they fulfill the call of the motherland to fight for Indonesia's independence. They joined a military organization called the Student Army. To strengthen the organization, the Indonesian government designated as TNI Brigade 17 with its parts Detachment I TRIP East Java, Detachment II Solo, Detachment III Yogyakarta, Detachment IV Siliwangi and Soldier Genie Pelajar (TGP). Mr. Sunarno who is a member of the TP to participate in</p>

	<p>III Yogyakarta, Detasemen IV Siliwangi dan Tentara Genie Pelajar (TGP).</p> <p>Bapak Sunarno yang merupakan salah satu anggota Tentara Pelajar Detasemen III Yogyakarta. Baju ini yang digunakan pada saat beliau aktif sebagai anggota TP untuk berpartisipasi membela Negara Indonesia.</p>	<p>defending the Indonesian State.</p>
24	<p>Replika HOB0 VIII</p> <p>Lambang hasil rancangan Hamengku Buwono VIII ini dinamai “Projo Cinho”. Lambang ini didominasi oleh gambar sayap dengan jumlah bulu pada masing-masing sisi delapan buah, yang menggambarkan Hamengku Buwono VIII sebagai raja ke-8 Dinasti Hamengkubuwono. Selain sayap, yang mendominasi emblem ini adalah inskripsi dua huruf jawa “HO” untuk H(amengku) dan “BO” untuk B(uwono). Oleh karena itu orang awam di Yogyakarta seringkali menyebut emblem sultan ini sebagai “Hobo”. Istilah “Hobo” ini jauh lebih dikenal dibandingkan nama resminya (Projo Cinho). Yang menarik dari lambang ini adalah penggunaan songkok sebagai pengganti mahkota. Songkok sebagai tutup kepala khas prajurit Mataram merupakan simbolisasi keberanian dan kegagahan yang mendominasi kultur Yogyakarta.</p>	<p>The HOB0 VIII Replica</p> <p>Symbol replica designed by Hamengku Buwono VIII is named “Projo Cinho”. This symbol is dominated by an image of a wing with a number of feathers on each side of the eight fruits, which depicts Hamengku Buwono VIII as the 8th king of the Hamengku Buwono Dynasty. Apart from the wings, the two Javanese letter inscriptions “HO” for H(amengku) and “BO” for B(uwono) dominate the emblem. Therefore, the common people in Yogyakarta often refer to the sultan’s emblem as “Hobo”. The term “Hobo” is much better known than its official name (Projo Cinho). What’s interesting about this symbol is the use of a songkok instead of a crown. Songkok as a typical headgear of Mataram soldiers is a symbol of courage and courage that dominates the culture of Bure Yogyakarta.</p>

CHAPTER IV

CONCLUSION

4.1 Summary

Exhibit label has significant job in expanding the interest of international tourists to visit Vredeburg Fort Museum, likewise to facilitate the international tourists when go around in Museum particularly in Diorama room. The presence of exhibit label in Diorama is valuable for international tourists in view of the way that international tourists can read information in the neighborhood of the collections that show in Diorama. The other advantage of making an translating exhibit label is to build the guest's knowledge on the assortment data in Diorama which is about the struggle of Indonesian country.

The study shows that there are two that the essayist confronted. First is the utilization of language, some of exhibit label in Diorama room are still in Indonesian not translating in English yet, so it can cause the international tourists to don't comprehend what is the utilization of the collection. The second problem is a lot of Javanese's terms that cannot translating to English.

The study shows 7 process of translating exhibit label according to Larson (1984:52-55) namely: Preparation, analysis, transfer and initial draft, reworking initial draft, testing the translation, polishing, and preparing the manuscript for the publisher. In preparation the author gets ready by perusing the content of source language many times in order to understand the whole text. In analysis, the author analyses the exhibit label that have existed in Diorama before such as Indonesian names likewise two English exhibit labels in Diorama room to know the structure of the language that utilized in English exhibit label in Diorama.

Third is transfer and initial draft, the author transferring text from source language (Indonesia) to target language (English) and the transfer result is in the initial draft. The next step is reworking initial draft, the author reevaluating the draft to ensure there is no misunderstanding of the text. The fifth step is testing the translation, the author gives the translation to Mrs. Muri (The author's supervisor during internship) to check the naturalness, the importance, and the acknowledgment of the peruser. Next is Polishing, the author should realize that the author makes an accurate and interesting translation. The last step is setting up the manuscript for the publisher, the author rechecking the translation a few times and accept that the translation is worth to publish.

4.2 Recommendation

In this part, the author might want to give a recommendation to Vredeburg Fort Museum based on result and discussion, the Museum needs to make English translation exhibit label at Diorama to facilitate the international tourists when shows up in Diorama room. Translating exhibit label in Diorama likewise can build the visitor's knowledge about the Museum collection. Accordingly it will give many advantages for the Museum when translating exhibit label in Diorama for international tourists at Vredeburg Fort Museum.

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Muri Kurniawati (2021, 18 January) Personal Interview.