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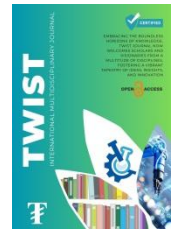
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Visual Analogy as a Transcreation Strategy for the Decoding of Javanese Kris Terminology

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Abstract
Museums in Indonesia often provide culturally distinctive terminology in their collection labels and storylines due to their typical local artifacts, such as kris and other traditional Javanese weapons. Kris museums having a target to recognize themselves internationally should provide English translation of their collection labels and storylines as a prime need to facilitate communication between the museums and their foreign visitors. The task of providing them becomes a forceful effort to translators due to the challenges in transferring the meaning of local terminology into English, which potentially lead to a communication gap. This study addresses the use of visual analogy as a transcreation strategy to empower the English translation of kris terminology within museum labels and storylines for traditional Javanese weapons on showcase at the Indonesian Kris Museum. This study utilizes Goldschmidt's (2001) linguistic approach to examine the use of visual analogy, form, and shape characteristics as a transcreation strategy for translating kris terminology. Further analysis of the strategy uses Greenberg's theory to identify its syntactic and semantic typology. The findings reveal that four types of syntactic typology pinning the realization of visual analogy in the English translation of kris terminology are *like, that/which looks like, shaped like*, and *that is similar to*. Those syntactic linguistic comparative signifiers of visual analogy are often followed by description of the object's shape, size, position, and condition. Another finding is related to semantic typology that could be grouped into parallelization, generalization, and juxtaposition.

Keywords
Visual analogy, Kris terminology, Translation, Transcreation, Syntactic typology, Semantic typology

INTRODUCTION
The presentation of culturally distinctive terms related to the field of expertise characterizes a museum as a site where cultural heritages are conserved and historical events are recalled (Crane, 2002; Greenhill, 1992; Nilson & Thorell, 2018). As is the case with museums in Indonesia, certain specific terminologies are widely included in a variety of media, including museum storylines and collection labels. Their legacy is prominently displayed in Javanese culture-specific museums that feature noteworthy artifacts such as kris, *batik*, and *wayang* (puppet). Consequently, this specific feature may limit museums' ability to reach a larger worldwide audience and create a communication and cultural divide with their foreign visitors. To facilitate communication, the presence of a translator is essential. In addition, it requires a

powerful translation approach to convey the value of the museum's collections. The case is exemplified in the English-translated caption of a kris collection in a kris museum in Central Java, Indonesia, where the translator appears to have encountered difficulty transferring the meaning of local terms, as seen in the following example;

> The <u>straight kris</u> had <u>*Brojol*</u> type and <u>*Pilo Tirto Wengkon*</u> style as its pamor. This keris was estimated from Old Madura era. It used <u>*Gayaman Surakarta*</u> and made of ivory with <u>*bunton*</u> type as its <u>*pendhok*</u>.

The underlined Javanese terms complicate the readers' comprehension of the English translation of kris terminology. The majority of visitors are unfamiliar with traditional Javanese weapons as a result of a significant cultural gap. Only kris enthusiasts and researchers, a subset of museum visitors, will recognize these labels. Because the museum is unable to engage with different types of visitors, it has lost its ability to communicate with them effectively.

Insufficient communication between the museum and its visitors demands serious study of an effective translation strategy. Researchers have extensively discussed the topic of writing museum labels (Bennet, 2019; Dean, 1994; Karpiewska, 2019), but delivering sufficient translation of museum text is a separate challenge. Language, discourse, communication, and museum-goer studies are frequent research sources regarding the translation of museum texts. Linguists concurred that museum texts and their translations must adhere to a particular format and style for texts in this discipline (Katarzyna, 2021; Kjeldsen & Jensen, 2105; Sonaglio, 2016). A large body of research in the field of communication studies indicates that effective museum writing should take the reader on a journey that causes them to query their preconceptions and worldview. It asserts that the most effective museum texts to answer the visitors' underlying queries about the exhibits on display (Drotner, 2013; Malde, 2013; Serrell, 2015). In terms of visitor responses, the studies intend to examine museum visitors' reading patterns and how they interact with exhibit texts (Bakondi, 2022; Williams, 2023; Jamieson, 2020; Damsma 2020; Hwang, 2022). One of the research goals is to determine the extent to which museum visitors of various ages comprehend and value the information offered on museum labels. They were precipitated by the fact that museums, especially historical museums, are no longer popular tourist sites (Eagan 2008; Carson, 2008; Dianina, 2010). It implies that it is not easy to envision the context in which a single object was utilized due to the varied ages of museum visitors and the collection's history. Owing to a lack of comprehension, they were unable to comprehend the significance of the past; hence, they can only perceive the collections as relics that are no longer stunning and significant to their current life. The translation of the text on display at the Indonesian Kris Museum is the main focus of this research. The museum houses a collection of traditional Indonesian weaponry, particularly the kris, a dagger renowned for its unique wavy blade and profound symbolic and cultural importance. Kris has an intimate connection to Javanese culture; Javanese is the dominant ethnic group residing in Java and the largest in Indonesia. Most of the terminology used to name and describe kris originates from Javanese. The interconnection between the Javanese language and culture is intricate. It serves as both a means of communication and a storage place for traditional knowledge, literature, and arts, including *wayang* (shadow puppet) and *gamelan* (traditional musical ensemble).

Translation of museum text is an art, and Yu and Hirzel (2022) provide principles that take into consideration the cultural sensitivity of the target audience, the mediation of intelligibility through language, and the use of professional translators. Despite their growing significance in a global context, museum texts often do not provide solution to the issues of specific cultural representation that arise in museum texts and affect visitors' views and comprehension. A resourceful translator is vital for the achievement, and transcreation is regarded as an efficient means of bridging cultural barriers in order to reach an intended audience. A translator who is able to adapt may get better at selecting and making choices (Assaqaf, 2016; Bastin 2019; Gengshen, 2003). When utilized in a museum context, transcreation permits greater adaptability. Transcreation of advertisements, websites, literature, and poetry may be a prevalent type of transcreation, given that the majority of academics focus on these fields. However, transcreation provides a culturally-specific response to texts, which is not limited to marketing and advertising texts but has the potential to be applied to other difficult-to-translate texts as well (Gaballo, 2012; Zummo, Spinzi, & Rizzo, 2018). Transcreation establishes stronger intellectual and emotional connections with an audience, allowing for better communication (Gaballo, 2012; Benetello, 2018). Accordingly, it is believed that transcreation is an effective way to address the issues that arise when displaying bilingual museum storylines and labels containing a substantial number of kris terminology and directing for different segments of museum visitors, which has been overlooked by previous studies.

As an approach to transcreation, analogy is considered in the translation of museum texts. Goldschmidt (2001) defines analogy as the similarity of relationships. Gentner and Medina (1998, as cited in Goldschmidt, 2001) suggest that similarity-based reasoning can be used to solve a variety of difficulties. It is evident from the simple description that analogy acts by detailing the results of a cognitive process about comparable characteristics of two objects in order to handle a number of issues that arise. In addressing the demands of a wide range of readers, a translator may employ this strategy when translating culturally diverse vocabulary. The translator's action of adapting and selecting, or executing an analogy translation plan, entails decision-making engagement to match a different culture, a different language, and various reading audiences (Nida, 1998, as cited in Gengshen, 2003). Further, analogy has been shown to be beneficial to the discipline of translation studies and its pedagogy. Analogy could provide current methods of teaching translation, and perhaps the discipline as a whole, with the inventiveness and adaptability necessary to accommodate the continuously shifting and difficult-to-interpret character of meaning in our multicultural and intermedia world (Bolduc, 2022). In both

the theory and practice of translation, particularly the translation of museum texts, analogy may enable us to respond to the dynamic character of meaning with greater creativity and adaptability. Research on transcreation as a translation strategy for bilingual museum texts is few, and visual analogy transcreation is limited. Considering its significant contribution, this study proposes the use of visual analogy as a transcreation strategy to empower the English translation of kris terminology within museum labels and storylines for traditional Javanese weapons on showcase at the Indonesian Kris Museum.

MATERIALS AND METHODS

This qualitative study employs two types of data. The first data were all Indonesian and English-translated storylines and labels of Indonesian Kris Museum. Cultural terminologies subject to kris and their translation in the storylines and labels were specifically selected due to their role in meaning construction. The second data were verbal data taken from nine informants consisting of three kris experts of Javanology Institute of Sebelas Maret University, two curators of Indonesian Kris Museum and four linguists majoring in translation of English Departments, who were involved in a Focus Group Discussion session. The kris experts and curators were selected considering their expertise in kris making and historical values, and the linguists were involved to assess the linguistic aspect of the translation. The main topic of the discussion was a detailed evaluation of the equivalent-transferred meaning of kris terminology and the translation's common natural expressions formulated in an open-ended questionnaire. Adjustments were then specifically done in the area of dictions, structure, and meaning realization for the sake of producing final translation of Javanese kris terminology.

The data were then analyzed from a linguistic perspective to determine how visual analogy, form and shape feature (Goldschmidt, 2001), is used as a transcreation strategy of translation. The focus of the investigation was on the realization of syntactic and semantic typology. In the first, syntactic properties indicating a visual comparison between the source language's kris terminology and its translation in the target language were identified by referring to Greenberg's theory (1963 as cited in Mahmoodi-Bakhtiari, 2005) of syntactical typology criteria, i.e., relative clause structure criteria. The latter, semantic typology, was done by examining the patterned techniques used to communicate the semantic equivalent meaning of kris terminology translation, which has been undertaken a visual analogy strategy.

RESULTS AND DISCUSSION

After carrying out the data analysis process, the answers to the research question of how visual analogy as a transcreation strategy to empower the translation of Javanese kris terminology for different types of museum visitors are obtained. The first is by realizing the typical syntactic properties in the form of comparative linguistic marker signaling the equivalence between the original terms and their translation, such as *like*, *that/which looks like, shaped like*, and *that is similar to*. The second is by semantically presenting the similar visual aspect of the two compared objects, which are then grouped into *parallelization, generalization,* and *juxtaposition*.

Syntactic Typology

Syntactic typology aims to divide languages into different groups according to their common syntactic characteristics (Mahmoodi-Bakhtiari, 2005). The first observation on the application of visual analogy as a transcreation strategy of kris terminology translation was focused on its syntactic structure. There are four types of syntactic typology pinning the realization of visual analogy in the English translation of kris terms – *like, (that/which) looks like, shaped like*, and (*that is) similar to.* All of them are, in fact, comparative signifiers in the structure of 'simile', i.e., the assertion of a similarity relation, or a non-similarity relation, between two distinct entities but thought to be alike in one or more ways (Pierini, 2007).

Like

This first type of structure makes use of a comparison word *like* as its syntactic properties. It signifies that this type analogy categorized as a simile. Simile, a phrase using the word *like* functioning to compare one thing with another thing to make a description more vivid (Brewer, 2019), is implemented to create a visual analogy since an analogy can take the form of a simile or metaphor Glatch (2023). The comparison word *like* is recognized in English as a comparison marker of preposition (in comparative phrases), which functions as cognitive tools for thought that help us create relations of similarity (Pierini, 2007).

Example 1.

Fig. 1 Kris with *miji timun* pattern
Source: https://pusakakeris.com/keris-tilam-upih-wiji-timun-tangguh-hb-sepuh/

The Javanese kris terminology "*miji timun*" is translated into "a type of *pamor* (kris blade pattern) which has a pattern like the cucumber seeds" in English using a comparison word *like* to signify the visual analogy, which entails a parallel visualization of "cucumber seeds" on the kris blade (*pamor*). The Javanese word *miji* is from the base word *biji*, which means *seeds* in English, and *timun* means cucumber. The phrase of *miji timun* within the context of kris blade pattern literally means a pattern showing the visualization of *seeds found in a cucumber fruit that are elliptical with pointed ends*. The use of *like* in the translation does help museum visitors conjure up an image of cucumber seeds in their mind when they are reading the museum labels and storylines having the term within them.

Example 2.

Fig. 2 Kris with *ganggeng kanyut* pattern
Source: https://kerisdoeloe.blogspot.com/2013/04/keris-pamor-ganggeng-kanyut.html

The application of another simile structure is found in the translation of kris term *ganggeng kanyut*. It says *a type of pamor (kris blade pattern) which has a pattern 'like' the swapped away algae in stream flow* and it is considered as a good strategy to directly help museum goers catch a clear visual analogy of the kris blade design. The explanation strategy carried in the example (2) affirms the image of algae condition when it is swapped away in water stream flow and mentions explicitly the similarity feature, which is suggested by Fromilhague (1995 as cited in Pierini, 2007) as *explicit* simile.

(That/which) looks like
This second kind of structure is largely used in the English rendition of kris terminology. *Look like*, according to its definition in Merriam Webster Dictionary, is an idiom having the meaning of *to have an appearance that is very similar to something or to resemble something*, which obviously provides a visual parallel of the comparable objects' appearance. Contrasted to the first structure type, this type more specifically presents the appearance of an object due to the presence of the word *look*, which instantly help museum visitors to envision the kris blade appearance. That is why *look like*, and other verbs such as *sound like* and *act like*, is identified as the key recognition and interpretation of two entities compared. Table 2 presents four English translations of kris terminology that apply *that/which looks like* as its syntactic linguistic comparative signifier of visual analogy translation strategy.

Table 1 English translation applying *looks like* as its comparative signifier

Kris terminology	English Translation
Beras wutah	a kind of pamor (kris blade pattern) that looks like the scattered rice
Mayang mekar	a name of pamor (kris blade pattern) which looks like the blooming flower
Angkup randhu	a motif of mendhak (small decorated ring located between hilt and blade of kris) that looks like a cotton fruit
Bangkekan	a narrower curve of the blade that looks like waist

Shaped like
This third type performs a comparative term *shaped like* to pointedly highlight a picture of an object's shape, not the other aspects like size, texture, or position. If something is shaped like a particular object, it has the shape of the object. Online Cambridge Dictionary (https://dictionary.cambridge.org/dictionary/english/shaped), for example, writes a sentence "The lenses of her sunglasses were shaped like hearts" to easily give the readers a picture of the lenses shapes in their mind. The following are examples of the English translations of three kris terminology using a comparative term *shaped like*.

Example 1.
Cantheng: a kris hilt shaped like a toe

Fig. 3 A kris hilt shaped like a toe
Source: https://www.griyokulo.com/2023/07/pesi-kurung-hulu-cantheng/

Example 2.
Uler lulut: the type of *pamor* that has a **shape like** a caterpillar

Fig. 4 Kris with *Uler Lulut* pattern
Source: https://duniakeris.com/keris-pusaka-pamor-uler-lulut/

Example 3.
Gayaman: one of Yogyakarta and Surakarta informal kris sheath that has a shape like *gayam* fruit

Fig. 5 Kris with *Gayaman* sheath
Source: https://www.goedangdjadoel.com/2020/12/warangka-keris-tua-lamen-iras-model.html

That is similar to

This last type of syntactic typology presents a comparative linguistic marker *that is similar to*. Such a marker functions to show that two things have features that are the same (https://www.collinsdictionary.com/dictionary/english/similar), which further means that not all the parts of them exactly the same. Features compared are possibly shown to visualize the appearance, shape, size, or texture only. An example of the implementation of comparative term *that is similar to* to envision object appearance could be seen in the following English translation of kris terminology.

Example 1.
Melathi rinonce: a type of *pamor* that is similar to a strand of Jasmine flowers which are stranded by yarn from base to the tip

Fig. 5 Kris with *melathi rinonce* pattern
Source: https://sejarahbudaya.com/produk/keris-sujen-ampel-pamor-melati-rinonce-tus/

The discussion results on the four types of syntactic typology above lead to the determination of its linguistic pattern, which could be summarized in Table 1. The data presented in the table could then be analyzed semantically by examining its meaning construction, which is referred as semantic typology in this paper.

Table 2 Linguistic pattern of syntactic typology

Object explained	Visual analogy linguistic markers	Visual analogy explanation
a pattern		the cucumber seeds
the motif		a rope ties
a type of pamor	like	the swapped away algae in stream flow
a thick line pattern		broom parallel
a motif of mendhak		a cotton fruits
a front part of sheath		a sprout
a simple motif of pamor		a palm of leaf nerve
a kind of pamor		nutmeg flower
a name of pamor	that/which looks like	the blooming flower
the type of pamor		the top of a mountain
back part of ganja		a lizard's tail
the base part of blade		an onion
a narrower curve of the blade		waist
a kris hilt		
the type of pamor	shaped like / that has a shape like	a toe
one of Yogyakarta and Surakarta		a caterpillar
informal warangka		gayam fruit
a type of pamor	that is similar to	a strand of Jasmine flowers which are stranded by yarn from base to the tip

Semantic Typology

Syntactical typology is formulated with the intention of augmenting the understanding of intricate Keris term labels among museum visitors. This segment explores translation strategies that employ visual analogies to simplify and captivate intricate concepts and ideas. These strategies include juxtaposition, generalization, parallelization, and generalization. By conducting a meticulous and critical examination, this work offers fresh insights into the ways in which language and visual representation are utilized, thus contributing to a deeper understanding of the cultural significance embodied in Keris terminology.

Parallelization

Parallelization as a translation approach entails comparing two lexicons with comparable qualities in order to facilitate the translation of visual parallels for Javanese Kris terminology. When intricate terms associated with Kris blade varieties, *Pamor* (the pattern of metal alloy decoration on the blade), or sheath designs are involved, this stringent procedure becomes more complicated. By establishing analogies or comparisons that transcend cultural nuances and linguistic barriers, the parallelization strategy is an attempt at cross-cultural exploration as well as linguistic one. Parallelization gradually assumes a bridge-like function as it traverses the linguistic and cultural distinctions that frequently present obstacles in the field of translation (Hatim, 1997). This strategy successfully eliminates linguistic and cultural barriers by establishing equivalences that are evident in both the source and target languages. It facilitates an uninterrupted flow of information across diverse cultural environments, thereby preserving the integrity and faithful communication of Javanese Kris terminologies. This procedure sustains the richness and profundity of culture, not just the words being communicated. The subsequent instances depict translated Kris collection labels discovered in the Indonesian Kris Museum through the implementation of a parallelization strategy. The figures are merely for illustrative purposes and to depict the described objects in greater detail.

Fig. 7 Kris with *Adeg Mrambut* pattern
Source: https://pusakakeris.com/keris-bethok-brojol-pamor-adeg-sepuh-kuno/

Example 1.

Adeg Mrambut could mean *a motive of pamor resembling a parallel arrangement of thin, straight hair*, since *(m)rambut* in English means *hair*. Consistently, this translation technique enhances the comprehensibility of the target language by establishing associations with beforehand-known concepts. Anyone interested in gaining a deeper understanding of Javanese Kris terms will find this practical. Linking the term to a relatable visual concept improves comprehension, increases audience engagement, and preserves cultural subtleties. However, misconceptions can occur because its worth depends on the reader's past knowledge and familiarity with the source. Because evaluating visual analogies is subjective and cultural differences can produce disparities in meaning, the translated phrase may become less accurate and precise. Therefore, it is critical to strike a balance between cultural sensitivity and precision in order to maximize the effectiveness of this strategy and minimize the risk of misunderstandings.


Fig. 8 Kris with *Melati Rinonce* pattern
Source: https://pusakakeris.com/keris-carubuk-pamor-melati-rinonce-tangguh-pajajaran/

Example 2.

The parallelization technique is used in the English translation of the Javanese Kris phrase *Melathi Rinonce*, resulting in "a type of pamor that is similar to a strand of Jasmine flowers which are stranded by yarn from base to tip." This technique is used to express the essence of *Melathi Rinonce* by connecting with a symbol that is both visually distinctive and culturally iconic. The beautiful and aromatic jasmine blossoms that have been painstakingly stranded with yarn eloquently portray the precise pamor pattern in this instance. The delicate aesthetics of the pamor pattern are captured through the skilled application of this approach, emphasizing the value of its antique symbolism and precise craftsmanship. This translation process, at its essence, defies verbal limits, boosting the understanding of *Melathi rinonce* for a large readership by creating a dynamic visual representation.
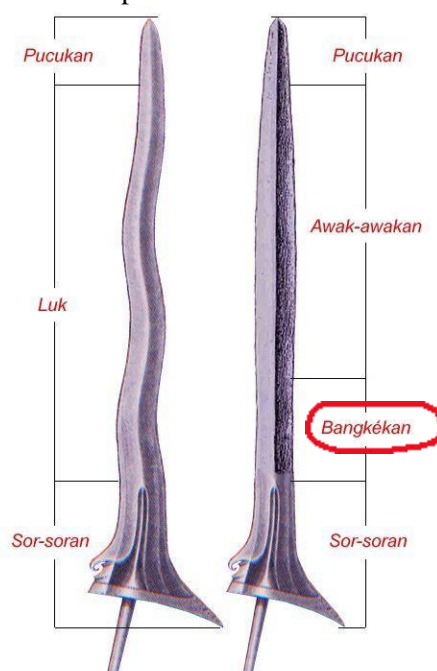
Fig. 9 Kris Blade Anatomy
Source: http://pamantulis.blogspot.com/2019/04/makara-berwujud-kala-pada-keris.html

Example 3.

The technique of translating the Javanese Kris term *Bangkekan* (Figure 3) develops into an in-depth analysis of the unique features of the Kris blade. The meaning of the term is made clear through a visual analogy that thoughtfully compares *Bangkekan* to *a blade curve that reflects the exquisite shape of a waist*. This comparison looks beyond a straightforward portrayal of physical traits. It investigates the cultural significance associated with the refined waist silhouette. As such, the name has dual meanings: it visually describes the Kris blade's curve. Also, it has a metaphorical meaning that alludes to beauty and fluidity qualities reminiscent of the human body. This familiar image helps to overcome cultural differences. This translation technique is a multimodal research project that improves readers' understanding of "*Bangkekan*" by weaving together concrete features, cultural symbolism, and metaphorical meaning.

The effective implementation of the parallelization technique facilitates the equivalence of source and target texts, promotes intercultural connection, and accommodates diverse cultural backgrounds. This claim is consistent with the ideas put forth by House (2016), who investigated the communication across languages and cultures. Additionally, descriptive translation studies research conducted by Toury (1995) sheds light on ways in which translation strategies, such as parallelization, aid in obtaining textual equivalence. Furthermore, the model proposed by Nord (2005) and the investigation conducted by Yan and Huang (2014) for text analysis in translation highlights the criticality of taking into account linguistic and cultural subtleties throughout the translation technique.

In addition to ensuring that the translated text is stylistically and substantively faithful to the original, translation studies also take into account any linguistic or cultural nuances that may be present. Furthermore, the investigation conducted regarding translation studies and paradigms serves to strengthen this objective (El-Dali, 2011; Pym, 2010; Snell-Hornby, 2006). The Skopos theory, which is consistent with the goals of parallelization in translation, emphasizes on the function or purpose of a translation (Vermeer, 1992). The application of parallelism facilitates the transfer of visual analogies that enhance the comprehension and appreciation of indigenous cultures among visitors. This statement aligns with the viewpoint stated by Newmark (1967) on the subject of translation and culture, which underlines the capacity of translation to unite people of different cultures. Moreover, support for the notion that parallelization facilitates cultural transmission is provided by Baker's translation theory (1992), which emphasizes the significance of cultural context in translation.

Parallelization technique helps with the translation of Javanese Kris terms; however, its application has limitations. A potential issue may arise when detailed elements such as Kris Pamor are involved, as there is a risk of misinterpreting or oversimplifying cultural nuances. According to Venuti (1995), and subsequently affirmed by Hoàng, et.al. (2023), this perspective underscores the importance of considering cultural diversity during the translation process in order to preserve cultural authenticity. Furthermore, Munday (2016) suggests the significance of achieving an ideal balance between cultural accuracy and correct grammar.

Generalization

The generalization translation strategy simplifies complex terms, improving clarity and accessibility. The comparative verb "like" implies that the translated term and the described pattern have visual similarities. Considering linguistic and cultural differences, this phrase simplifies complex cultural terms and links the original and translated languages. While focusing on broad concepts may overlook specific nuances, it highlights the importance of being inclusive and culturally sensitive. This function allows people to understand the visual comparison more quickly and easily without becoming overwhelmed by intricate details. Emphasizing the importance of the generalization strategy is critical for maintaining translation accuracy while making it more accessible to a broader range of readers. Instances of the generalization technique applied to the translation of Javanese Kris terminology are presented below.
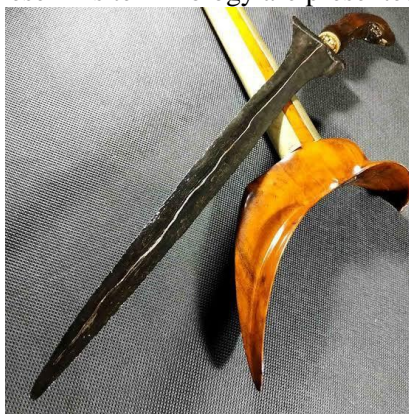

Fig. 10 Kris with *Adeg Sada* Pattern
Source: https://pusakakeris.com/keris-pamor-adeg-sodo-lanang-sakler/

Example 4.

The generalization translation technique for *Adeg Sada* (Figure 4) seeks to depict it as a pamor motif resembling *a streamlined single-line blade pattern that extends uninterrupted from its base to the tip*. This technique streamlines the translation process, communicating the intended message without overwhelming the target readers with excessive details.

This deliberate simplification serves two purposes: to improve clarity and comprehension for more comprehensive visitors, particularly those unfamiliar with Javanese kris terminology. While this technique necessitates adjustments to improve clarity, its primary purpose remains to communicate the fundamental meaning of the source phrase accurately and understandably. The primary goal of the generalization technique is to achieve an acceptable balance between maintaining the substance of *Adeg Sada* and ensuring successful communication in the translated version.

Fig. 11 Kris with *Putri Kinurung* Pattern
Source: https://pusakakeris.com/keris-kuno-pamor-putri-kinurung/

Example 5.

The concept of *Putri Kinurung* as a restricted royal princess complicates the translation. The pamor pattern, resembling a broad sheet with tiny dots in the middle, represents the generalization translation technique of greater nuance. The literal understanding matches the visual parallel. For instance, a broadsheet could signify isolation, while little dots in the center could suggest a focus point. Generalization can be effectively employed in translation to enhance comprehension and clarity. Visualizing the princess' solitude with a sheet and little dots in *Putri Kinurung*, works well. Effective strategic decision-making requires the capacity to communicate critical ideas while being faithful to the text. Thus, phrases like *Putri Kinurung* remain comprehensible and emotive in Javanese kris.

Compared to a kris pamor, *Putri Kinurung* is another visual metaphor. A vast lake with many little islands is the analogy. Following the literal description of a royal princess as confined and enclosed, this comparison conveys seclusion and exclusivity. Small islands signify seclusion, whereas the enormous lake represents a vast, isolated expanse. Using this parallel, the generalization translation approach simplifies *Putri Kinurung for* a wider visitor. The large lake and little islands symbolize the princess' isolation and help the spectator understand the concept. Therefore, this alternate analogy improves the translation by showing *Putri Kinurung*. in its literal sense. Visually depicting the princess's isolation enhances Javanese kris' word knowledge.

The generalization techniques, which are utilized in the field of translation, is an effective way to enhance acceptance among visitors of different linguistic and cultural backgrounds, facilitating the simplification of complex concepts, and increasing comprehensibility. In addition to fostering a broader acceptance, the technique requires an effective effort to maintain cultural precision and subtleties (Munday, 2008). Nonetheless, misinterpretation may occur as a result of cultural misunderstanding when visual analogies are utilized. Cultural sensitivity and acceptability in translation are emphasized by the need to balance generalization and specificity. Nevertheless, adapting appropriately can present a formidable task, requiring translators to possess an exceptional degree of linguistic and cultural competence. Translators should be thoughtful to prevent oversimplification and the loss of nuance when emphasizing the importance of the generalization strategy for preserving translation accuracy and acceptability.

Juxtaposition

Generalization and juxtapositioning are two techniques of translation that use linguistic devices to communicate information. Generalization simplifies complex ideas by relating them to familiar ones, improving comprehension. Conversely, juxtapositioning employs the verb phrase *look like* to create a clear and nuanced connection between the source term and a similar image, thereby facilitating a deeper exploration of the subject matter. Visual comparison and analogy create juxtaposition. To underline common qualities and show a relationship, one must carefully identify and emphasize the main elements of the analogous phrase. Targeted translation improves efficiency while preserving essential information. This approach clarifies the analogized concept. As a translation technique, juxtapositioning entails thoroughly examining the intrinsic visual components of the source term replicated in the translated rendition. In the case of *Angkup* (Figure 6), the primary objective is to accentuate the central visual characteristic, specifically the front part of the sheath, through a vibrant analogy to a sprout. This intentional comparison represents a meticulous effort to visually represent the essence of the original term in a culturally significant and visually arresting manner. While generalization seeks to simplify by offering a broad visual analogy, juxtapositioning provides a more detailed comparison of specific visual elements. The choice of a sprout as the analogical feature for *Angkup* underlines the intention to draw a clear and nuanced parallel, enriching the translation with a deeper understanding of Javanese kris terminology.

Fig. 12 Sheath of Kris Anatomy
Source: https://www.pinterest.com/pin/854558098015179149/

Although the juxtaposition translation technique succeeds in communicating visual elements, it is not without its limitations, as highlighted in prior research investigations. One potential concern is the possibility that too much emphasis on visual elements might conceal cultural or contextual details. Such a translation could produce an interpretation that corresponds to the visual but falls short in conveying the complete meaning of the original phrase (Nord, 2005). Additionally, research on translation accuracy has identified that the subjective choice of comparable images by the translator could potentially lead to inconsistencies and misinterpretations by the audience (House, 2020). Unintentionally, a focus on visual clarity could result in an overlooking of subtle cultural traits that are essential in the original sentence, especially when discussing abstract or intricate implications (Pym, 2010). A reasonable strategy that takes into consideration both visual representation and other significant meanings is necessary to overcome these limitations.

A transcreation framework that employs visual analogy techniques, such as parallelization, generalization, and juxtaposition, can be utilized to translate kris' terminology adaptively and comprehensively, thereby overcoming linguistic and cultural barriers (Hatim & Mason, 2017). A correlation between cultural authenticity and linguistic accuracy can be established through the application of parallelization, effective for determining linguistic equivalence but the complexities of kris' language might pose a challenge in finding precise analogies (Gentzler, 2001). Similarly, employing generalization, complex ideas are simplified by equating unfamiliar terms with familiar ones. Nevertheless, an overemphasis on simplicity may diminish the importance of kris varied cultural background. Likewise, utilizing of the contrast and emphasis of different visual elements, juxtaposition improves comprehension of cultural context. However, this approach overlooks the cultural nuances and may overemphasize visuals to an excessive degree (Kress & van Leeuwen, 2016).

In the realm of visual analogies, transcreation signifies an all-encompassing strategy that incorporates techniques including generalization, juxtaposition, and parallelization (Gambier, 2014; Olohan, 2018; Tymoczko, 2010). This approach prioritizes the artistic alteration of terms in a way that preserves their initial connotation while augmenting their affective resonance and cultural applicability. The preservation of the intricate cultural and emotional components of kris terminology is guaranteed through the incorporation of these techniques into the transcreation framework. (Kaindl, 2019; Schulfner, 2017; Snell-Hornby, 2006). Although each technique has its own set of benefits and drawbacks, the combined application of these techniques results in a comprehensive transfer of the kris terminology. By skillfully incorporating the translation techniques, author achieves a harmonious composition that not only communicates the visual element but also deeply resonates with the intended audience on an emotional and cultural level. To preserve the accuracy and efficacy of the translated material, this ideal state is critical.

CONCLUSION

The challenges of translation challenges in museum context, particularly those dealing with culturally distinctive terms such as kris terminology, could be solved by applying transcreation strategy – a strategy used by a translator to integrate processes of linguistic translation, cultural adaptation, and creative interpretation of certain parts of a text (Diaz-Millon & Olvera-Lobo, 2021). This strategy is realized in the form of visual analogy to ease the museum visitors interpret museum texts, particularly kris terminology that conveys local philosophy, history, and meaning. The way visual analogy presented is identified through syntactic typology, which is spotted by linguistic comparative signifiers *like, (that/which) looks like, shaped like*, and (*that is) similar to*. These signifiers lead to the conclusion that the syntactic typology of visual analogy recognized in translating kris terminology is categorized as simile.

The second strategy of transcreation implementation in the form of visual analogy is recognized by parallelization, generalization, and juxtaposition. They shed the systematic cross-linguistic of how the expression of meaning is realized. This semantic typology is, in fact, crucial in making successful communication between the museum and its foreign visitors to deliver accurate translated material of kris terminology.

Visual analogy as a strategy of transcreation demonstrates how the English translation of Javanese kris terminology is able to communicate the visual element and distinct cultural aspects to the museum visitors by maintaining

its meaning accuracy. The visual elements described are variously presented through the detail of object's shape, appearance, position, and condition for the sake of avoiding communication barriers employed in the English translation of kris terminology. Thus, visual analogy as a transcreation strategy is possibly proposed to be applied when translating culture-specific terms since it establishes stronger intellectual and emotional connections with an audience, allowing for better communication between museums and their foreign visitors.

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