

**TRANSLATING THE INFORMATION BOARD
OF COLLECTIONS AT MUSEUM DAERAH KABUPATEN
LUMAJANG**

A FINAL PROJECT REPORT



By

Siti Aisah

F31230373

**ENGLISH STUDY PROGRAM
LANGUAGE, COMMUNICATION, AND TOURISM DEPARTMENT
POLITEKNIK NEGERI JEMBER**

2026

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Presented as one of the requirements for the completion of study in
A-Three Year Program at the English Study Program
Language, Communication and Tourism Department
Politeknik Negeri Jember

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Siti Aisah
F31230373

**ENGLISH STUDY PROGRAM
LANGUAGE, COMMUNICATION, AND TOURISM DEPARTMENT
POLITEKNIK NEGERI JEMBER
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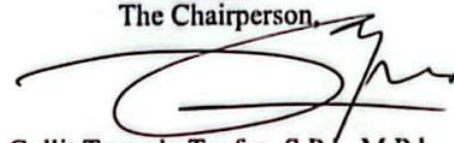
MINISTRY OF HIGHER EDUCATION, SCIENCE, AND TECHNOLOGY
POLITEKNIK NEGERI JEMBER
LANGUAGE, COMMUNICATION AND TOURISM DEPARTMENT

TRANSLATING THE INFORMATION BOARD OF COLLECTIONS AT
MUSEUM DAERAH KABUPATEN LUMAJANG

Siti Aisah (F31230373)

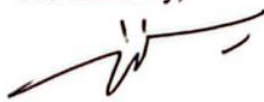
Examined on: June 2nd, 2026
And Declared Eligible

The Chairperson,



Gullit Tornado Taufan, S.Pd., M.Pd.
NIP.198704022019031009

The Secretary,



Titik Ismailia, S.Pd., M.Pd.
NIP. 197402272005012002

The Member,



Dr. Siti Aisyiyah, S.Pd., M.Pd.
NIP. 197704272002122003

The Supervisor,



Titik Ismailia, S.Pd., M.Pd.
NIP. 197402272005012002

Approved by,
The Chair of Language, Communication, and Tourism Department



Enny Ruklan, S.Pd., M.Pd.
NIP. 197704022002122001

STUDENT STATEMENT OF ORIGINAL AUTHORSHIP

I who is undersigned:

Name : Siti Aisah

NIM : F31230373

I state that the Final Project Report entitled “Translating The Information Board of Collections At Museum Daerah Kabupaten Lumajang” is my own original work completed under the supervision of my advisor. This report has not been submitted, either in whole or in part, to any other university or institution.

I declare that this statement is made honestly and voluntarily without any pressure from any party. Should this statement be proven false in the future, I am prepared to accept any academic consequences in accordance with the applicable regulations.

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A handwritten signature in black ink, appearing to be 'Siti Aisah', with a stylized arrow-like flourish at the end.

Siti Aisah
NIM. F31230373



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Yang bertandatangan di bawah ini, saya:

Nama : Siti Aisah
NIM : F31230373
Program Studi : Bahasa Inggris
Jurusan : Bahasa, Komunikasi, dan Pariwisata

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MOTTO

“ You should believe in yourself. Don’t let anyone bring you down.”

-Mark Lee

DEDICATION

I dedicated my final project to my beloved parents, thank you for all the love, prayers, support, and endless sacrifices you have given to me. Thank you for always being my home, my encouragement, and the reason I kept fighting until I reached this point. I hope this simple work can become one form of my gratitude and pride for both of you.

To myself, thank you for being able to endure, struggle, and never give up through every process until this paper was finally completed. Thank you for believing that all the effort, exhaustion, and tears would eventually lead to meaningful results.

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8. The writer's family and friends who always gave endless support, prayers, motivation, and encouragement throughout the process of completing this final project.

Jember, 2 June 2026



Siti Aisah

F31230373

SUMMARY

Translating The Information Board of Collections at Museum Daerah Kabupaten Lumajang, Siti Aisah, F31230373, 2026, 134 pages, English Study Program, Politeknik Negeri Jember, Titik Ismailia, S.Pd., M.Pd. (Supervisor).

This final project focused on translating the information boards of collections at Museum Daerah Kabupaten Lumajang (Musdakab) from Indonesian into English. The project was conducted because all collection descriptions at the museum were only available in Indonesian, making it difficult for foreign visitors to understand the historical and cultural information displayed. Therefore, the project aimed to provide English informational texts that could help international visitors access and understand the museum collections more easily.

The project applied the translation process proposed by Suryawinata and Hariyanto (2016), which consists of four steps: analysis, transfer, restructuring, and evaluation and revision. In the analysis step, the writer retyped the source texts from image format into Microsoft Word, reviewed the texts to understand their meanings and contexts, and identified cultural aspects based on Newmark's cultural categories. In the transfer step, the writer used SDL Trados Studio, online dictionaries, and machine translation tools to assist the translation process. During the restructuring step, the writer revised awkward or unclear translations and applied several translation techniques proposed by Newmark (1988), namely literal translation, borrowing, transposition, and modulation, to make the translations more natural and understandable. In the final step, evaluation and revision were conducted through self-review and proofreading to improve grammar, word choice, sentence structure, and readability.

The final product consisted of English informational texts for 56 museum collections with approximately 12,200 words, presented through QR-code-based information panels. The results showed that a systematic translation process and appropriate translation techniques produced translations that are accurate, readable, and culturally appropriate while improving museum services for foreign visitors.

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CHAPTER 1. INTRODUCTION

1.1 Background

Lumajang regency is one of the regions in East Java which has highly valuable cultural heritage. Numerous historical and cultural relics have been well preserved to this day, both tangible and intangible. Tangible heritage is the heritage resulting from human physical interaction with the environment, which is realized as buildings, artifacts, and sites. In contrast, intangible heritage is the heritage resulting from interactions between humans and their environment, and then finds its expression, which is realized as performing art, ritual, and culture (Spennemann, 2024). One example of intangible heritage found in Lumajang is *Jaran Kencak* (Dancing horse art performance), which performs a horse dance with agile movements accompanied by traditional Javanese music. While an example of tangible heritage is Pura Mandara Giri Semeru Agung, which has become one of the icons of Lumajang Regency. This temple not only serves as a place of worship for Hindus but also stands as a powerful symbol of the society connection to longstanding cultural values and traditions. The existence of this cultural heritage illustrates how history and tradition have played a crucial role in shaping the identity of the region.

As an effort to preserve and document these heritages, the Government of Lumajang Regency established the Museum Daerah Kabupaten Lumajang (Musdakab). The museum is located in Kedungjajang District, specifically at the Kawasan Wonorejo Terpadu (Wonorejo Integrated Area). Visitors are not charged an entrance fee, as the museum is fully open to the public. The museum operates from Monday until Thursday, from 08.00 AM to 03.30 PM, while on Friday it is opens from 08.00 AM to 03.00 PM. This museum houses various important collections that represent the regional identity, ranging from historical relics, archeological artifacts, to traditional collections belonging to the Lumajang society. These collections reflect the richness of the region's cultural heritage that continues to be preserved to this day.

To get more information about Musdakab, the writer conducted a preliminary study by interviewing Musdakab staff. This information includes information regarding the facilities, collections, and visitors. In terms of facilities, Musdakab has been equipped with a permanent exhibition room, professional lighting, information board of collections in Indonesian, a disability friendly route, wide corridor, and clean toilets. The museum houses various important collections related to historical relics and cultural heritages of Lumajang. The collections of historical relics that are displayed in Musdakab are Batu Bergores Surya (Sun Engraved Stone), Keris (traditional weapon) collections, and Replica of Buddhist Pantheon Archa, which are located in Purbakala Room (Archeological Room). Meanwhile, the collections of cultural heritage include Lumajang traditional wedding attire, Lumajang traditional clothing, Jaran Kencak dance costume, and Topeng Kaliwangu dance costume, which are displayed in the Seni Budaya Room (Art and Culture Room). The availability of these facilities and collections make the Musdakab not only as a repository for historical artifacts, but also as an educational facility utilized by visitors from diverse backgrounds.

The visitors of Musdakab come from various backgrounds, ranging from kindergarten to high school students, university students, researchers that are conducting field studies and academic research. In recent years, Musdakab has also begun receiving foreign visitors from the Netherlands, Japan, and the Philippines, who are interested in learning about Lumajang history and culture. In 2024, Musdakab was visited by several visitors from Poland who came to learn about history and culture of Lumajang. The diversity of visitors background shows that the museum needs to provide information that is effective, clear, and easily accessible to everyone.

Although Musdakab has adequate facilities and diverse collections, preliminary study results indicate that the delivery of information to visitors remains limited. All information boards are presented in Indonesian, so foreign visitors cannot access the information. Musdakab currently does not have a guide

for foreign visitors, which forces staff to rely on translation tools that are less effective for conveying cultural context.

The present final project was designed to produce a product that can help improve the delivery of information to visitors, especially foreign visitors. Due to limited time, the writer can focused on addressing only one issue at Musdakab. After discussing with the museum curator, it was determined that providing English versions of the object information boards is the most necessary improvement to support foreign visitors in undertanding the museum collections. The writer chose this project because it was relevant to the translation course and in line with the writer internship program. Besides as a form of contribution toward preserve cultural heritage of Lumajang, this final project also serves as an opportunity for the writer to apply academic competencies in producing a translation product that is beneficial for the institution and the wider society.

1.2 Objective

The objective of this final project was to translate the information board of objects at Musdakab from Indonesia into English, which helped the foreign visitors to get information about heritage Lumajang.

1.3 Significances

Based on this objective, this final project is expected to provide benefits to the following parties:

1.3.1 For Museum Daerah Kabupaten Lumajang

English version of information boards of collections at Musdakab can be used to improve the quality of services at Musdakab, especially for foreign visitors.

1.3.2 For Foreign Visitors

For readers, mainly foreign visitors, the translated information helped them understand the culture and cultural heritage of Lumajang more easily.

1.3.3 For Student of English Study Program

This final project can serve as a concrete exemplar for students of English Study Program in comprehending the process of effective translation. It may open up opportunities for further collaboration between students of English Study Program and Musdakab.

1.3.4 For The Writer

The writer improved translation skills and applied knowledge gained while studying at English Study Program and internship at Pro Translasi Malang. The writer also gained knowledge about the history and culture heritage of Lumajang Regency.

CHAPTER 2. LITERATURE REVIEW

This chapter presents review of the literature that relevant to the product to be developed. The discussion is organized based on several experts in previous studies.

2.1 Definition of Translation

Translation is the process of transferring a message from a source language to a target language. Nababan *et al.* (2016) state that translation does not only focus on linguistic equivalence but also on meaning equivalence, which is influenced by the context in which the language is used. In line with this view, translation is seen as a communicative process that requires translators to understand the social background, situation, and values integrated in the source text so that the message can be fully conveyed. Therefore, translation cannot be separated from cultural aspects, as translators act as mediators bridging cultural differences between the source and target languages (Megawati, 2019). Based on these definitions, translation is the process of transferring a message from source language to target language which not only emphasize on language equality, but also equivalence of meaning, context, and culture, with the translator as mediator so that the message is fully conveyed.

2.2 Translation and Culture

Translation is closely connected to culture since language serves as a means to express a community's way of life, values, customs, and cultural products. In translation studies, a text is understood not only as a linguistic unit but also as a cultural entity that carries social and cultural references (Newmark, 1988). For this reason, translation involves the transfer of meaning that must consider cultural differences between the source language and the target language.

To support the analysis of cultural elements in the source text, Newmark (1988) proposes a classification of cultural categories consisting of ecology, material culture, social culture, organizations, customs and ideas, as well as

gestures and habits. The application of this technique can be seen in the article analyzing the translation of the book *Laskar Pelangi* by (Megawati, 2019).

The ecology category refers to elements of the natural environment, including flora and fauna that are unique to a certain region. For instance:

SL: “*Jalak kerbau*”

TL: “*Jalak Kerbau*”

The term *Jalak Kerbau* is categorized as an ecological element because it denotes a local bird species native to Belitung Island.

Material culture covers tangible cultural objects such as artifacts, traditional clothing, and artworks.

SL: “*Jilbab*”

TL: “*Jilbab (headscarf)*”

The term *jilbab* is included in this category as it represents clothing with specific cultural meanings and functions. In the target text, the translator retains the original term and adds the explanatory equivalent headscarf to assist readers’ understanding while preserving the cultural identity of the source term.

Social culture relates to patterns of social life, including daily activities, social interactions, and economic practices.

SL: “*Warung*”

TL: “*Warung (traditional roadside stalls)*”

The term *warung* reflects a common form of social and economic interaction in Indonesian society. The translator maintains the original term and provides a brief functional description to clarify its meaning for target readers.

The category of organizations, customs, and ideas includes institutions and cultural concepts shaped by specific social and historical contexts.

SL: “*Sekolah Kepandaian Putri*”

TL: “*Sekolah Kepandaian Putri (Vocational Girls School)*”

This term refers to a type of educational institution in Indonesia. The translator adds an explanatory phrase in parentheses to convey the concept to target readers while keeping the original name intact.

The final category, gestures and habits, refers to culturally bound practices expressed through actions or routines.

SL: “*Menata janur*”

TL: “*Menata janur, a Malay wedding decoration*”

The expression *Menata Janur* is associated with Malay wedding traditions. Rather than translating it literally, the translator explains its cultural function to ensure comprehension across cultures.

Thus, the application of Newmark’s cultural classification allows cultural elements in translation to be examined in a structured manner. Each category requires different translation strategies to balance meaning accuracy and cultural preservation, enabling the target readers to understand the source text appropriately

2.3 Translation Process

Translation process is set of steps that are used to transfer the meaning or information of a text from the source language (SL) to the target language (TL). There are two experts who have different views on the translation process, that is Suryawinata and Hariyanto (2016) and Nida & Taber (1964).

2.3.1 Translation Process According to Suryawinata and Hariyanto (2016)

The translation process according to Suryawinata and Hariyanto (2016) comprises four steps, namely analysis or comprehension, transfer, restructuring, and evaluation. In the first step is analysis or comprehension, the translator analyzes the source text. This process includes examining grammatical relationships as well as textual and contextual meanings contained in the text. Through this step, the translator aims to fully understand the message before transferring it into the target language.

The second step is transfer. In this step, the translator taking the meaning of the source language and putting it into the target language. This is happening in the translator mind. The translator has not yet used words or phrases or sentences to express the meaning of the source language. The translator trying to figure out

how to say it in the target language. The meaning of the source language is still an idea, in the translator mind.

The third step is restructuring. The translator expresses the transferred meaning in the target language. To ensure an appropriate level of equivalence, the translator chooses suitable words, expressions, and sentence structures, so that the content and message of the source text can be conveyed accurately, clearly, and naturally.

The fourth step is evaluation and revision. The translator evaluates the target language text by comparing it with the source text. If the translator finds problems in meaning, incorrect use of terms, or structural inconsistencies, revisions are immediately made to improve the translation.

2.3.2 Translation Process According to Nida & Taber (1964)

According to Nida and Taber (1964), the translation process has three steps: analysis, transfer, and restructuring. In the first step is analysis, the translator analyzes the text as a whole. This analysis includes grammatical structure, the meaning of terms, and contextual aspects such as culture and situation. In addition, the translator considers the cultural and situational background of the source text. This step aims to help the translator clearly understand the message intended by the writer before transferring it into the target language.

The second step is transfer. The translator transfers the analyzed content from the source language into the target language to produce a translation. This process focuses on transferring meaning from the source language to target language. At this step, the translator applies appropriate translation techniques to maintain meaning equivalence between the source text and the target text.

The third step is restructuring. The translator adjusts the transferred text so that target readers can fully understand the final message and information in their own language. The translator makes adjustments to sentence structure, word choice, and style to ensure the message sounds natural and clear. This step ensures that the translation reads smoothly and communicates effectively in the target language.

2.4 Translation Techniques

Differences in perspectives on translation do not only influence the final translated text but also shape how translators understand the role and function of translation techniques. This difference is clearly reflected in the definitions of translation techniques proposed by Newmark (1988) and Vinay and Darbelnet (1958). Newmark (1988) defines translation techniques as practical steps consciously chosen by translators to solve problems of meaning and culture in order to produce translations that are meaningful, natural, and understandable for target readers. Therefore, Newmark views translation techniques as problem solving tools rather than merely descriptions of linguistic shifts. In contrast, Vinay and Darbelnet (1958) define translation techniques (translation procedures) as linguistic mechanisms used to transfer messages through shifts in structure and form between the source language and the target language. From this perspective, translation techniques mainly function as tools to objectively describe differences between language systems. Their definition focuses on changes in linguistic form rather than on communicative impact or reader reception in the target language.

2.4.1 Translation Techniques According to Newmark (1989)

Newmark refers to translation techniques as translation procedures, namely practical steps used by translators to deal with lexical, structural, and cultural problems at the word and phrase level. These procedures function as the practical realization of translation methods, particularly semantic and communicative translation.

The first technique is transference. This technique is applied by retaining source language words intact in the target language. The application of this technique can be seen in the article analyzing the translation of the Novel *Negeri 5 Menara* by Sudana *et al.* (2014).

SL: “*baju kurung*”

TL: “*baju kurung.*”

In this case, *baju kurung* is not translated because it is a traditional Minangkabau garment that does not have a direct lexical equivalent in English.

The second technique is naturalization. This technique involves adjusting the spelling and pronunciation of a source language word to fit the linguistic system of the target language. For example,

SL: *computer*

TL: *komputer.*

The spelling change from *c* to *k* is made to conform to the phonological system of the target language.

The third technique is cultural equivalent. This technique replaces a cultural term in the source language with a culturally approximate equivalent in the target language. An example from Chotimah *et al.* (2022) .

SL: *“He is as brave as a lion”*

TL: *“Dia sangat berani.”*

In this example, the cultural symbol lion is omitted because it may not be equally relevant to target readers, but the meaning of bravery is still conveyed. This choice helps maintain readability in the target text.

The fourth technique is functional equivalent. This technique translates a term by emphasizing its function or general meaning rather than preserving its cultural form. An example from Chotimah *et al.* (2022)

SL: *“He went to prom”*

TL: *“Ia menghadiri pesta kelulusan.”*

The term prom refers to a Western cultural concept that is not fully familiar in Indonesian culture. Therefore, a functional explanation is used to convey the social function of the event rather than its original form.

The fifth technique is descriptive equivalent. This technique explains the meaning of a source language term in a descriptive manner. An example can be seen in the translation analysis by Sudana *et al.* (2014) in *Analysis Novel Negeri 5 Menara*.

SL: *talempong*

TL: *traditional Minang music.*

In this case, the translator uses a descriptive equivalent to explain the cultural context and function of the term.

The sixth technique is synonym. This technique is applied when there is no exact equivalent, so the translator chooses a word with the closest meaning. For example,

SL: *“a big problem”*

TL: *“masalah serius.”*

The word *big* is translated as *serius* as a contextual synonym that better reflects the intended meaning.

The seventh technique is literal translation. This technique involves literal translation of source language terms or expressions. For example,

SL: *“World Health Organization”*

TL: *“Organisasi Kesehatan Dunia.”*

The eighth technique is shift or transposition. This technique involves changes in grammatical structure. For example,

SL: *“After his arrival”*

TL: *“Setelah tiba.”*

The noun phrase *his arrival* is translated into the verb *tiba*, indicating a grammatical shift.

The ninth technique is modulation. This technique changes the point of view or the way meaning is expressed to make the translation sound more natural in the target language. An example from Chotimah *et al.* (2022)

SL: *“You’re driving me crazy”*

TL: *“Kamu benar-benar membuatku kesal.”*

The expression is adapted to a more common Indonesian expression without changing its emotional meaning.

The tenth technique is recognized translation. This technique is used when a term has an official or standardized translation. For example,

SL: *“United Nations”*

TL: *“Perserikatan Bangsa-Bangsa.”*

The eleventh technique is compensation. This technique transfers lost meaning or stylistic effects to another part of the text. It is commonly applied in

wordplay, where stylistic effects in English are replaced with expressive forms in Indonesian.

The twelfth technique is paraphrase. This technique restates the meaning of the source language in a freer and more detailed form. An example from Chotimah *et al.* (2022)

SL: *"I'm on cloud nine"*

TL: *"Aku merasa sangat bahagia."*

The figurative expression on *cloud nine* is translated through paraphrase because it has no direct idiomatic equivalent in the target language.

The final technique is notes, additions, and glosses. This technique involves adding notes or explanations to clarify specific terms. An example from Chotimah *et al.* (2022).

SL: *"He nodded"*

TL: *"Ia mengangguk sebagai tanda setuju."*

The action nodded is clarified to avoid ambiguity. This technique is commonly used in narrative translation to provide clearer context.

2.4.2 Translation Techniques According to Vinay and Darbelnet (1958)

Vinay and Darbelnet classify translation techniques into two main categories, namely direct translation and oblique translation. Direct translation consist of three techniques, that is borrowing, calque, literal translation. Direct translation is applied when elements of the source language can be transferred directly into the target language without causing significant changes in meaning. Meanwhile, oblique translation is consist of four techniques, that is transposition, modulation, equivalence, and adaptation. Oblique translation used when literal translation cannot be applied due to differences in linguistic structure or cultural context. The translation techniques under each category are explained below.

The first technique is borrowing. Borrowing involves taking words or terms directly from the source language, either without any change or with slight spelling adjustments. The application of this technique can be seen in the article

analyzing the translation of the Novel *Revolusi di Nusa Damai* by Laksono (2014).

SL: “*Dengan gaya biasa, aku meminta kopi tubruk*”

TL: “*Unobtrusive I ordered kopi tubruk*”

In this example, the translator retains the original cultural term *kopi tubruk* and adds an explanation to help target readers understand the concept.

The second technique is calque. This technique is applied by translating elements of the source language literally while still following the structure of the target language. An example is provided by Noryatin *et al.* (2022).

SL: “*Deposit facility rates*”

TL: “*Suku bunga deposit facility.*”

In this case, the term deposit facility is retained because it is commonly used and acceptable in Indonesian economic discourse.

The third technique is literal translation. This technique translates word for word as long as the result follows the grammatical rules of the target language and does not change the intended meaning. For example,

SL: “*She is reading a book*”

TL: “*Dia sedang membaca sebuah buku.*”

The translation is carried out word for word and follows the grammatical structure of the source language, yet remains natural and acceptable in the target language.

The fourth technique is transposition. This technique involves a change in grammatical category without altering the meaning. An example from Noryatin *et al.* (2022).

SL: “*Foreign capital inflows*”

TL: “*Masuknya modal asing.*”

In this case, the structure shifts from a noun phrase to a verbal form, while the meaning remains unchanged.

The fifth technique is modulation. This technique changes the point of view or the way meaning is expressed so that the translation sounds more natural. An example can be found in Noryatin *et al.* (2022).

SL: “*The rupiah had depreciated*”

TL : “*Rupiah sempat mengalami penyusutan nilai.*”

The focus shifts from the currency itself to its value, but the meaning remains the same.

The sixth technique is equivalence. This technique is used to translate idiomatic expressions or fixed expressions by using different expressions with equivalent meaning in the target language. The application of this technique can be seen in the article analyzing the translation of the Novel *Revolusi di Nusa Damai* by Laksono (2014).

SL: “*Orang-orang Belanda dan bangsa Eropa bersikap angkuh*”

TL: “*Lordly Dutchmen and other Caucasians, cool in starched white duck, stood aloof from the antlike activities of natives.*”

In this example, the phrase *bangsa Eropa* is translated as other Caucasians rather than Europeans. This choice is made to suit the cultural understanding of target readers, allowing the social and cultural meaning of the source text to be conveyed more effectively.

The seventh technique is adaptation. This technique involves adjusting cultural elements when concepts in the source language are not familiar in the target culture. An example from Noryatin *et al.* (2022)

SL: “*Exchange rate fluctuations*”

TL: “*Fluktuasi nilai tukar.*”

In this case, the term fluctuations are naturalized into fluktuasi to fit Indonesian usage.

2.5 Technology in Translation

In today’s digital era, the demand for fast and high-quality translation services continues to increase. Yuxiu (2024) states that the development of information technology and globalization has driven the growing need for efficient and high-quality translation, particularly to meet the demands of cross-language communication that is becoming faster and more widespread. There are two types of translation technology that are currently the most popular, namely Machine Translation (MT) and Computer-Assisted Translation (CAT) tools.

Machine Translation (MT) refers to the process of translating text from one language into another automatically by computer systems or software without direct human involvement as translators. Some of the most widely used examples of machine translation are Google Translate and DeepL. Meanwhile, CAT tools, or Computer-Assisted Translation tools, are software applications designed to support human translators in the translation process. Unlike machine translation, CAT tools still require human intervention and decision-making. Several CAT tools that are widely used by professional translators include SDL Trados, MemoQ, and Wordfast (Bakhriddin, 2025).

CHAPTER 3. METHOD

3.1 Definition of Product

The final output of this project consisted of English information texts for the collection displayed at Museum Daerah Kabupaten Lumajang (Musdakab), with a total length of approximately 12.200 words. In total, 56 collections entries were translated, covering historical, artifacts, material cultural, and ethnographic collections. Each information text is presented in the form of a visual panel with a resolution of 1280×1280 pixels and a 1:1 (square) aspect ratio. This format is commonly used in digital media, such as visual catalogs, social media platforms, and digital information panels, thereby supporting readability and visual consistency. Then, the information panels are converted into QR codes and printed to be placed on each collection according to its respective informative narrative. The use of QR codes is intended to facilitate easier and more efficient access to object related information, particularly for international visitors.

3.2 Duration and Place

The final project was carried out over a six-month period, from January to June 2026. All activities involved in producing this final project took place in Jember.

3.3 Tools and Material

The tools and materials used in this final project were described as follows.

a. Laptop

The laptop served as the main device for conducting the translation process and managing research data. It was used to process source texts, compile translation results, and store text files for each museum collections.

b. Computer Assisted Translation (CAT) Tool

The Computer Assisted Translation (CAT) tool used in this project was SDL Trados Studio. This software supported the translation process through features such as translation memory and terminology management. The use of this

CAT tool helped improve work efficiency, maintain terminology consistency, and support the production of more accurate translations.

c. Machine Translation

Machine translation tools, namely Google Translate and DeepL, were used as supporting tools to draft initial translations and identify possible term equivalents. The translation results produced by these tools were not used directly, but were reviewed and revised to ensure they matched the cultural context, text purpose, and language conventions of the target language.

d. Smartphone

A smartphone was used as a supporting device to access additional information, digital dictionaries, and online references. It helped the writer conduct quick checks of terminology, lexical meaning, and contextual word usage during the translation process.

e. Online Dictionaries

Online dictionaries were used as reference sources to ensure the accuracy of meanings, parts of speech, and term usage in both the source and target languages. The dictionaries used in this project included the Cambridge Dictionary and the online version of Kamus Besar Bahasa Indonesia. These dictionaries were used to verify term equivalence, conceptual meanings, and the usage of specific terms related to cultural, history, and museum artifacts.

3.4 Data Collecting Methods

The data collection methods used in this project were document collection and observation, in line with the data collection methods proposed by Creswell (2017). The data in the form of museum collections description texts were obtained from the Musdakab staff in digital format. These texts were used as the source data to be translated into English. In addition, observation was conducted to obtain a direct overview of the museum collections, including their conditions and relevant elements such as physical forms, visual details, symbols, and distinctive features.

3.5 Translation Process

The writer chose and adopted the translation process framework proposed by Suryawinata and Hariyanto (2016). This concept divided the translation process into four steps: analysis, transfer, restructuring, and evaluation and revision.

The first step was analysis or comprehension. In this step, the writer conducted three activities. First, the writer retyped the Indonesian description texts because the source texts were in image format and could not be directly imported into SDL Trados. The retyped texts were then compiled into a Microsoft Word document. Second, the writer reviewed all collection descriptions to understand the context and meaning of the source text. In this process, the writer also identified and highlighted local terms and cultural expressions that needed special attention in translation. Third, the writer categorized the cultural aspects in the texts based on Newmark's cultural categories, such as material culture, social culture, and category of organization, to support the translation process and maintain consistency.

The second step was transfer. In this step, the writer focused on transfer the meaning of the source language into the target language through a mental process. After analyzing the source text, the writer understanding and transferring its message, cultural meaning and context into the target language. In this step, the meaning had not yet been totally expressed in the form of words, phrases, or sentences. Instead, the writer determined how the message could be conveyed appropriately in the target language while maintaining the original meaning. The transferred meaning remained at a conceptual level in the writer's mind before being realized in the target language.

The third step was restructuring. In this step, the writer conducted three activities. First, the writer prepared the document of the source. Second, the writer exported the document into SDL Trados Studio to facilitate the translation process. Third, the writer applied several translation techniques proposed by Newmark (1988), such as literal translation, borrowing, transposition, and modulation. These techniques were used to produce a more natural, acceptable,

and readable translation while preserving the original meaning and message of the source text.

The fourth step was evaluation and revision. In this step, the writer focused on improving the translation based on feedback from the proofreader. First, the writer reviewed the comments and corrections provided after one round of proofreading. Second, the writer edits the translation based on the proofreader's suggestions. Third, after the revision process was completed, the project was marked as completed in SDL Trados to indicate that the translation and revision process had finished and the final translation was ready for use.

3.6 Translation Techniques

Translation techniques were applied in the restructuring step of the translation process to make the translation more natural, acceptable, and easier to understand in the target language. The translation techniques were adapted from Newmark (1988). The translation techniques used in this project such as literal translation, borrowing, transposition, and modulation.

Literal translation was applied by translating the source text directly while maintaining the original structure and meaning as long as it did not conflict with the grammatical rules of the target language. First, the writer identified sentences or phrases that had similar structures in both languages. Then, the writer translated the text directly into English with only minor grammatical adjustments when necessary. This technique was used because several parts of the source text contained factual information and simple sentence structures that could be transferred directly without changing the meaning.

Borrowing was applied by retaining several cultural terms from the source language in their original forms in the target language. First, the writer identified cultural terms related to traditional collections, clothing, beliefs, and local culture that did not have exact equivalents in English. Then, the writer maintained these original terms in the translation to preserve their cultural meanings and authenticity. This technique was used because some cultural terms could not be

fully represented by a single English word without reducing their original cultural value.

Transposition was applied by changing the grammatical structure of the source language into forms that sounded more natural in the target language without changing the meaning. First, the writer identified sentence patterns or grammatical structures that could not be translated directly into English. Then, the writer adjusted the sentence structures, word classes, or phrase patterns based on the grammatical rules commonly used in English. This technique was used to improve readability and make the translation more natural for target readers.

Modulation was applied by changing the point of view or the way meaning was expressed in the target language. First, the writer identified expressions or sentences that sounded unnatural or unclear when translated literally. Then, the writer changed the form of expression into a more natural and understandable form in English while still maintaining the original message of the source text. This technique was used because some expressions in Indonesian required a different perspective or way of expression to fit naturally in the target language.

3.7 Quality Assurance

Quality assurance was applied in the evaluation and revision step of the translation process. This step was conducted to ensure the quality of the translation results, particularly in terms of meaning accuracy, readability, and naturalness in the target language. The quality assurance process in this project focused on proofreading by a proofreader.

The first step involved a self-review process conducted by the writer by comparing the source text and the target text. This step aimed to identify errors in meaning, grammar, spelling, terminology consistency, and sentence structure before the translation was reviewed by the proofreader.

The second step involved one round of proofreading conducted by the proofreader. In this process, the proofreader reviewed the translation and provided corrections and suggestions related to typos, grammar, word choice, sentence structure, and the correct English names of Hindu gods and goddesses. The

proofreader also checked the naturalness and readability of the translation to ensure that the target text sounded clear and understandable for readers.

The final step consisted of revising the translation based on the proofreader's comments and corrections. The writer revised the identified errors and improved the translation to make it more accurate, natural, and acceptable while still maintaining the original meaning of the source text.

CHAPTER 4. RESULT AND DISCUSSION

This chapter explains how the writer's final project was carried out, and also the strengths, weaknesses, and challenges that were faced.

4.1 Result

Translation product was the provision of English language information texts for the collections displayed at the Regional Museum Daerah Kabupaten Lumajang (Musdakab). These texts can be accessed by visitors by scanning the QR code provided on each collection. Through this feature, visitors are able to obtain clear and accessible information in English, which enhances their overall understanding of the displayed.

4.2 Translation Process

The writer applied Suryawinata and Hariyanto (2016) translation process and adapted several translation techniques proposed by Newmark (1988). Suryawinata and Hariyanto stated that the translation process is divided into four steps: analysis, transfer, restructuring, and revision and evaluation. The writer had already completed all the steps as explained below.

4.2.1 Analysis

In this step, the writer conducted three steps. The first step involved retyping description texts because the Indonesian sources were in image format and could not be imported into SDL Trados. The image example could be seen in appendix 1. The retyped text was then compiled into a Microsoft Word document. While doing this, the writer manually rewrote texts and changed some sentence structures. This included simplifying long ones and fixing unclear parts to ease translation into English. The second step was reviewing all collection descriptions to understand the context and meaning in the source language. In this step, the writer identified and highlighted local terms and cultural expressions which needed special care in translation. This also helped determine the different collection types mentioned in the texts. The third step was taking note the

categories of cultural aspects present in the description text of the Musdakab collection. In this step, the writer identified cultural aspects using Newmark's cultural categories, such as material culture, social culture, and category of organization. This classification helps determine the appropriate translation strategy and maintain consistency across all types of collections. The examples of material culture aspects are provided in Table 4.1, organizational culture aspects are provided in Table 4.2, and social culture aspects are provided in Table 4.3.

Table 4. 1 The examples of material culture in the Musdakab collection

No	Name	Source
1	<i>Replika Arca Whisnu</i>	Page 1
2	<i>Replika Prasasti Ranu Kumbolo</i>	Page 12
3	<i>Replika Arca Sirah Trisirah</i>	Page 22

The objects in Table 4.1 are categorized as material culture because they are physical cultural objects that represent the history, beliefs, and artistic heritage of the community. Replika Arca Whisnu and Replika Arca Sirah Trisirah are statue replicas that show cultural and religious values from the past, while Replika Prasasti Ranu Kumbolo is an inscription replica that contains historical records and traditions. These objects are included in Newmark's material culture category because they are tangible cultural products that can be seen and preserved as part of cultural heritage.

Table 4. 2 The examples of category of organization in the Musdakab collection

No	Name	Source
	<i>Dewa Wisnu</i>	Page 1
	<i>Kerajaan Majapahit</i>	Page 3
	<i>Lambang Yantra</i>	Page 10

The terms in Table 4.2 are classified as category of organization because they are closely connected to religious, political, and cultural systems in society. Dewa Wisnu is related to the Hindu belief system, Kerajaan Majapahit refers to a historical kingdom with its own government and social structure, while Lambang Yantra is linked to spiritual symbols used in religious traditions. Since these terms

represent organized aspects of culture and society, they are included in Newmark's category of organization.

Table 4. 3 The examples of social culture in the Musdakab collection

No	Source Language	Source
	<i>Wayang Krucil</i>	Page 3
	<i>Musik Danglung</i>	Page 7
	<i>Kegiatan Menginang</i>	Page 25

The terms in Table 4.3 are included in the social culture category because they are closely related to traditions and cultural activities practiced by the community in everyday life. Wayang Krucil and Musik Danglung are traditional art performances that are commonly used for entertainment and cultural expression in society. While Menginang is a tradition that has been carried on from one generation to another as part of social interaction. These terms are classified as social culture in Newmark's category since they describe activities and traditions that are shared and practiced within the community.

4.2.2 Transferring

In this step, the writer focused on transferring the meaning of the source language into the target language through a mental process. In this step, the transferred meaning remained at a conceptual level in the writer's mind before being realized in the target language. The writer had not yet produced a translation in the form of words, phrases, or sentences. Instead, the writer focused on understanding the message, cultural meaning, and context of the source text and determining how they could be appropriately conveyed in the target language while maintaining the original meaning.

4.2.3 Restructuring

The third step was restructuring. In this step, the writer conducted three activities. First, the writer prepared the source text document and selected SDL Trados as the translation tool. The example of the first step could be seen in Figure 4.1. Second, the writer exported the source text document into SDL Trados

and divided it into segments to maintain consistency through translation memory and terminology management features. The example of the second step could be seen in Figure 4.2. Third, the writer applied several translation techniques proposed by Newmark (1988), such as addition, literal translation, borrowing, transposition, and modulation, to make the translation more natural, acceptable, and easier to understand while maintaining the original meaning of the source text. The example of the third step could be seen in Tables 4.4–4.8.

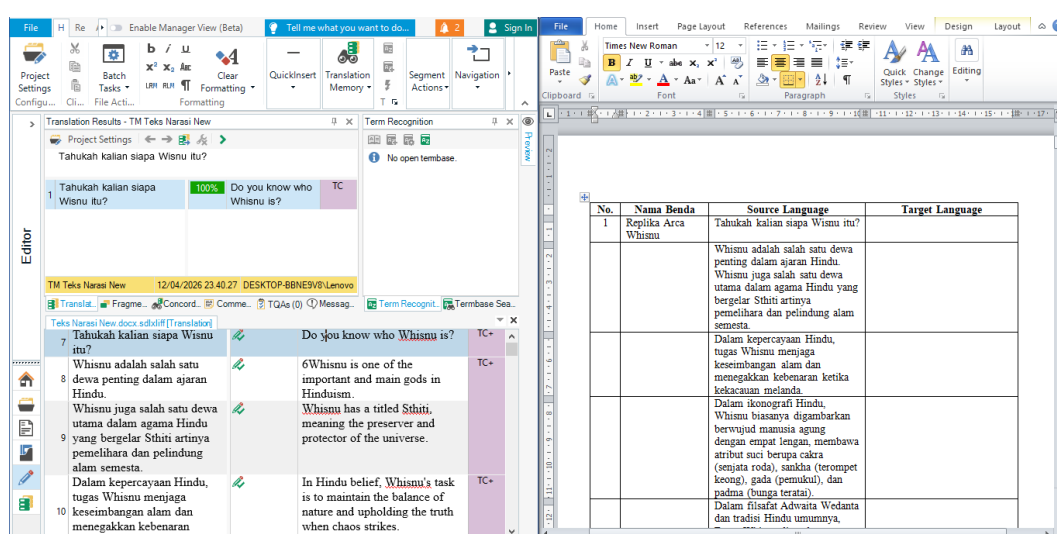


Figure 4. 1 The document prepared for export to SDL Trados.

Figure 4.1 shows the text in Microsoft Word format before being further processed (right side). The file is then exported into SDL Trados (left side) to facilitate the translation process. This step represents the initial step in the transfer process, in which the source text is transferred into translation software so that it can be processed systematically through segmentation and the use of features such as translation memory and terminology management.

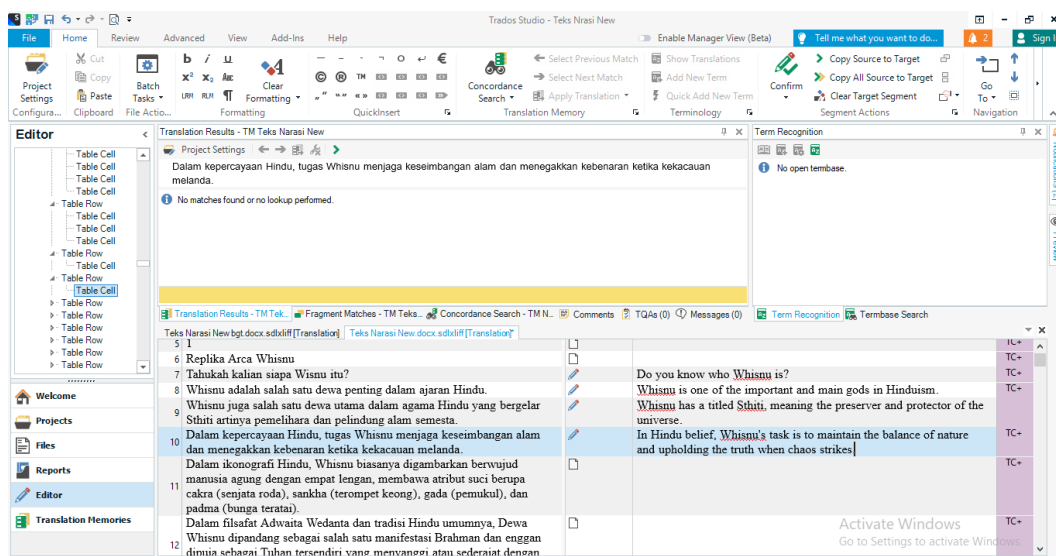


Figure 4. 2 The Document exported in SDL Trados.

Figure 4.2 shows the translation process in SDL Trados Studio after the document was exported into the software. The document was automatically divided into several segments in the form of sentences or phrases to make the translation process more organized and easier to manage. This segmentation also helps maintain translation consistency through the translation memory and terminology management features, which store and suggest previously used translations and terms during the process.

Table 4. 4 The example of Addition.

No	Source Language	Target Language	Source
	...dan celana warna gelap dengan udeng...	...and udeng (headband made from batik coordinated with the jarik pattern)...	Page
	...bersanggul dan memakai jarik.	...have their hair in a bun, and wear a sewek (long batik cloth).	Page 3
	Alat musiknya pun beragam, seperti gong, kenong telo',	The musical instruments are diverse, such as gong, kenong telo' (traditional Madurese music art).	Page 5

Addition is a technique used to add information in the target language to make the meaning clearer and easier for target readers to understand. In this translation project, addition was mainly applied to cultural terms that may be unfamiliar to foreign readers. For example, the term *udeng* was translated as *udeng* (headband made from batik coordinated with the *jarik* pattern). Similarly, the term *jarik* was translated as *sewek* (long batik cloth) by adding a brief description of the item. Another example can be seen in the translation of *kenong telo'* into *kenong telo'* (traditional Madurese music art).

Table 4. 5 The example of literal translation:

No	Source Language	Target Language	Source
	<i>Tahukah kalian siapa Whisnu itu?</i>	Do you know who Vishnu is?	Page 1
	<i>Negarakertagama tidak hanya menjadi sumber sejarah penting</i>	Negarakertagama is not only an important historical source	Page 3
	<i>Keris bukan sekadar senjata, melainkan simbol budaya dan spiritual masyarakat Jawa.</i>	The keris is not just a weapon, but a cultural and spiritual symbol of Javanese society.	Page 5

The writer used literal translation because the structure and meaning of the source language (SL) were maintained in the target language (TL). In the sentence “*Tahukah kalian siapa Whisnu itu?*” translated into “Do you know who Whisnu is?”, the translation follows the original sentence pattern with only grammatical adjustments required in English. In the sentence “*Keris bukan sekadar senjata, melainkan simbol budaya dan spiritual masyarakat Jawa,*” translated into “The keris is not just a weapon, but a cultural and spiritual symbol of Javanese society,” the structure and meaning are also directly transferred without significant changes. The same pattern appears in the sentence “*Negarakertagama tidak hanya menjadi sumber sejarah penting*” translated into “Negarakertagama is not only an important historical source.” Therefore, these translations are categorized as literal translation because the writer translated the text directly while maintaining the original structure and meaning.

Table 4. 6 The example of borrowing

No	Source Language	Target Language	Source
	...digambarkan berwujud manusia agung dengan empat lengan, membawa atribut suci berupa chakra (<i>senjata roda</i>), sankha (<i>terompet keong</i>), gada (<i>pemukul</i>), dan padma (<i>bunga teratai</i>).	...described as a great human figure with four arms, holding sacred attributes such as chakra (wheel weapon), sankha (conch trumpet), gada (mace), and padma (lotus flower).	Page 1
	...dan celana warna gelap dengan udeng (<i>ikat kepala batik diserasikan motif jarik</i>), dan jarik batik bagi kaum laki-laki..	...and dark-colored trousers with an udeng (headband made from batik coordinated with the jarik pattern), and a batik jarik for men,...	Page 5
	...kaum wanita baju atau kebaya warna jingga, bersanggul dan memakai jarik (<i>sewek</i>).	...women wear an orange blouse or kebaya (Indonesian traditional clothes), have their hair in a bun, and wear a <i>sewek</i> (long batik cloth).	Page 5

The borrowing technique is used because several cultural terms in the source language do not have exact equivalents in English. Words such as “chakra,” “sankha,” “gada,” “padma,” “udeng,” “jarik,” “kebaya,” and “sewek” are maintained in their original forms to preserve their cultural meanings. In some cases, the writer also adds short explanations in brackets, such as “chakra (wheel weapon)” and “udeng (headband made from batik),” to help target readers understand the terms more easily. Therefore, these translations are categorized as borrowing because the original cultural terms are directly transferred into the target language without significant changes.

Table 4. 7 The example of Transposition

No	Source Language	Target Language	Source
1	<i>Ia digambarkan bertubuh manusia dengan kepala gajah,....</i>	He is depicted with a human body and an elephant head,...	Page 1
2	<i>Dalam konsep Trimurti, Brahma berperan sebagai pencipta.</i>	In the Trimurti concept, Brahma plays the role of creator.	Page 2

3	..simbol kesuburan dan ...a symbol of fertility and pelindung kehidupan life. masyarakat	Page 5
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Transposition is used because there are changes in grammatical structure between the source language and the target language without changing the meaning. In the sentence “berperan sebagai pencipta” translated into “plays the role of creator,” the structure is adjusted to sound more natural in English. In the sentence “bertubuh manusia dengan kepala gajah” translated into “He is depicted with a human body and an elephant head,...” the descriptive phrase is changed into a prepositional phrase to fit English grammar. Meanwhile, “Masyarakat Jawa” translated into “Javanese society” shows a change in word class from the noun “Jawa” into the adjective “Javanese.” Therefore, these translations are categorized as transposition because the grammatical structures are changed while the meaning remains the same.

Table 4. 8 The example of Modulation

No	Source Language	Target Language	Source
1	Nama Dewa Brahma diidentikan dengan nama Agni (Api).	The name of Lord Brahma is also known as Agni.	Page
2	Berpikir secara rasional atau ilmiah dalam melihat akan mengembangkan...	Rational and scientific approaches can help in developing...	Page
3	Makna ini berakar dari kepercayaan India kuno yang...	This meaning stems from ancient Indian beliefs that...	Page 5

Modulation is used because the writer changes the point of view or the way meaning is expressed to make the translation sound more natural in English. In the phrase “Nama Dewa Brahma diidentikan dengan nama Agni (Api).” translated into “The name of Lord Brahma is also known as Agni.,”. The perspective changed from 'Brahma's name is identified with Agni' to 'Brahma is known as

Agni.' The way of expressing the meaning changed.. In the sentence “*Berpikir secara rasional atau ilmiah dalam melihat akan mengembangkan...*” translated into “Rational and scientific approaches can help in developing...”. The concept of action (thinking rationally) was changed into the concept of approach (rational and scientific approaches). A change in perspective. Meanwhile, “*Makna ini berakar dari kepercayaan India kuno yang...*” translated into “This meaning stems from ancient Indian beliefs that...” The expression “*berakar dari*” is translated as “stems from”. This shows a change in the way the conceptualization of cause-effect relationships is common in modulation.

4.2.4 Evaluation and Revision

In the evaluation and revision step, the writer focused on improving the translation based on self revision and feedback from the proofreader. In this step, the writer conducted two steps. First, the writer identified translation that still sounded awkward and unclear in target language. The example of the first step could be seen in table 4.9. Second, the writer revised the awkward and unclear translation to improve naturalness, readability, and acceptability. After the revision process, the translated text was sent to a preproofreader to obtain feedback and suggestions. Third, the writer carefully reviewed the comments and corrections provided by the proofreader after one round of proofreading. Most of the suggestions were related to typos, grammar, word choice, and checking the correct English names of Hindu gods and goddesses. The revisions from the proofreader mostly focused on spelling errors, sentence structure, and the naturalness of the translation. After reviewed correction from proofreader, the writer revised the translation according to feedback and recommendation to improve its accuracy, readability, and acceptability. The example of third step could be seen in table 4.10.

Table 4. 9 The example of awkward and unclear sentences:

No	Before	After	Source
	Brahma is the creator god in Hinduism with the titled Utpatti...	Brahma is the creator god in Hinduism and holds the title Utpatti...	Page 2
	The name of Lord Brahma is identified with the name Aghni...	The name of Lord Brahma is also known as Agni...	Page 2
	..a symbol of fertility life.	...a symbol of fertility and life.	Page 9-10

Table 4.4 presents several examples of awkward and unclear sentences found in the target language translation. These sentences contain grammatical errors, inappropriate word choices, and unnatural expressions that may confuse readers or reduce the readability of the translation. For example, the sentence “Brahma is the creator god in Hinduism with the titled Utpatti...” is awkward because of the incorrect phrase “with the titled,” this should be revised into a more natural expression. For example “Brahma is the creator god in Hinduism and holds the title Utpatti...”. The sentence “The name of Lord Brahma is identified with the name Aghni...” sounds unclear and unnatural because the phrase “is identified with” does not clearly convey the intended meaning. These sentence could be changed to “The name of Lord Brahma is also known as Aghni...”. Meanwhile, the phrase “a symbol of fertility life” is grammatically incomplete and unclear because it lacks a proper connector between the words “fertility” and “life.” . These sentences could be changed to “...a symbol of fertility and life”. These examples show that several translations still need revision to improve clarity, grammatical accuracy, and naturalness in the target language.

Table 4. 10 The example of revision from proofreader

No	Source Language	Target Language		Source
		Before	After	
1	Whisnu adalah salah satu dewa penting dalam ajaran Hindu.	Whisnu is one of the important and main gods in Hinduism.	Vhisnu is one of the important and main gods in Hinduism.	Page 1
2	<i>Ganesha adalah salah satu dewa penting dalam agama Hindu yang dikenal sebagai Dewa Pengetahuan, Kebijaksanaan, dan Penghalau Rintangan.</i>	Ganesh is the one of the importeant gods in Hinduism that known as a god of knowledge , wisdom, and protection against all obstacles.	Ganesh is one of the important gods in Hinduism that known as a god of knowledge , wisdom, and protection against all obstacles.	Page 2
3	<i>Dalam ikonografi, Ganesh kerap memegang atribut seperti tasbih, kapak, kudapan.....</i>	In Hindu iconography, Ganesh often holds attributes such as a rosary , an axe, madoka.....	In Hindu iconography, Ganesh often holds attributes such as a prayer beads , an axe, madoka...	Page 2

In the sentence number one, the proofreader revised the name from “Whisnu” to “Vhisnu,” showing an effort to maintain consistency or adjust the term, although its accuracy may still need to be rechecked. In the sentence example, the revisions are more significant, such as removing the unnecessary “the,” correcting the spelling from “importeant” to “important” and “knowledge” to “knowledge,” and improving the sentence structure to make it more grammatically correct. In the third sentence, the change from “a rosary” to “prayer beads” reflects a better word choice that fits the context and is easier for readers to understand. Overall, these

revisions aim to make the translation more accurate, natural, and in line with standard English usage without changing the original meaning.

4.2 Discussion

4.2.1 Strength

The main strength of this translation product is that it has gone through a proofreading process by a proofreader, so its quality is more assured, especially in terms of meaning accuracy, grammar, and naturalness. This process helps minimize errors and improve the readability of the text. As a result, the translation becomes clearer, more organized, and easier for readers to understand.

4.2.2 Weakness

This translation product has its strengths because it has gone through a proofreading process, so its quality is more reliable in terms of meaning accuracy, grammar, and naturalness. However, since it is the work of a student who is still learning, there are still some weaknesses, such as grammar mistakes, spelling errors, less precise word choices, and inconsistent use of terms. Even so, after revisions, the translation is already suitable for use and able to convey the information well, although it still needs further improvement to reach a professional standard.

4.2.3 Challenges

During this project, the writer faced several challenges, especially in translating the source text. The source text was provided in the form of images (jpg, png, etc.), which could not be directly extracted into SDL Trados. Therefore, the writer had to retype the text into Microsoft Word before processing it in SDL Trados. To speed up the process, the writer used AI tools to scan and copy the text, although this method could only be applied to certain parts of the text.

Another challenge was that the total number of words was much higher than initially expected. The writer first estimated around 3,250 words, but after transferring all the text into Microsoft Word, it turned out to be around 12,000

words. To deal with this, the writer reorganized the work schedule and set daily targets to ensure the translation could still be completed on time.

CHAPTER 5. CONCLUSION AND SUGGESTIONS

This chapter discussed the final project's conclusions and provided suggestion to relevant parties.

5.1 Conclusion

Based on the implementation and discussion in the previous chapter, this final project has successfully achieved its objective of providing English informational texts for the Musdakab collections. The translations are presented through QR codes, allowing visitors, especially foreign visitors, to easily access and understand the collection information.

In carrying out this project, the writer applied the translation process, which consists of four steps: analysis, transfer, restructuring, and evaluation and revision. In the analysis step, the writer identified linguistic and cultural elements. The transfer step involved techniques such as addition, literal translation, borrowing, transposition, and modulation to maintain meaning equivalence. The restructuring step focused on adjusting sentence structures to fit English grammar, while the evaluation and revision step involved checking and proofreading to ensure the quality of the translation.

The project results indicate that a systematic process is effective in producing translations that are accurate, acceptable, and readable. The main strengths lie in the clarity of the information and the inclusion of proofreading, despite some remaining weaknesses such as grammatical errors and inconsistency in terminology. Challenges related to image based source texts and the large volume of data were overcome through the use of technology and time management. Overall, this project contributes to enhancing access to museum information and provides valuable practical experience for the writer, with potential for further improvement.

5.2 Suggestions

Based on the results of this final project, the following recommendations are suggested for the relevant parties.

5.2.1 For Museum Daerah Kabupaten Lumajang

The writer suggests that Museum Daerah Kabupaten Lumajang use the translated description texts as information media for visitors, especially foreign visitor, so they can understand the history and cultural value of the museum collections more easily and clearly. It is also expected that the translated texts can help the museum introduce local culture to foreign visitors in a more understandable way.

5.2.2 For Student of English Study Program

The writer suggests that students of the English Study Program who choose translation as their final project have to improve their translation skills. The student can enhance their English vocabulary and deepen their understanding of translation techniques and procedures. This is essential to ensure that the translation process becomes more effective, accurate, and appropriate to the context. Furthermore, students should develop their awareness of cultural aspects in the source text, so that the translation is accurate not only in language but also in meaning.

5.2.3 For English Study Program

After completing the final project, the writer suggests that the English Study Program provide courses or training on the use of Computer Assisted Translation (CAT) tools such as SDL Trados, MemoQ, or Wordfast. This aims to enhance students' competence in meeting the demands of the translation industry, which is increasingly developing and technology-based.

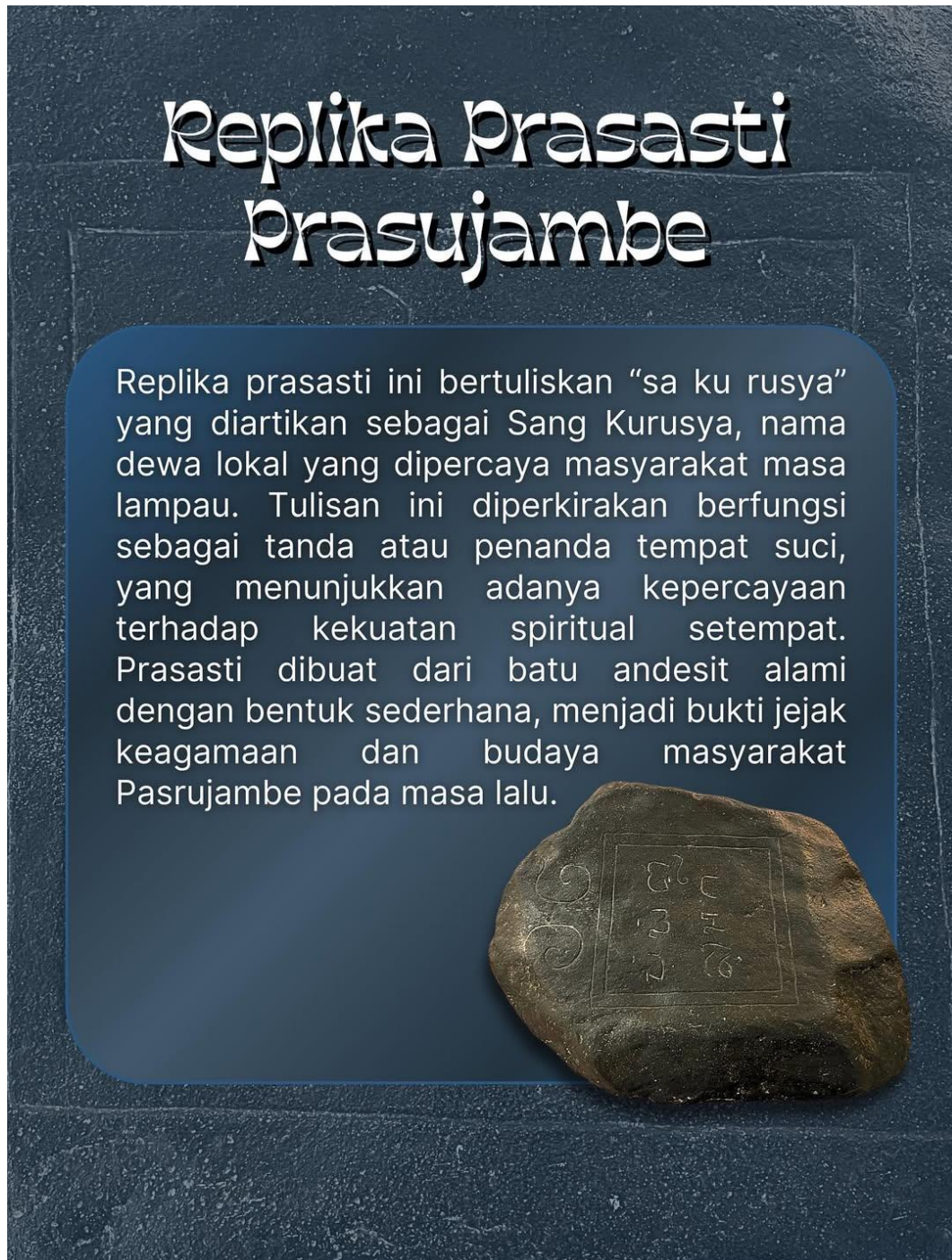
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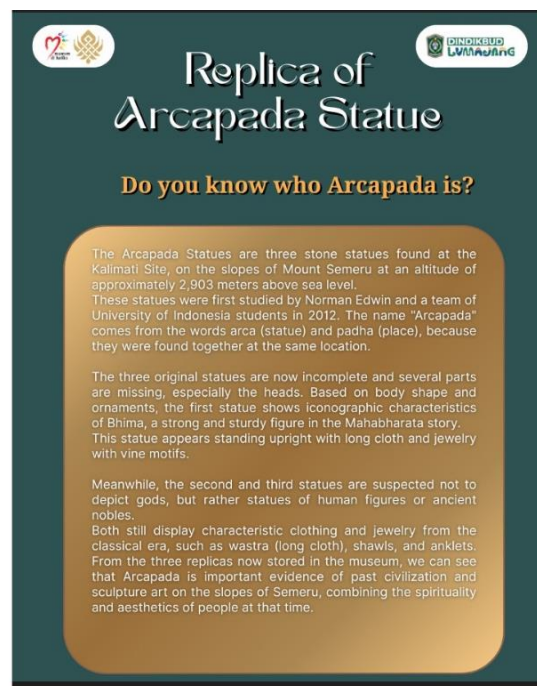
APPENDICES

Appendix 1. Image of source language



Appendix 2. The example of QR code and the its content

Replika Arca Arcapada



Appendix 3. G-drive link for the product

<https://drive.google.com/drive/folders/1nHaAkDbtQ2lFmLTgX0q1GVFC0v7EcgAq>

Appendix 4. Source Language and target language

No.	Nama Benda	Source Language	Target Language
1	Replika Arca Whisnu (Replica of Vishnu Statue)	Tahukah kalian siapa Whisnu itu?	Do you know who Vishnu is?
		Whisnu adalah salah satu dewa penting dalam ajaran Hindu. Whisnu juga salah satu dewa utama dalam agama Hindu yang bergelar Sthiti artinya pemelihara dan pelindung alam semesta.	Vishnu is one of the important and main gods in Hinduism. Vishnu has a title <i>Sthiti</i> , meaning the preserver and protector of the universe.
		Dalam kepercayaan Hindu, tugas Whisnu menjaga keseimbangan alam dan menegakkan kebenaran ketika kekacauan melanda.	In Hindu belief, Vishnu's task is to maintain the balance of nature and upholding the truth when chaos strikes.

		Dalam ikonografi Hindu, Vishnu biasanya digambarkan berwujud manusia agung dengan empat lengan, membawa atribut suci berupa chakra (senjata roda), sankha (terompet keong), gada (pemukul), dan padma (bunga teratai).	In Hindu iconography, Vishnu is usually depicted as a great human figure with four arms, holding sacred attributes such as chakra (wheel weapon), sankha (conch trumpet), gada (mace), and padma (lotus flower).
		Dalam filsafat Advaita Vedanta dan tradisi Hindu umumnya, Dewa Vishnu dipandang sebagai salah satu manifestasi Brahman dan enggan dipuja sebagai Tuhan tersendiri yang menyanggi atau sederajat dengan Brahman.	In the philosophy of Advaita Vedanta and Hindu tradition, generally, Lord Vishnu is seen as one of the manifestations of Brahman and does not want to be worshipped as a separate God equal to Brahman.
		Melalui replika ini, kita dapat melihat bagaimana leluhur kita menggabungkan kepercayaan dan seni untuk menyampaikan nilai-nilai luhur tentang kehidupan.	Through this replica, we can see how our ancestors combined belief and art to convey noble values about life.
	Replika Arca Ganesha (Replica of Ganesha Statue)	Siapa sosok yang dipercaya sebagai penghalau segala rintangan?	Who is the figure believed to protect against all obstacles?
		Jawabannya adalah Ganesha, salah satu dewa penting dalam agama Hindu. Ia dikenal karena bentuknya yang unik, Ganesha dipercaya membawa kebijaksanaan, keberuntungan, dan perlindungan.	The answer is Ganesha, one of the important gods in Hinduism. Ganesha is known because of his unique appearance and believed to bring wisdom, good fortune, and protection.
		Ia digambarkan bertubuh manusia dengan kepala gajah, memiliki perut buncit, dan bertangan empat.	He is depicted with a human body and an elephant head, has a potbelly, and four arms.
		Dalam ikonografi, Ganesha kerap memegang atribut seperti tasbeih, kapak, kudapan (modaka), atau kitab, yang masing-masing melambangkan kebijaksanaan, kekuatan, dan kesejahteraan.	In Hindu iconography, Ganesha often holds attributes such as a prayer beads, an axe, snack (modaka), or scripture, each symbolizing wisdom, strength, and prosperity.

		Ganesha adalah salah satu dewa penting dalam agama Hindu yang dikenal sebagai Dewa Pengetahuan, Kebijaksanaan, dan Penghalau Rintangan.	Ganesha is one of the important gods in Hinduism that known as a god of knowledge, wisdom, and protection against all obstacles
	Replika Arca Brahma (Replica of Brahma Statue)	Pernahkah kalian melihat sosok dengan empat wajah sekaligus?	Have you ever seen a figure with four faces all at once?
		Itulah Brahma, dewa pencipta dalam ajaran Hindu. Brahma adalah dewa pencipta dalam ajaran Hindu yang bergelar Utpatti, artinya pencipta alam semesta.	That is Brahma, the god of creation in Hinduism. Brahma is the creator god in Hinduism and holds the title Utpatti, which mean the creator of the universe.
		Dalam konsep Trimurti, Brahma berperan sebagai pencipta. Tugasnya menciptakan, menempatkan, dan menugaskan dewa-dewi lainnya.	In the Trimurti concept, Brahma plays the role of creator. His task is to create, place, and assign other gods and goddesses.
		Nama Dewa Brahma diidentikan dengan nama Agni (Api). Arca Brahma umumnya digambarkan memiliki empat wajah yang menghadap ke empat arah mata angin, sebagai simbol pengetahuan dan kebijaksanaan tanpa batas.	The name of Lord Brahma is also known as Agni. Brahma statues are generally depicted with four faces facing the four cardinal directions, as a symbol of unlimited knowledge and wisdom.
		Selain itu, Brahma juga digambarkan dengan empat tangan, masing-masing membawa atribut suci: kitab Weda, tasbih, kendi, dan bunga teratai, yang melambangkan penciptaan, kesucian, serta sumber kehidupan.	Additionally, Brahma is also depicted with four hands, each holding sacred attributes: the Vedas book, prayer beads, a water jug, and a lotus flower, which symbolize creation, purity, and the source of life.
	Replika Lontar Negarakertagama (Replica of the Negarakertagama Palm Leaf Manuscript)	Negarakertagama adalah naskah kuno yang ditulis dalam bentuk kakawin (puisi Jawa Kuno) pada daun lontar oleh Mpu Prapanca pada tahun 1365 M, pada masa pemerintahan Raja Hayam Wuruk dari Majapahit.	Negarakertagama is an ancient manuscript written in the form of <i>kakawin</i> (Old Javanese poetry) on lontar leaves by Mpu Prapanca in 1365 AD, during the reign of King Hayam Wuruk of Majapahit.
		Naskah ini berisi gambaran tentang	This manuscript describes the glory of

		kejayaan Kerajaan Majapahit, perjalanan suci Raja Hayam Wuruk ke berbagai daerah, serta mencatat wilayah kekuasaan Majapahit yang sangat luas.	the Majapahit Kingdom, the sacred journey of King Hayam Wuruk to various regions, and records the vast territory of Majapahit.
		Negarakertagama tidak hanya menjadi sumber sejarah penting tentang kondisi politik, pemerintahan, dan budaya Majapahit, tetapi juga mengandung nilai filosofis mengenai tata kehidupan bernegara, moralitas, serta spiritualitas pada masa itu.	Negarakertagama is not only an important historical source about the political, governmental, and cultural conditions of Majapahit, but also contains philosophical values about statehood, morality, and spirituality at that time.
	Wayang Krucil	Tahukah kalian bahwa wayang tidak selalu berbentuk kulit?	Did you know that wayang is not always made of leather?
		Wayang Krucil di Lumajang merupakan salah satu kesenian tradisional yang sangat unik.	<i>Wayang Krucil</i> in Lumajang is a very unique traditional art form.
		Disebut "krucil" karena ukurannya kecil, terbuat dari kayu pipih, dengan tangan dari kulit agar mudah digerakkan oleh dalang.	It's called " <i>krucil</i> " because of its small size, made of flat wood, with hands made of leather so the puppeteer can move them easily.
		Bentuknya menyerupai wayang kulit, tetapi punya ciri khas sendiri, terutama dalam tema cerita dan gaya pementasan.	Its shape resembles leather puppets, but it has its own characteristics, especially in the story themes and performance style.
		Kalau di Lumajang, wayang krucil nggak hanya sekadar hiburan, tapi juga media pendidikan dan penyampai nilai.	In Lumajang, <i>wayang krucil</i> is not just an entertainment, but also a medium for education and conveying values.
		Ceritanya mengangkat kisah dari zaman Panji Kudalyan di Pajajaran hingga Prabu Brawijaya di Majapahit.	The stories tell tales from the era of Panji Kudalyan in Pajajaran to Prabu Brawijaya in Majapahit.
		Jadi, lewat wayang krucil kita bisa belajar perjalanan panjang sejarah, mulai dari kisah Wayang Purwa sampai Wayang Menak.	So, through <i>wayang krucil</i> we can learn about the long journey of history, starting from <i>Wayang Purwa</i> stories to <i>Wayang Menak</i> .

		Yang menarik, lakon-lakon dalam wayang krucil bukan cuma bercerita tentang peperangan atau perebutan kekuasaan, tapi juga penuh dengan pesan moral: kesetiaan, pengabdian, kebijaksanaan, dan perjuangan dalam menghadapi tantangan hidup.	Interestingly, the stories in <i>wayang krucil</i> not only tell about wars or struggles for power, but are also full of moral messages: loyalty, devotion, wisdom, and the struggle in facing life's challenges.
		Tokoh-tokohnya pun banyak, mulai dari Raden Panji Dewi Sekartaji, Dewi Ragil Kuning, hingga Prabu Brawijaya.	There are many characters in <i>Wayang Krucil</i> , from Raden Panji, Dewi Sekartaji, Dewi Ragil Kuning, to Prabu Brawijaya.
		Jadi, melihat Wayang Krucil di Museum Lumajang itu ibarat membaca catatan sejarah panjang Nusantara, tapi dengan cara yang lebih hidup, penuh seni, dan tentu saja sarat makna.	So, seeing <i>Wayang Krucil</i> at Lumajang Museum is like reading the long historical records of Nusantara, but in a more lively way, full of art, and certainly rich in meaning.
	Topeng Kaliwungu (Kaliwungu Mask)	Desa Kaliwungu merupakan desa di Kecamatan Tempeh yang diyakini sebagai tempat awal berkembangnya tari topeng di Lumajang.	Kaliwungu Village is a village in Tempeh District believed to be where mask dance first developed in Lumajang.
		Masyarakat di kecamatan Tempeh mayoritas penduduk urban keturunan madura dikenal sebagai masyarakat yang religius dan menjalankan tradisi sejarah turun-temurun.	The majority of the population in Tempeh District are urban descendants of Madurese people, known as religious people who maintain historical traditions passed down through generations.
		Bentuk kesenian yang berkembang di Kabupaten Lumajang sebagai produk akulturasi budaya diantaranya : Topeng kaliwungu, jaran kencak, jaran bodak, jalan slining, topeng getak, tayuban, teater gecul, salempang ormas, dan tari salempang.	The forms of art that developed in Lumajang Regency as products of cultural acculturation include: Kaliwungu Mask, <i>jaran kencak</i> , <i>jaran bodak</i> , <i>jalan slining</i> , <i>topeng getak</i> , <i>tayuban</i> , <i>gecul</i> theater, <i>salempang ormas</i> , and salempang dance.
		Topeng Kaliwungu dibedakan menjadi dua versi yaitu topeng kaliwungu koleksi modern, dan topeng kaliwungu	Kaliwungu Mask is divided into two versions: modern collection Kaliwungu mask and senemo Kaliwungu mask.

		senemo.	
		Topeng kaliwungu mengekspresikan personifikasi Prabu Baledewo, Raja Manduro yang tervisualisasikan melalui topeng warna putih dan jamang gelung supit urang.	Kaliwungu Mask expresses the personification of Prabu Baledewo, the King of Manduro, visualized through a white mask and <i>jamang gelung supit urang</i> (a headdress adorned with shrimp claw shaped ornaments.)
		Bentuk mata dhelengan, hidung pangotan, mulut dlimo pecah, alis blarak sineret, kumis njlaprang, jenggot bentuk gembolo/kepelan.	The eyes are <i>dhelengan</i> style, nose is <i>pangotan</i> style, mouth <i>dlimo pecah</i> style, eyebrows are <i>blarak sineret</i> style, mustache is <i>njalprang</i> style, beard is <i>gembolo/kepelan</i> shaped.
	Keris	Keris bukan sekadar senjata, melainkan simbol budaya dan spiritual masyarakat Jawa.	Keris is not just a weapon, but a cultural and spiritual symbol of Javanese society.
		Senjata tradisional ini memiliki bentuk bilah yang khas, ada yang lurus dan ada pula yang berlekuk (<i>luk</i>).	This traditional weapon has a distinctive blade shape, some straight and some curved (<i>luk</i>).
		Proses pembuatannya tidak sederhana, karena ditempa dari perpaduan logam pilihan serta disertai doa-doa tertentu oleh seorang empu.	The manufacturing process is not simple, as it is forged from a mixture of selected metals and given specific prayers by an empu (master craftsman).
		Selain sebagai senjata, keris sarat dengan makna mendalam. Ia menjadi benda pusaka yang melambangkan status sosial, identitas budaya, sekaligus dipercaya memiliki nilai spiritual.	Besides being a weapon, the keris is loaded with deep meaning. It becomes a heirloom object that symbolizes social status, cultural identity, and is also believed to have spiritual value.
		Keindahannya pun tidak kalah menarik. Bilah keris kerap dihiasi pamor (motif berlapis logam), gagangnya diukir dengan simbol-simbol tertentu, sementara sarungnya dibuat dengan penuh kehalusan seni.	Its beauty is equally fascinating. The keris blade is often decorated with <i>pamor</i> (metal layer motifs), the handle is carved with certain symbols, while the sheath is made with artistic finesse.
		Dalam tradisi Jawa, termasuk di Lumajang, keris tidak hanya	In Javanese tradition, including in Lumajang, keris is not only seen as an

		dipandang sebagai benda mati, melainkan pusaka yang diyakini memiliki tuah.	inanimate object, but also as a heirloom believed to possess supernatural power.
		Keris digunakan dalam berbagai upacara adat, serta diwariskan turun-temurun sebagai bagian dari warisan keluarga dan budaya.	Keris are used in various traditional ceremonies and passed down through generations as part of family and cultural heritage.
	Pakaian Khas Lumajang (Traditional Attire of Lumajang)	Ciri khas secara resmi telah disepakati pakaian kebesaran yang resmi, yaitu baju, jas, dan celana warna gelap dengan udeng (ikat kepala batik diserasikan motif jarik), dan jarik batik bagi kaum laki-laki, sedangkan kaum wanita baju atau kebaya warna jingga, bersanggul dan memakai jarik (sewek).	The official distinctive attire has been formally agreed upon: a shirt, jacket, and dark-colored trousers with an <i>udeng</i> (headband made from batik combined with the jarik pattern), and a <i>batik jarik</i> for men, while women wear an orange blouse or <i>kebaya</i> (Indonesian Traditional clothes), have their hair in a bun, and wear a <i>sewek</i> (long batik cloth)..
		pakaian ini dipakai pada acara resmi, seperti rapat desa, selamatan, upacara adat maupun upacara keagamaan.	This attire is worn at official events, such as village meetings, <i>selamatan</i> (thanksgiving ceremonies), traditional ceremonies, and religious ceremonies.
		Jarik yang digunakan motif khas Lumajang yaitu: • Motif surya majapahit • Motif gerbang waringin lawang • Motif tetenger candra sengkala • Motif sulur pakis	The <i>jarik</i> used has a typical Lumajang motifs, namely: • <i>Surya Majapahit</i> motif • <i>Gerbang Waringin Lawang</i> motif • <i>Tetenger Candra Sengkala</i> motif • <i>Sulur Pakis</i> motif
		• Motif pisang agung/kirana • Motif kambing PE • Motif sekarang manggis • Motif sulur waluh	• <i>Pisang Agung/Kirana</i> motif • <i>Kambing PE</i> motif • <i>Sekar Manggis</i> motif • <i>Sulur Waluh</i> motif
		• Motif pasir besi • Motif tirta tumetes	• <i>Pasir Besi</i> motif • <i>Tirta Tumetes</i> motif
	Tari Topeng Kaliwungu (Kaliwungu Mask Dance)	Pernah lihat orang menari sambil pakai topeng?	Have you ever seen someone dance while wearing a mask?
		Kalau di Lumajang, itu namanya	In Lumajang, it is called the

		kesenian tari topeng kaliwungu. Salah satu kesenian khas Lumajang yang asal-usulnya terkait erat dengan budaya Madura.	Kaliwungu mask dance art. It is one of Lumajang's distinctive arts whose origins are closely related to Madurese culture.
		Menurut cerita, tarian ini pertama kali diciptakan oleh Mbah Salang, kakek dari Mbah Nemo, yang berasal dari Desa Kaliwungu, Kecamatan Tempeh.	According to the story, this dance was first created by Mbah Salang, the grandfather of Mbah Nemo, who came from Kaliwungu Village, Tempeh District.
		Awalnya, tari ini hanya dipentaskan di lingkungan keraton Sumenep, Madura, sebagai seni pertunjukan.	Originally, this dance was only performed in the Sumenep palace area, Madura, as a performing art.
		Kisah dalam tari Topeng Kaliwungu menceritakan seorang pemuda yang diam-diam mengintip seorang gadis mandi.	The story in the <i>Topeng Kaliwungu</i> dance tells of a young man who secretly peeks at a girl bathing.
		Gadis itu merasa malu lalu marah, bahkan menghina sang pemuda. Karena sakit hati, si pemuda mengadu pada ibunya. Sang ibu kemudian menyarankan anaknya memakai topeng agar wajahnya tidak dikenali. Dari situlah topeng khas Kaliwungu lahir.	The girl felt embarrassed and then angry, even insulting the young man. Because he was hurt, the young man complained to his mother. His mother then suggested that her son wear a mask so that his face would not be recognized. From there, the distinctive Kaliwungu mask was born.
		Topengnya sendiri dibuat dari kayu pohon nangka, dengan warna alami yang diambil dari bahan-bahan sederhana: putih dari kapur, hitam dari arang pelepah kelapa, dan merah dari daun bunga sepatu (daun aribang).	The mask itself is made from jackfruit tree wood, with natural colors derived from simple materials: white from lime, black from coconut sheath charcoal, and red from hibiscus leaves (aribang leaves).
		Karakter topeng menggambarkan sifat khas masyarakat Madura, yaitu tegas, kuat, dan berani.	The mask character depicts the distinctive traits of the Madurese people, namely firm, strong, and brave.
		Kini, Tari Topeng Kaliwungu bukan hanya warisan seni pertunjukan, tetapi juga menjadi identitas budaya Lumajang yang terus dijaga dan	Now, the Kaliwungu Mask Dance is not only a performing art heritage, but also has become the cultural identity of Lumajang that continues to be

		diwariskan.	preserved and passed down.
	Musik Danglung (Music Danglung)	Pernah dengar musik Danglung? Musik Danglung adalah salah satu kesenian khas Lumajang yang lahir dari percampuran budaya Jawa dan Madura.	Have you ever heard <i>Danglung</i> music? <i>Danglung</i> music is one of the distinctive art forms of Lumajang that was born from the blending of Javanese and Madurese cultures.
		Kata Pendhalungan sendiri berasal dari kata dhalung yang berarti "periuk besar" sebuah simbol tempat bertemunya beragam etnis dan budaya.	The word <i>Pendhalungan</i> itself comes from the word <i>dhalung</i> which means "large cooking pot" a symbol of a meeting place for various ethnicities and cultures.
		Dari pertemuan inilah lahir seni baru, salah satunya musik Danglung.	From this meeting, new art was born, one of which is Danglung music.
		Musik ini memadukan gending Jawa dengan nuansa Madura, sehingga menghasilkan irama yang unik.	This music combines Javanese <i>gending</i> with Madurese nuances, creating a unique rhythm.
		Alat musiknya pun beragam, seperti gong, kenong telo', kendang, terompet, kenthongan, dan jidor. Biasanya, musik Danglung dimainkan untuk mengiringi berbagai tarian tradisional Lumajang, misalnya tari Clipang, tari Topeng Kaliwungu, tari Jaran Sleneng, hingga Jaran Kencak.	The musical instruments are diverse, such as gong, <i>kenong telo'</i> (traditional Madurese music art), <i>kendang</i> (drum), trumpet, <i>kenthongan</i> (slit drum trumpet), and <i>jidor</i> (Javanese bass drum). Usually, Danglung music is played to accompany various traditional Lumajang dances, for example the <i>Clipang</i> dance, Kaliwungu Mask dance, <i>Jaran Sleneng</i> dance, and <i>Jaran Kencak</i> dance
		Dengan bunyinya yang meriah dan bersemangat, musik Danglung menjadi bukti nyata bagaimana pertemuan dua budaya bisa melahirkan kesenian baru yang indah dan bernilai tinggi.	With its lively and spirited sound, Danglung music is clear evidence of how the meeting of two cultures can give birth to new, beautiful, and highly valuable art.
	Topeng Dedari (Dedari Mask)	Topeng Dedari Lumajang menyimpan kisah yang penuh makna spiritual. Menurut Raja Purana Pura Payogan Agung, Topeng Ratu Dedari dibuat oleh Ki Lampor, seorang tokoh	Dedari Mask of Lumajang holds a story full of spiritual meaning. According to Raja Purana Pura Payogan Agung, the Ratu Dedari Mask was created by Ki Lampor, a trusted

		kepercayaan dari Kerajaan Daha.	figure from the Daha Kingdom.
		Alkisah, Raja Kediri mendapat pawisik (wahyu) dari Ida Hyang Pasupati yang bersemayam di Gunung Semeru. Dalam pawisik itu, sang raja diperintahkan untuk membuat tujuh buah Topeng Dedari dari kayu jorjenar sebagai persembahan kepada para dewa di Gunung Semeru.	The story goes that the King of Kediri received <i>pawisik</i> (divine revelation) from Ida Hyang Pasupati who resides on Mount Semeru. In this revelation, the king was commanded to make seven Dedari Masks from <i>jorjenar</i> wood as offerings to the gods on Mount Semeru.
		Raja Kediri kemudian memerintahkan Ki Lampor untuk membuat topeng-topeng tersebut. Setelah selesai, topeng-topeng Dedari itu dipersembahkan di puncak Semeru.	The King of Kediri then ordered Ki Lampor to make those masks. After they were finished, the Dedari masks were presented at the peak of Semeru.
		Konon, selama 42 hari, para Bhatara (dewa) di Gunung Semeru merasa puas dengan persembahan tersebut, sehingga topeng ini diterima dan bersemayam di kahyangan dalam waktu yang tak terhitung lamanya.	It is said that for 42 days, the <i>Bhatara</i> (gods) on Mount Semeru were pleased with the offerings, so this mask was accepted and resided in the heavens for an immeasurable amount of time.
		Bagi masyarakat, Topeng Dedari bukan sekadar karya seni. Ia adalah simbol persembahan suci, wujud pengabdian manusia kepada para dewa, sekaligus pengingat akan hubungan spiritual antara kerajaan di bumi dengan alam kahyangan.	For the community, the Dedari Mask is not just an artwork. It is a symbol of sacred offering, a form of human devotion to the gods, and a reminder of the spiritual connection between the kingdom on earth and the heavenly realm.
	Replika Prasasti Pasrujambe I (Replica of Pasrujambe inscription I)	Ditemukan di wilayah Pasrujambe, Kabupaten Lumajang, Jawa Timur. Terdiri dari tiga baris tulisan “Rabut Macan Pethak” berasal dari penamaan lokal tempat prasasti tersebut ditemukan (rabut = gundukan tanah kecil, macan pethak harimau putih, simbol penjaga wilayah).	Found in the Pasrujambé area, Lumajang Regency, East Java. Consists of three lines of writing. “ <i>Rabut Macan Pethak</i> ” comes from the local naming of where the inscription was found (<i>rabut</i> = small mound of earth, <i>macan pethak</i> = white tiger, symbol of regional guardian).
		Terbuat dari batu andesit atau batu alam lokal yang tahan terhadap cuaca.	Made from andesite stone or local natural stone that is weather-resistant.

		Ukiran dilakukan dengan teknik pahat pada permukaan batu.	Carvings were done with chiseling techniques on the stone surface.
		Sebagai sumber sejarah tertulis yang langka dari Lumajang. Menjadi bukti autentik keberadaan struktur pemerintahan Majapahit di wilayah timur Jawa. Bernilai tinggi untuk kajian sejarah, arkeologi, dan pelestarian budaya lokal.	As a rare source of written history from Lumajang. Serves as authentic evidence of the existence of the Majapahit government structure in the eastern Java region. Highly valuable for the study of history, archaeology, and local cultural preservation.
		Prasasti Pasrujambe prasasti berukuran panjang 50 cm, lebar 30 cm, dan tebal 12.5 cm	Pasrujambe Inscription The inscription measures 50 cm in length, 30 cm in width, and 12.5 cm in thickness.
	Replika Prasasti Pasrujambe II (Replica of Pasrujambe Inscription II)	Ditemukan di Pasrujambe, Kabupaten Lumajang, Jawa Timur. Termasuk peninggalan masa Kerajaan Majapahit. Memiliki tiga baris tulisan beraksara Jawa Kuno. Tulisan berbunyi “bata ri pr tiwi”, dibaca “Batari Pratiwi”, yang berarti “Dewi Bumi”.	Found in Pasrujambe, Lumajang Regency, East Java. It is part of the legacy from the Majapahit Kingdom. It has three lines of text in old Javanese script. The next reads “bata ri pr tiwi”, pronounced “ <i>Batari Pratiwi</i> ”, which means “Goddess of the Earth”
		“Batari Pratiwi” melambangkan Dewi Bumi, simbol kesuburan dan pelindung kehidupan masyarakat. Mencerminkan sinkretisme kepercayaan lokal dengan Hindu-Buddha pada masa Majapahit.	“ <i>Batari Pratiwi</i> ” symbolizes the Earth Goddess, a symbol of fertility and life. It reflects the syncretism of local beliefs with Hindu-Buddhist influences during the Majapahit era.
		Menunjukkan pandangan hidup masyarakat masa lalu yang menghormati alam sebagai sumber kehidupan.	Shows the worldview of past societies that respect nature as a source of life.
		Terbuat dari batu andesit atau batu alam lokal yang kuat dan tahan cuaca. Ukiran dibuat dengan teknik pahat sederhana namun jelas.	Made from andesite stone or strong local natural stone that is weather-resistant. The carving is made using a simple but clear chiseling technique.
		Prasasti Pasrujambe prasasti berukuran panjang 39 cm,	Pasrujambe Inscription inscription measuring 39 cm in length,

		lebar 30 cm, dan tebal 11 cm.	30 cm in width, and 11 cm in thickness.
	Replika Prasasti Pasrujambe III (Replica of Pasrujambe Inscription III)	Lambang Yantra	Yantra Symbol
		Pengertian Yantra	Explanation of <i>Yantra</i>
		Wujud yantra berupa lukisan yang menggambarkan bentuk-bentuk geometris seperti segitiga segi empat dan variasinya.	<i>Yantra</i> takes the form of paintings using geometric shapes such as triangles, quadrilaterals, and their variations.
		Dengan demikian, Yantra simbol-simbol keagamaan yang diyakini mempunyai kekuatan spiritual untuk meningkatkan "kesucian" yang artinya jantra dipergunakan untuk melakukan sesuatu guna mencapai tujuan dan sarana tempat memusatkan pikiran.	Thus, <i>yantra</i> is a religious symbol believed to have spiritual power to increase sacredness, meaning <i>yantra</i> is used to do something to achieve goals and as a means to focus the mind.
		Fungsi dan manfaat yantra : - simbol sesuatu yang dihormati - sarana atau media mewujudkan tujuan hidup dari tujuan agama yang diyakininya - media memusatkan pikiran	Functions and Benefits of <i>Yantra</i> : - Symbol of something honored - Means or medium to realize life goals and religious objectives - Medium to focus the mind
		Unsur-unsur sebuah Yantra - bunga Padma - Bintang segi enam - Suastika - Tanda Tambah - Bintang - Bujur Sangkar - Persegi Enam - Lingkaran - Segitiga - Garis Lurus - Bindu (titik)	Elements of a <i>Yantra</i> : - Lotus Flower - Six-Pointed Star - Swastika - Plus Sign - Star - Square - Hexagon - Circle - Triangle - Straight Line - <i>Bindu</i> (dot)
		Batu bergambar yantra dengan ukuran	A stone depicting <i>yantra</i> with

		panjang 35 cm, lebar 27 cm, dan tebal 9 cm	dimensions of 35 cm long, 27 cm wide, and 9 cm thick.
	Replika Prasasti Pasrujambe IV (Replica of Pasrujambe Inscription IV)	Prasasti adalah tulisan batu yang biasanya berisi perintah, pengumuman, atau pesan penting dari seorang raja atau pejabat kerajaan. Bahasa yang digunakan pun resmi, karena ditujukan untuk masyarakat pada masa itu.	An inscription is writing on stone that usually contains commands, announcements, or important messages from a king or royal official. The language used is formal because it was intended for the people of that time.
		Prasasti ini ditemukan di Pasrujambe, Kabupaten Lumajang, dan kemudian disimpan di Museum Daerah Kabupaten Lumajang sebagai salah satu koleksi penting yang menggambarkan perkembangan budaya tulis di masa lampau.	This inscription was found in Pasrujambe, Lumajang Regency, and was later kept at the Museum Daerah Kabupaten Lumajang as one of the important collections depicting the development of written culture in the past.
		Tulisan aksara pada prasasti ini berbunyi "Bagawan Citragotra." Dalam bahasa Jawa Kuno, "Bagawan" berarti "Orang Suci".	The script on this inscription reads "Bagawan Citragotra." In Old Javanese, "Bagawan" means "Holy Person."
		Artinya, prasasti ini kemungkinan dibuat untuk menghormati atau menandai keberadaan seorang tokoh suci pada masa itu.	This means that this inscription was probably made to honor or mark the existence of a holy figure from that time.
		Prasasti ini terbuat dari batu andesit, yaitu batu alam berwarna abu-abu kehitaman yang sering digunakan pada masa lampau untuk membuat bangunan, dan peninggalan bersejarah karena sifatnya kuat dan tahan lama.	This inscription is made from andesite stone, a blackish-gray natural stone often used in the past for making buildings and historical relics because of its strength and durability.
		Prasasti Pasrujambe menjadi bukti bahwa Lumajang memiliki sejarah panjang sebagai wilayah yang kaya akan nilai spiritual, budaya, dan tradisi keagamaan.	The Pasrujambe inscription proves that Lumajang has a long history as an area rich in spiritual values, culture, and religious traditions.

	Replika Prasasti Ranu Kumbolo (Replica of Ranu Kumbolo Inscription)	Prasasti ini ditemukan di kawasan Ranu Kumbolo, Lumajang, dan menjadi salah satu peninggalan penting yang menunjukkan adanya kehidupan spiritual pada masa lampau.	This inscription was found in the Ranu Kumbolo area, Lumajang, and is an important relic indicating the existence of spiritual life in the past.
		Bahasa yang digunakan dalam Replika Prasasti Ranu Kumbolo adalah gabungan antara Bahasa Jawa Kuna dengan Bahasa Sansekerta.	The language used in the Ranu Kumbolo Inscription Replica is a combination of Old Javanese and Sanskrit.
		Selain kata-kata dalam kalimat di prasasti tersebut terdapat angka Jawa Kuna, yang diperkirakan sebuah angka tahun.	Besides the words in the sentences, there are Old Javanese numbers on the inscription, which indicate a year date.
		Pembacaan Angka 7441 harus dibaca secara terbalik sehingga menjadi 1447 tarikh Saka dan setara dengan tahun 1525 Masehi (abad ke-16) Carta penulisan angka tahun seperti itu sebenarnya adalah cara yang lazim dalam tradisi sengkalan baik candrasengkala maupun suryasengkala.	The reading of the number 7441 must be read backwards to become 1447 Saka year, equivalent to 1525 AD (16th century). This way of writing year dates was actually a common practice in the tradition of <i>sengkalan</i> , both <i>candrasengkala</i> and <i>suryasengkala</i> .
		Yang membedakan adalah umumnya sengkalan menggunakan kata-kata yang bermakna angka sedangkan pada prasasti Ranu Kumbolo hanya berupa deretan angka.	What distinguishes it is that generally, <i>sengkalan</i> uses words that have numerical meaning, whereas the Ranu Kumbolo inscription only uses a series of numbers.
		Menurut dokumen Belanda, prasasti ini berisi kalimat "ling dewa mpu kameswara tirthayatra", yang berarti seseorang bernama Dewa Mpu Kameswara melakukan tirthayatra, yaitu perjalanan suci menuju tempat yang dianggap suci dan berair, seperti danau atau sumber mata air.	According to Dutch documents, this inscription contains the sentence "ling dewa mpu kameswara tirthayatra," which means someone named Dewa Mpu Kameswara performed <i>tirthayatra</i> , a sacred journey to places considered holy and watery, such as lakes or water sources.
		Berdasarkan tulisan itu, prasasti	Based on this writing, the inscription is

		diperkirakan dibuat pada masa pemerintahan Raja Kameswara dari Kerajaan Kediri (1162–1185 M).	estimated to have been made during the reign of King Kameswara of the Kediri Kingdom (1162–1185 AD).
		amun, menurut Dwi Cahyono, seorang arkeolog dari Universitas Negeri Malang, arti kalimat tersebut tidak menunjuk pada seorang raja, melainkan pada seorang rohaniawan bernama Mpu Kameswara.	However, according to Dwi Cahyono, an archaeologist from Malang State University, the meaning of this sentence does not refer to a king, but to a spiritual figure named Mpu Kameswara.
		Kata "Dewa Mpu" di sini menggunakan seorang tokoh spiritual yang sedang menjalani perjalanan batin untuk mendekatkan diri kepada dewa pujaannya.	The word "Dewa Mpu" here refers to a spiritual figure undergoing an inner journey to draw closer to the god they worship.
		Dalam Kajian (ulang tahun 2020, ditemukan bahwa angka tahun pada prasasti ini terbaca "7441 mpu kameswaratirthayatra" yang diartikan sebagai tahun 1447 Saka atau 1525 Masehi.	In a 2020 restudy, it was found that the year date on this inscription reads "7441 mpu Kameswaratirthayatra," interpreted as the year 1447 Saka or 1525 AD.
		Berdasarkan analisis bentuk hurufnya, prasasti ini kemungkinan besar tidak dibuat pada masa kerajaan besar seperti Kediri, melainkan pada masa yang lebih muda dan oleh kalangan keagamaan atau masyarakat lokal.	Based on analysis of the letter forms, this inscription was likely not made during a major kingdom like Kediri, but from a later period and by religious circles or local communities.
		Dengan begitu, Prasasti Ranu Kumbolo tidak hanya menjadi bukti sejarah tentang perjalanan spiritual masa lalu, tetapi juga menggambarkan bagaimana kepercayaan dan budaya masyarakat di sekitar Gunung Semeru terus hidup dan berkembang dari masa ke masa.	Thus, the Ranu Kumbolo inscription is not only historical evidence of spiritual journeys in the past, but also illustrates how beliefs and culture in the communities around Mount Semeru continued to live and develop over time.
		Prasasti Ranu Kumbolo aslinya terbuat dari batu alam berwarna hitam dan	The original Ranu Kumbolo inscription is made of black natural stone and

		masih berada di lokasi aslinya di kawasan Ranu Kumbolo, Lumajang. Museum Daerah Kabupaten Lumajang membuat replikanya dengan bahan batu serupa, namun berwarna kuning kecekelatan.	remains at its original location in the Ranu Kumbolo area, Lumajang. Museum Daerah Kabupaten Lumajang made a replica using similar stone material, but in a yellowish-brown color.
		Bentuk prasasti asli maupun replika sama-sama berupa bongkahan batu alam bulat tak beraturan, hanya saja permukaan batu replika tampak lebih halus dan rata dibandingkan yang asli.	Both the original and replica inscriptions are irregularly shaped round natural stone pieces, except that the surface of the replica stone appears smoother and flatter compared to the original.
		Tulisan pada prasasti menggunakan aksara Jawa Kuna, tanpa hiasan atau tanda khusus lainnya, menggambarkan gaya sederhana khas peninggalan masa lalu.	The writing on the inscription uses Old Javanese script, without decorations or other special marks, reflecting the simple style typical of past relics.
	Prasasti Pasrujambe V (Pasrujambe Inscription V)	Prasasti Pasrujambe Bertuliskan "I Cakala 1391" (Tahun 1391 Saka / 1469 Masehi)	Pasrujambe Inscription Reading "I Cakala 1391" (Year 1391 Saka / 1469 AD)
		Prasasti ini ditemukan oleh Bapak Kholil di Dusun Pasrujambe, Desa Pasrujambe, Kecamatan Pasrujambe, Kabupaten Lumajang, dan pada Januari 2018 dihibahkan ke Museum Daerah Kabupaten Lumajang sebagai bagian dari pelestarian warisan sejarah daerah.	This inscription was found by Mr. Kholil in Pasrujambe Hamlet, Pasrujambe Village, Pasrujambe District, Lumajang Regency, and in January 2018 was donated to the Museum Daerah Kabupaten Lumajang as part of preserving the region's historical heritage.
		Tulisan yang tertera berbunyi "I Cakala 1391", yang berarti tahun 1391 Saka, kalau dikonversi ke penanggalan Masehi, 1391 Saka = 1469 Masehi.	The writing reads " <i>I Cakala 1391</i> ," which means the year 1391 Saka. When converted to the Gregorian calendar, 1391 Saka = 1469 AD.
		Angka tahun ini menandakan masa akhir pemerintah Kerajaan Majapahit, menunjukkan bahwa wilayah Lumajang sudah menjadi bagian	This year date marks the end of the Majapahit Kingdom's reign, indicating that the Lumajang area had become an important part of religious and

		penting dalam aktivitas keagamaan dan pemerintah saat itu.	governmental activities at that time.
		Prasasti ini terbuat dari, batu andesit berbentuk persegi panjang tidak beraturan dengan permukaan halus berwarna abu-abu.	This inscription is made from andesite stone, irregularly rectangular with a smooth gray surface.
		Menariknya, batu ini tidak melalui proses pemahatan rumit, melainkan merupakan batu alami yang hanya dipahat sebagian untuk menorehkan tulisan.	Interestingly, this stone did not go through a complicated carving process but is a natural stone that was only partially carved to inscribe the writing.
		Menunjukkan bahwa Lumajang pada masa itu sudah menjadi wilayah penting dalam pengaruh Majapahit. Menjadi bukti bahwa aktivitas keagamaan dan administratif di Lumajang sudah berlangsung sejak ratusan tahun lalu.	This shows that Lumajang at that time had become an important region within Majapahit's influence and provides evidence that religious and administrative activities in Lumajang have been taking place for hundreds of years.
		Jadi, prasasti ini bukan hanya benda kuno, tapi sumber sejarah yang memperkuat identitas Lumajang sebagai daerah kaya warisan budaya.	So, this inscription is not only an ancient object, but also a historical source that strengthens Lumajang's identity as an area rich in cultural heritage.
	Prasasti Pasrujambe VI (Replica of Pasrujambe Inscription VI)	Prasasti Pasrujambe ini merupakan salah satu bukti peninggalan sejarah penting dari masa lampau yang berfungsi sebagai maklumat resmi.	This Pasrujambe inscription is one of the important historical relics from the past that functioned as an official announcement.
		Pada masa kerajaan-kerajaan dahulu, prasasti digunakan sebagai media untuk menyampaikan perintah, larangan, atau pengumuman penting dari raja maupun pejabat tinggi, sehingga bahasa yang digunakan bersifat formal dan sakral.	During the era of ancient kingdoms, inscriptions were used as a medium to convey commands, prohibitions, or important announcements from kings or high officials, so the language used was formal and sacred.
		Tulisan pada prasasti ini berbunyi "Wale rin a, babad won, samadi" yang berarti "larangan membuka hutan	The writing on this inscription reads " <i>Wale rin a, babad won, samadi</i> " which means "prohibition on clearing

		tempat orang bertapa."	forest where people meditate."
		Kalimat tersebut menunjukkan bahwa di masa itu telah ada aturan yang mengatur pemanfaatan lingkungan, terutama hutan yang dianggap memiliki nilai spiritual dan dijadikan tempat untuk melakukan pertapaan.	This sentence shows that there were already rules regulating environmental use at that time, especially forests that considered to have spiritual value and used as places for meditation.
		Larangan ini menggambarkan betapa tingginya penghormatan masyarakat masa lalu terhadap alam dan tempat suci. Hutan bukan hanya dilihat sebagai sumber daya alam, tetapi juga sebagai ruang sakral yang dijaga kesuciannya.	This prohibition illustrates how high the respect of past societies was for nature and sacred places. Forests were not only seen as natural resources but also as sacred spaces whose holiness was protected.
		Prasasti ini juga menjadi bukti bahwa pada masa itu sudah terdapat kesadaran sosial dan keagamaan yang kuat di wilayah Pasrujambe, Lumajang. Melalui peninggalan ini, kita dapat memahami bahwa hubungan antara manusia dan alam.	This inscription also provides evidence that there was already a strong social and religious awareness in the Pasrujambe area, Lumajang. Through this relic, we can understand the relationship between humans and nature.
		Batu prasasti ini sendiri terbuat dari batu andesit, berbentuk alami tanpa banyak proses pengerjaan, menunjukkan gaya khas prasasti-prasasti di daerah pegunungan.	The stone of this inscription itself is made from andesite, naturally shaped without much processing, showing the typical style of inscriptions in mountainous areas.
		Batu prasasti ini sendiri terbuat dari batu andesit, berbentuk alami tanpa banyak proses pengerjaan, menunjukkan gaya khas prasasti-prasasti di daerah pegunungan.	This discovery enriches Lumajang's historical heritage collection and becomes a source of knowledge about cultural life.
	Replika Lingga Yoni Altar Naga (Replica of Lingga Yoni Altar Naga)	Lingga Yoni adalah salah satu simbol suci dalam ajaran Hindu yang menggambarkan kesatuan dua unsur penting dalam kehidupan, yaitu laki-laki dan perempuan.	<i>Lingga Yoni</i> is one of the sacred symbols in Hinduism that depicts the unity of two important elements in life: male and female.

		Lingga melambangkan Dewa Siwa sebagai simbol kekuatan laki-laki (Purusa), sedangkan Yoni melambangkan Dewi Parwati sebagai sakti atau pasangan Dewa Siwa yang menjadi simbol perempuan (Pradhana).	<i>Lingga</i> symbolizes Lord Shiva as a symbol of male power (<i>Purusa</i>), while <i>Yoni</i> symbolizes Goddess Parvati as the <i>sakti</i> or consort of Lord Shiva, symbolizing the female element (<i>Pradhana</i>).
		Dalam ajaran Hindu, pertemuan antara Lingga dan Yoni bukan hanya sekadar bentuk penyatuan, tetapi juga simbol kesuburan, penciptaan, dan kelahiran kehidupan baru.	In Hindu teachings, the meeting between <i>Lingga</i> and <i>Yoni</i> is not just a form of union but also a symbol of fertility, creation, and the birth of new life.
		Makna ini berakar dari kepercayaan India kuno yang kemudian berkembang dan diterima dalam budaya Nusantara, termasuk di Jawa Timur.	This meaning stems from ancient Indian beliefs that later developed and were accepted in Nusantara culture, including in East Java.
		Oleh karena itu, Lingga Yoni sering ditemukan di tempat-tempat suci, pura, atau situs bersejarah yang menunjukkan pengaruh kuat kebudayaan Hindu pada masa lalu.	Therefore, <i>Lingga Yoni</i> is often found in sacred places, temples, or historical sites indicating the strong influence of Hindu culture in the past.
		Replika Lingga Yoni Altar Naga yang disimpan di Museum Daerah Kabupaten Lumajang memiliki keunikan tersendiri. Pada bagian alas atau kaki Yoni terdapat pahatan motif naga yang disebut Altar Naga.	The replica of the <i>Lingga Yoni Altar Naga</i> kept at the Museum Daerah Kabupaten Lumajang has its own uniqueness. On the base or foot of the <i>Yoni</i> , there is a carving of a dragon motif called the <i>Altar Naga</i> .
		Naga dalam kebudayaan Hindu memiliki makna sebagai penjaga kesucian dan lambang kekuatan alam. Namun, pada bentuk aslinya, bagian kepala naga sudah hilang, dan sebagian permukaan Lingga serta Yoni menunjukkan bekas kerusakan akibat faktor waktu dan aktivitas manusia.	In Hindu culture, the dragon has meaning as a guardian of sacredness and a symbol of natural power. However, in its original form, the dragon's head part is missing, and parts of the <i>Lingga</i> and <i>Yoni</i> surfaces show signs of damage due to time and human activity.

		Meskipun tidak lagi utuh, Lingga Yoni Altar Naga tetap menjadi bukti nyata warisan budaya dan keagamaan masa lampau.	Even though it is no longer intact, the <i>Lingga Yoni Altar Naga</i> remains real evidence of past cultural and religious heritage.
		Melalui replika ini, kita dapat memahami bahwa nenek moyang masyarakat di masa kerajaan sudah mengenal nilai spiritual tinggi tentang keseimbangan hidup, kesuburan, dan keharmonisan antara alam, manusia, dan Sang Pencipta.	Through this replica, we can understand that our ancestors from the kingdom era already recognized high spiritual values about life balance, fertility, and harmony between nature, humans, and the Creator.
	Batu Lumpang (Mortar Stone)	Batu Lumpang merupakan alat tradisional yang digunakan sejak masa prasejarah untuk menumbuk berbagai bahan seperti biji-bijian, daun, rempah, dan kacang-kacangan.	<i>Batu lumpang</i> is a traditional tool used since prehistoric times to pound various ingredients such as grains, leaves, spices, and nuts.
		Alat ini biasanya digunakan bersama alu (penumbuk) dan berfungsi penting dalam kehidupan sehari-hari masyarakat pada masa itu.	This tool was usually used together with an alu (pestle) and played an important role in the daily life of people at that time.
		Selain sebagai alat rumah tangga, batu lumpang juga memiliki makna simbolis. Dalam kebudayaan masa Megalitik, lumpang sering dianggap sebagai lambang kesuburan dan kehidupan baru.	Besides being a household tool, <i>batu lumpang</i> also has symbolic meaning. In Megalithic culture, <i>lumpang</i> was often considered a symbol of fertility and new life.
		Bentuknya yang sederhana namun fungsional menunjukkan bagaimana manusia purba telah memiliki teknologi dan simbolisme budaya yang berkembang.	Its simple yet functional shape shows how ancient humans already had developed technology and cultural symbolism.
		Menariknya, batu lumpang tidak hanya menjadi peninggalan masa lalu, tetapi juga masih digunakan dalam kehidupan masyarakat tradisional hingga kini menjadi bukti kesinambungan antara warisan nenek	Interestingly, <i>batu lumpang</i> is not only a relic of the past but is still used in traditional communities today, proof of the continuity between ancestral heritage and modern life.

		moyang dan kehidupan modern.	
	Replika Pasrujambe VII (Replica of Pasrujambe Inscription VII)	Replika Prasasti Pasrujambe ini bertuliskan kalimat "iki panesti ya O mami guru gu ru yen arabi de n kadi botin aka sa lawan prtiwi papa kabukthi" yang dapat diartikan sebagai sebuah nasihat atau doa restu. Terjemahannya berbunyi:	This Pasrujambe Inscription Replica contains the sentence " <i>iki panesti ya O mami guru gu ru yen arabi de n kadi botin aka sa lawan prtiwi papa kabukthi</i> " which can be interpreted as advice or a blessing prayer. The translation reads:
		"Inilah restu dari para dewa dan para guru; jika hendak menikah, hendaknya sekuat dan seteguh bumi, semoga terbukti sepenuhnya."	"This is the blessing from the gods and teachers; if you wish to marry, be as strong and firm as the earth, may it be fully realized."
		Tulisan ini menggambarkan nilai luhur dalam budaya masa lampau, di mana pernikahan dianggap sebagai penyatuan yang sakral dan kokoh layaknya bumi.	This writing illustrates the noble values in past culture, where marriage was considered a sacred and strong union like the earth.
		Pesan yang tertulis dalam prasasti ini menunjukkan betapa pentingnya restu, keseimbangan, dan keteguhan dalam menjalani kehidupan rumah tangga menurut pandangan masyarakat masa itu.	The message written in this inscription shows how important blessing, balance, and steadfastness were in carrying out household life according to the views of people at that time.
	Gilesan	Gilesan merupakan alat tradisional yang digunakan oleh masyarakat masa lampau untuk menghaluskan berbagai bahan, seperti biji-bijian, rempah-rempah, dedaunan, hingga bahan makanan.	Gilesan is a traditional tool used by people in the past to grind various materials, such as grains, spices, leaves, and even food ingredients.
		Alat ini biasanya terdiri dari dua bagian: batu dasar berbentuk bulat dan batu penggiling yang digerakkan dengan cara memutar di atasnya. Batu keduanya disusun secara tumpuk sehingga saat batu diputar menggunakan kayu, terjadi gesekan antara dua batu.	This tool usually consists of two parts: a round-shaped base stone and a grinding stone that is moved by rotating on top of it. The two stones are stacked so that when the stone is rotated using wood, friction occurs between the two stones.

		Melalui gerakan tangan yang berulang, bahan-bahan tersebut dihaluskan hingga siap digunakan untuk keperluan memasak, membuat jamu, atau ritual adat tertentu.	Through repeated hand movements, the ingredients are ground until ready to be used for cooking, making herbal medicine, or certain traditional rituals.
		Gilesan sudah digunakan sejak masa prasejarah, khususnya pada zaman Neolitikum, ketika manusia mulai mengenal pertanian dan hidup menetap. Alat ini menjadi bukti nyata perkembangan budaya dan teknologi masyarakat pada masa itu dalam mengolah hasil bumi secara sederhana namun efektif.	<i>Gilesan</i> has been used since prehistoric times, especially during the Neolithic era, when humans began practicing agriculture and living a settled life. This tool is clear evidence of the cultural and technological advancements of societies at that time in processing natural resources in a simple yet effective way.
		Selain nilai fungsionalnya, Gilesan juga mencerminkan kearifan lokal masyarakat dalam memanfaatkan batu alam yang mudah ditemukan di sekitar tempat tinggal mereka.	Besides its functional value, <i>Gilesan</i> also reflects the local wisdom of the community in utilizing natural stones that are easy to find around their place of residence.
		Dengan desain sederhana tanpa teknologi modern, alat ini menunjukkan bagaimana manusia prasejarah mampu menciptakan inovasi yang bertahan hingga kini.	With a simple design without modern technology, this tool shows how prehistoric humans were able to create innovations that have lasted until now.
		Dalam bentuk yang lebih modern, seperti cobek atau penggiling tangan, Gilesan bukan sekadar alat, tetapi juga saksi sejarah tentang perjalanan panjang manusia dalam beradaptasi dan mengolah sumber daya alam untuk memenuhi kebutuhan hidupnya.	In a more modern form, such as a mortar or hand grinder, <i>Gilesan</i> is not just a tool, but also a witness to the history of humans' long journey in adapting and processing natural resources to meet their living needs.
	Replika Pasrujambe VIII (Replica of Pasrujambe Inscription VIII)	Pada permukaannya terdapat tulisan "Panyanna n Sarga", yang jika diterjemahkan berarti "tempat atau seseorang pertapa Panyannsarga."	On its surface is written "Panyanna n Sarga," which when translated means "A place or a hermit named Panyannsarga."
		Berdasarkan maknanya, prasasti ini diduga berkaitan dengan kegiatan	Based on its meaning, this inscription is suspected to be related to religious

		keagamaan atau tempat pertapaan yang digunakan oleh seorang tokoh spiritual bernama Panyannsarga.	activities or a meditation place used by a spiritual figure named Panyannsarga.
		Hal ini menunjukkan bahwa pada masa lalu, daerah Pasrujambe pernah menjadi kawasan penting bagi kegiatan rohani atau tempat suci bagi para pendeta Prasasti ini dibuat dari batu andesit, salah satu jenis batu alam yang kuat dan sering digunakan dalam pembuatan prasasti pada masa kerajaan.	This shows that in the past, the Pasrujambe area was once an important region for spiritual activities or a sacred place for priests. This inscription is made from andesite stone, a type of natural stone that is strong and often used in making inscriptions during the kingdom era.
		Batu ini dipahat dengan teknik sederhana tanpa melalui proses penghalusan yang rumit, menunjukkan ciri khas peninggalan kuno yang masih alami.	This stone was carved with simple techniques without going through a complicated smoothing process, showing the characteristic of ancient relics that remain natural.
		Melalui koleksi ini, kita diingatkan akan pentingnya menjaga keseimbangan antara kehidupan duniawi dan nilai-nilai spiritual, sebagaimana yang dijalani oleh para pertapa di masa lampau.	Through this collection, we are reminded of the importance of maintaining balance between worldly life and spiritual values, as practiced by the first people in the past.
	Replika Arca Arcapada (Replica of Arcapada Statue)	Tahukah kalian siapa Arcapada itu?	Do you know who Arcapada is?
		Arca Arcapada merupakan tiga arca batu yang ditemukan di Situs Kalimati, Lereng Gunung Semeru pada ketinggian sekitar 2.903 meter di atas permukaan laut.	The Arcapada Statues are three stone statues found at the Kalimati Site, on the slopes of Mount Semeru at an altitude of approximately 2,903 meters above sea level.
		Arca ini pertama kali dikaji oleh Norman Edwin dan tim mahasiswa Universitas Indonesia pada tahun 2012. Nama "Arcapada" berasal dari kata arca (patung) dan padha (tempat),	These statues were first studied by Norman Edwin and a team of University of Indonesia students in 2012. The name "Arcapada" comes from the words <i>arca</i> (statue) and

		karena ditemukan bersama di satu lokasi yang sama.	<i>padha</i> (place), because they were found together at the same location.
		Ketiga arca asli kini tidak utuh beberapa bagian hilang, terutama kepala. Berdasarkan bentuk tubuh dan hiasannya, arca pertama menunjukkan ciri ikonografi tokoh Bhima, sosok kuat dan gagah dalam kisah Mahabharata.	The three original statues are now incomplete and several parts are missing, especially the heads. Based on body shape and ornaments, the first statue shows iconographic characteristics of Bhima, a strong and sturdy figure in the Mahabharata story.
		Arca ini tampak berpostur tegap dengan kain panjang dan perhiasan bermotif suluran.	This statue appears standing upright with long cloth and jewelry with vine motifs.
		Sementara itu, arca kedua dan ketiga diduga bukan menggambarkan dewa, melainkan arca tokoh manusia atau bangsawan kuno.	Meanwhile, the second and third statues are suspected not to depict gods, but rather statues of human figures or ancient nobles.
		Keduanya masih menampilkan ciri khas busana dan perhiasan zaman klasik, seperti wastra (kain panjang), selendang, dan gelang kaki.	Both still display characteristic clothing and jewelry from the classical era, such as <i>wastra</i> (long cloth), shawls, and anklets.
		Dari ketiga replika yang kini disimpan di museum, kita dapat melihat bahwa Arcapada merupakan bukti penting peradaban dan seni pahat masa lalu di lereng Semeru, yang memadukan kekuatan spiritual dan estetika masyarakat masa itu.	From the three replicas now stored in the museum, we can see that Arcapada is important evidence of past civilization and sculpture art on the slopes of Semeru, combining the spirituality and aesthetics of people at that time.
	Replika Prasasti Pasrujambe IX (Replica of Pasrujambe Inscription IX)	Replika prasasti ini bertuliskan "sa kurusa" yang diartikan sebagai Sang Kurusa, nama dewa lokal yang dipercaya masyarakat masa lampau.	Pasrujambe Inscription Replica This inscription replica reads " <i>sa kurusa</i> " which is interpreted as Sang Kurusa, the name of a local god believed by past societies.
		Tulisan ini diperkirakan berfungsi sebagai tanda atau penanda tempat suci, yang menunjukkan adanya	This writing is estimated to have functioned as a marker or sign of a sacred place, indicating the belief in

		kepercayaan terhadap kekuatan spiritual setempat.	local spiritual powers.
		Prasasti dibuat dari batu andesit alami dengan bentuk sederhana, menjadi bukti jejak keagamaan dan budaya masyarakat Pasrujambe pada masa lalu.	The inscription is made from natural andesite stone with a simple shape, evidence of the religious and cultural traces of the Pasrujambe community in the past.
	Replika Arca Sirah Trisirah (Replica of Arca Sirah Trisirah Statue)	Tahukah kalian siapa Sirah Trisirah itu?	Do you know who Sirah Trisirah is?
		Arca Sirah Trisirah menggambarkan Dewa Siwa dengan tiga kepala dalam satu tubuh, yang melambangkan tiga kekuatan besar alam semesta: pencipta (Brahma), pelindung (Whisnu), dan pelebur (Iswara).	The Sirah Trisirah statue depicts Lord Shiva with three heads on one body, symbolizing the three great powers of the universe: creator (Brahma), preserver (Vishnu), and destroyer (Ishvara).
		Dalam ajaran Hindu, bentuk tiga kepala ini juga disebut Siwa Mahadewa, wujud tertinggi Siwa sebagai pengendali kehidupan dan kehampaan..	In Hindu teachings, this three-headed appearance is also called Shiva Mahadeva the highest appearance of Shiva as the controller of life and emptiness.
		Arca ini biasanya digambarkan duduk di atas padmasana (alas bunga teratai) dengan empat tangan dua di depan dalam sikap semadi (yogamudra), dan dua lainnya memegang Aksamala (tasbih) serta Camara (kipas suci).	This statue is usually depicted sitting on a <i>padmasana</i> (lotus flower pedestal) with four hands two in front in a meditative pose (<i>yogamudra</i>), and the other two holding <i>Aksamala</i> (prayer beads) and <i>Camara</i> (sacred fan).
		Tubuhnya dihiasi berbagai perhiasan suci, seperti kalung, sabuk, dan selempang kain.	His body is adorned with various sacred jewelry, such as necklaces, belts, and cloth sashes.
		Arca Sirah Trisirah berkembang pada abad ke-8 hingga ke-9 Masehi, banyak ditemukan di wilayah Jawa Tengah seperti Magelang dan Pekalongan, dan menjadi simbol kebijaksanaan,	Sirah Trisirah statues developed in the 8th to 9th centuries AD, many found in Central Java such as Magelang and Pekalongan, and became symbols of wisdom, strength, and balance in life.

		kekuatan, serta keseimbangan dalam kehidupan.	
	Uang Hindia Belanda (Dutch East Indies Money)	Uang Hindia Belanda adalah mata uang yang digunakan pada masa penjajahan Belanda di Indonesia, khususnya antara abad ke-18 hingga awal abad ke-20.	Dutch East Indies money was the currency used during the Dutch colonial period in Indonesia, particularly between the 18th and early 20th centuries.
		Menariknya, pada beberapa jenis uang ini terdapat dua sistem tulisan, yaitu bahasa Belanda dengan huruf Latin dan huruf Arab Melayu (huruf Hijaiyah).	Interestingly, on some types of this money there were two writing systems: Dutch with Latin letters and Arabic Malay (Hijaiyah letters).
		Hal ini menunjukkan adanya penyesuaian terhadap masyarakat Nusantara yang saat itu sudah akrab dengan tulisan Arab Melayu, sehingga memudahkan proses perdagangan dan sirkulasi uang di berbagai daerah.	This shows adaptation to Nusantara society, who were already familiar with Arabic Malay script at that time, facilitating trade and currency circulation in various regions.
		Uang-uang ini dicetak dengan nilai nominal yang berbeda-beda, antara lain: 5 Cent Tahun 1913, 5 Cent Tahun 1921, 5 Cent Tahun 1922, 1 Cent Tahun 1937, 1 Cent Tahun 1945, 0,5 Cent Tahun 1945.	These coins were minted with different denominations, including: 5 Cent Year 1913 5 Cent Year 1921 5 Cent Year 1922 1 Cent Year 1937 1 Cent Year 1945 0.5 Cent Year 1945
		Selain berfungsi sebagai alat tukar resmi, uang Hindia Belanda juga menjadi jejak penting sejarah ekonomi dan kolonialisme di Indonesia.	Besides functioning as official currency, Dutch East Indies money also became an important trace of economic and colonial history in Indonesia.
		Melalui uang ini, kita bisa melihat proses akulturasi budaya dan bahasa yang terjadi di masa itu — bagaimana unsur Eropa dan Nusantara saling beradaptasi dalam kehidupan sehari-	Through this money, we can see the process of cultural and linguistic acculturation that occurred at that time how European and Nusantara elements adapted to each other in daily life.

		hari.	
	Botol VOC dan Koin Mata Uang Asing (VOC Bottles & Foreign Coins)	Botol dan Koin Kuno ini merupakan bukti nyata perkembangan perekonomian dan interaksi perdagangan pada masa kedatangan bangsa-bangsa asing ke Nusantara, sekitar abad ke-17 hingga ke-19. Pada masa itu, wilayah Indonesia menjadi salah satu pusat jalur perdagangan	These ancient bottles and coins are real evidence of economic development and trade interactions during the arrival of foreign nations in Nusantara, around the 17th to 19th centuries. During that time, the Indonesian region became one of the centers of trade routes.
		Benda-benda seperti ini menunjukkan bahwa barang-barang impor sudah dikenal dan beredar di masyarakat Nusantara, menandakan adanya perubahan dalam gaya hidup dan pola konsumsi.	These relics show that show that imported goods were already known and circulating in Nusantara society, indicating changes in lifestyle and consumption patterns.
		Sementara itu, koin koin kuno yang ditemukan menjadi bukti penting dari sistem ekonomi dan perdagangan yang mulai mengenal uang logam sebagai alat tukar resmi. Beberapa koin berasal dari Eropa (Hindia Belanda), penandakan adanya pertukaran ekonomi lintas budaya.	Meanwhile, the ancient coins found are important evidence of economic systems and trade that began to use metal money as official currency. Some coins come from Europe (Dutch East Indies), indicating cross-cultural economic exchange
		Melalui peninggalan sederhana seperti botol dan koin ini, kita dapat memahami bagaimana Nusantara menjadi tempat bertemunya berbagai bangsa, budaya, dan sistem ekonomi dunia, yang kemudian membentuk fondasi sejarah perdagangan Indonesia modern	Through simple relics like these bottles and coins, we can understand how Nusantara became a meeting place for various nations, cultures, and world economic systems, which later formed the foundation of modern Indonesian trade history.
	Peralatan Perawatan (Beauty Tools)	Kamu tau nggak? Dulu sebelum ada skincare dan body care modern, masyarakat sudah punya cara unik buat merawat diri, lho!	Did you know? Before modern skincare and body care existed, people already had unique ways of taking care of themselves!
		Salah satunya lewat Penginangan,	One of them was through

		wadah berisi perlengkapan menyirih seperti daun sirih, pinang, kapur, tembakau, dan gambir. Terbuat dari logam, kuningan, atau perunggu, <i>pinginangan</i> sering memiliki bentuk seperti bokor atau nampan kecil yang indah dan berukir.	<i>Penginangan</i> , a container holding betel chewing equipment like betel leaves, areca nut, lime, tobacco, and gambier. Made from metal, brass, or bronze, <i>pinginangan</i> often has beautiful, carved shapes like bowls or small trays.
		Dalam budaya masa lampau, kegiatan menginang bukan hanya kebiasaan sehari-hari, tetapi juga mencerminkan tata krama, status sosial, dan simbol keakraban dalam pergaulan. Tradisi ini sering dilakukan saat menerima tamu atau dalam acara adat, menjadikan <i>pinginangan</i> sebagai benda yang memiliki nilai sosial dan budaya tinggi.	In past cultures, betel chewing was just a daily habit but also reflected etiquette, social status, and a symbol of familiarity in social interactions. This tradition was often practiced when receiving guests or during traditional ceremonies, making <i>pinginangan</i> an object with high social and cultural value.
		Sementara itu, <i>Prapen</i> adalah alat tradisional yang digunakan untuk proses pengasapan atau perawatan tubuh, terutama bagi wanita. <i>Prapen</i> umumnya dipakai dalam upacara <i>midodareni</i> , yaitu prosesi penyucian diri menjelang pernikahan.	Meanwhile, <i>Prapen</i> is a traditional tool used for the smoking or body treatment process, especially for women. <i>Prapen</i> was commonly used in the <i>midodareni</i> ceremony a self-purification procession before marriage.
		Pengasapan dilakukan menggunakan bahan alami seperti dupa, kemenyan, atau rempah-rempah yang menghasilkan aroma harum. Selain dipercaya membersihkan tubuh secara spiritual, tradisi ini juga berfungsi untuk mengharumkan badan dan menjaga kesehatan kulit.	The smoking was done using natural ingredients like incense, frankincense, or spices that produced fragrant aromas. Besides being believed to spiritually cleanse the body, this tradition also functioned to fragrance the body and maintained skin health.
		Dua benda ini bukan sekadar alat, tapi juga cerita tentang bagaimana leluhur kita menjaga kebersihan dan keindahan dengan cara yang penuh makna.	These two objects are not just tools, but also stories about how our ancestors maintained cleanliness and beauty in ways full of meaning.

	Klntingan (Small Bell)	Klntingan adalah benda berbunyi kecil yang biasanya terbuat dari logam seperti kuningan.	<i>Klntingan</i> (Small Bell) <i>Klntingan</i> is a small sound-producing object usually made from metal such as brass.
		Fungsinya tidak hanya sebagai alat bunyi-bunyian, tetapi juga sebagai penanda dalam berbagai kegiatan keagamaan.	Its function was not only as a sound-making device but also as a marker in various religious activities.
		Klntingan ini merupakan bagian dari genta, yaitu lonceng kecil yang digunakan oleh para pendeta Hindu dalam upacara keagamaan.	<i>Klntingan</i> is part of bell, a small bell used by Hindu priests in religious ceremonies.
		Bunyi dari klntingan dianggap suci dan dipercaya dapat menghadirkan suasana khidmat serta mengusir energi negatif selama upacara berlangsung.	The sound of <i>klntingan</i> is considered sacred and believed to create a solemn atmosphere and drive away negative energy during ceremonies.
		Dalam tradisi Hindu, suara genta melambangkan panggilan spiritual kepada para dewa agar hadir dan memberkati jalannya upacara.	In Hindu tradition, the sound of the bell symbolizes a spiritual call to the gods to attend and bless the ceremony.
		Selain fungsi religiusnya, klntingan juga mencerminkan keindahan seni logam tradisional, karena pembuatannya membutuhkan keterampilan tinggi untuk menghasilkan suara yang nyaring dan indah.	Besides its religious function, <i>klntingan</i> also reflects the beauty of traditional metal art, because its manufacture requires high skill to produce a loud and beautiful sound.
		Kini, klntingan menjadi salah satu bukti penting bagaimana bunyi dan simbol dipadukan dalam kehidupan budaya serta keagamaan masyarakat masa lalu.	Now, <i>klntingan</i> serves as important evidence of how sound and symbols were combined in the cultural and religious life of past societies.
	Wadah Logam (Metal Container)	Bentuk silindris/bulat agak gepeng, bagian atas terdapat lubang terbuka tanpa bibir. Tepian lubang pada bagian atas ini menunjukkan bekas	Cylindrical/slightly flattened round shape, the top has an open hole without a lip. The edge of the hole at the top shows traces of connection with the

		sambungan dengan bagian leher kendi, yang saat ini kondisinya terpisah dari badan kendi.	neck of the <i>kendi</i> (jug), which is currently separated from the body of the <i>kendi</i>
		Badan kendi ini berkaki tinggi, berbentuk silindris melebar ke bawah seperti bentuk ujung terompet. Secara keseluruhan badan kendi ini polos, hiasan hanya berupa garis timbul tipis pada bagian tepian kaki.	This <i>kendi</i> body has a high foot, cylindrical in shape widening downward like the end of a trumpet. Overall, this <i>kendi</i> body is plain; decoration is only in the form of thin raised lines on the edge of the foot.
		Pada bagian badan, terdapat sebuah lubang memanjang kecil dengan posisi tegak. Di sekitar lubang tersebut terdapat bekas tempelan dengan logam lain yang mengindikasikan adanya bekas cerat kendi.	On the body, there is a small vertical elongated hole. Around this hole, there are traces of another metal, indicating the remains of a kendi spout.
		Bagian badan bokor berbentuk silindris dinding melebar ke atas, bagian bibir datar menyamping. Dinding bagian dalam polos, serta bagian luar berpelipit tipis pada bagian atas dan bawah.	The body part of the bowl is cylindrical with walls widening upward while the lip is flat sideways. The inside wall is plain, and the outside has thin moldings on the upper and lower parts.
		Pada bagian bawah/dasar sisi luar terdapat jejak sambungan berbentuk lingkaran yang menunjukkan bekas sambungan dengan bagian kaki bokor. Bagian badan bokor ini terpisah dengan bagian kaki.	On the lower outer base, there are traces of a circular joint indicating the remains of a joint with the foot of the bokor. This bowl body is separated from the foot part.
		Bagian kaki bokor berbentuk silindris melebar ke bawah, menyerupai bentuk ujung terompet. Sisi bagian luar pengerjaan lebih halus dibanding sisi dalam. Hiasan pada sisi luar berupa garis timbul halus pada bagian tepian bawah dan tengah.	The foot part of the bowl is cylindrical widening downward, resembling the shape of a trumpet end. The outside surface is more finely worked compared to the inside. Decoration on the outside consists of fine raised lines on the bottom edge and middle.
		Bokor berkaki, berbentuk silindrik, perbandingan tinggi kaki dan badan	The footed bowl has a cylindrical form with a nearly balanced proportion between the foot and the body. Both

		tampak hampir seimbang, badan dan bibir melebar ke atas, tepian selebar 3 mm melengkung ke luar. Sisi dalam badan dan kaki polos.	the body and the rim expand upward, while the 3 mm-wide edge curves outward. The interior surface of the body and foot is plain.
		Sisi luar bagian atas dan bawah badan berhias sebuah garis melingkar timbul. Demikian juga bagian kaki berhias dua buah garis cekungan melingkar.	The outside of the upper and lower body is decorated with a raised circular line. Similarly, the foot is decorated with two concave circular lines.
		Cerate kendi ini berbentuk kerucut memanjang, pada bagian pangkal terdapat bentuk segitiga yang berfungsi sebagai tempat untuk menempelkan cerat kendi ini dengan bagian tubuh kendi.	The spout (cerat) of the <i>kendi</i> is elongated and conical. At the base there is a triangular form which functions as the attachment point connecting the spout to the body of the <i>kendi</i> .
		Secara umum, koleksi ini merupakan satu kesatuan berbentuk sebuah kendi upacara (kamandalu), dan kondisi saat ini terpisah menjadi 3 bagian.	In general, this collection originally formed one complete ceremonial <i>kendi</i> (<i>kamandalu</i>), but currently it is separated into three parts.
		Bokor berkaki, berbentuk silindrik, badan dan bibir melebar ke atas, tepian selebar 7 mm melengkung ke luar. Sisi dalam badan dan kaki polos. Bagian luar badan luar berhias dua garis melingkar bersusun. Demikian juga bagian tengah sisi luar kaki berhias garis melingkar, timbul.	The footed bowl has a cylindrical form with the body and rim gradually flaring upward, while the 7 mm wide edge curves outward. The inside of the body and foot is plain. The outside of the body is decorated with two stacked circular lines. Similarly, the middle of the outside foot is decorated with a raised circular line.
		Bokor berkaki, berbentuk silindrik, badan dan bibir melebar ke atas, tepian selebar 4 cm miring ke atas. Profil atau ragam hias terdapat pada beberapa bidang, seperti permukaan tepian dihiasi tiga garis melingkar timbul, dasar dalam terdapat lingkaran berdiameter 2,5 cm.	The footed bowl has a cylindrical shape with the body and rim flaring upward, while the 4 cm-wide edge slopes upward. Decorative elements appear on several parts of the vessel, including three raised circular lines on the rim surface and a circular pattern measuring 2.5 cm in diameter on the inner base.
		Sisi luar antara tepian dan badan	The outside between the edge and body

		dihiasi garis melingkar timbul setelah 1 mm bagian bawah badan terdapat dua garis melingkar bersusun, adapun di garis bawah merupakan barisan bulatan / titik-titik kecil timbul.	is decorated with a raised circular line after 1 mm, the lower part of the body has two stacked circular lines, while the bottom line consists of rows of small raised dots.
		Leher kendi berbentuk silindris panjang/tinggi, pada bagian atas terdapat kepala kendi yang bentuknya pipih melebar, dengan mulut kendi berdiameter 5,3 cm. Pada bagian kepala kendi ini dihiasi dengan garis-garis timbul halus di dekat bibir/tepi.	The <i>kendi</i> neck is long/cylindrical, at the top there is a <i>kendi</i> head that is flat and widening, with a <i>kendi</i> mouth 5.3 cm in diameter. This <i>kendi</i> head is decorated with fine raised lines near the lip/edge.
		Bagian leher kendi bentuknya agak melebar kebawah, sisi bawah melebar membentuk sisi genta. Pada tepian sisi genta ini terdapat bekas rekatan dengan bagian badan kendi. Hiasan pada bagian leher berupa pelipit vertical serta garis-garis timbul halus.	The neck part widens slightly downward, the bottom side widens forming a bell side. On the edge of this bell side, there are attachment marks with the <i>kendi</i> body. Decoration on the neck consists of vertical moldings and fine raised lines.
	Wadah (Clay pot)	Wadah tanah liat adalah peralatan yang dibuat dari tanah yang dibentuk dan kemudian dibakar hingga menjadi keras. Sejak masa klasik hingga tradisional, wadah jenis ini digunakan untuk berbagai kebutuhan sehari-hari mulai dari menyimpan air, bahan makanan, rempah, hingga peralatan rumah tangga lainnya.	Clay containers are objects made from earth that is shaped and then fired until hard. From the classical period until the traditional period, this type of container was used for daily needs such as storing water, food ingredients, spices, and other household items.
		Bahan tanah liat dipilih karena mudah dibentuk, tahan panas, dan mampu menjaga suhu isi di dalamnya. Proses pembuatannya juga mencerminkan keterampilan pengrajin setempat, yang sering menambahkan pola hias, tekstur, atau bentuk khas sesuai budaya daerah.	Clay was chosen because it is easy to shape, heat resistant, and able to maintain the temperature of the contents inside. The manufacturing process also reflects the skill of local craftsmen, who often added decorative patterns, textures, or special forms according to local culture.

		Wadah untuk mengukus, bawahnya terdapat lubang-lubang sebagai tempat untuk mengeluarkan uap air ketika memasak. Teknik yang digunakan menggunakan roda putar.	A steaming container has holes at the bottom to allow steam to escape during cooking. The technique used is the wheel-throwing technique.
		Selain fungsi praktisnya, wadah tanah liat menjadi bukti penting tentang kehidupan masyarakat masa lalu: bagaimana mereka mengelola sumber daya alam, memenuhi kebutuhan sehari-hari, serta mengembangkan kreativitas dalam pembuatan kerajinan.	Besides its practical function, clay containers provide important evidence of past life: how people managed natural resources, fulfilled daily needs, and developed creativity in craft production.
		Teknik pembuatan tutup menggunakan roda putar karena terlihat jelas garis stresiasi. Bahan kasar karena masih terdapat butiran pasir ketika diraba	The lid was also made using the wheel technique, as seen from the clear striation lines. The material is coarse because small grains of sand can still be felt on the surface.
		Periuk adalah wadah tertutup berbentuk membulat dengan leher mengecil, mulut melebar, dan dasar cembung tidak berkaki. Teknik pembuatan dengan menggunakan teknik pembuatan roda besar. Biasanya digunakan sebagai wadah untuk memasak. kondisi baik	A <i>periuk</i> is a closed container with a rounded shape, narrow neck, wide mouth, and convex base without a foot. It was made using a large wheel technique and usually used as a cooking pot. Condition: good.
	Relief Candi Kedungsari (Relief of Kedungsari Temple)	Merupakan relief Ghana atau Wamana dalam posisi kaki kanan menekuk di depan perut bawah dan tumit menempel di bawah perut. Kaki kiri menekuk ke atas dengan lutut sebagai tumpuan.	Relief of Kedungsari Temple This relief shows a Ghana (Vamana) figure. The right leg is bent in front of the lower abdomen, with the heel touching the area below the stomach. The left leg is bent upward, with the knee used as support.
		Pakaian bawah yang digunakan berupa sarung yang dililit di bawah perut, memakai kalung, kelat bahu, gelang tangan, anting, ikat kepala. Kedua	The figure wears a sarong tied below the abdomen, along with a necklace, armlets, bracelets, anklets, and a headband. Both hands are raised as if

		tangan menekuk ke atas seakan-akan membawa beban, hiasan di bawah arca berupa suluran. Kondisi rumpil pada bagian dahi.	holding a heavy object. Below the figure, there is a decorative element shaped like a channel or groove. The lower part is in <i>rumpil</i> condition (clustered damage).
		Relief kuda jantan, berkaki 4, memakai kalung. Terdapat pelana kuda serta simbar/ekor. Kondisi rumpil pada bagian kaki.	This relief depicts an stallion. standing on four legs, wearing a necklace. A saddle cloth can be seen on its back, along with decoration on the tail. The clustered damage appears on the legs.
		Menur adalah hiasan puncak, istilah yang biasa digunakan di daerah Jawa Timur untuk menyebut hiasan yang terdapat di candi, rumah, pagar ataupun pagar. Menur dengan sisi depan terdapat motif hias pot berbentuk mangkuk dengan tanaman teratai tumbuh di atasnya.	<i>Menur</i> is a top decorative ornament commonly found in East Java, used to decorate temples, houses, or fences. From the front side, there is a decorative motif shaped like a bowl with a lotus plant growing from it. The lower part shows a clustered damage condition.
		Kondisi rumpil pada bagian bawah. Sankha (siput) merupakan alat yang selalu dibawa Dewa Whisnu. Sangkha bersayap terdiri dari susunan 4 tingkatan di bagian atas. Kondisi rumpil pada bagian bawah dan badan Sankha.	<i>Sangkha</i> (conch shell) is an attribute usually carried by Lord Vishnu. The winged Sankha consists of four stacked levels at the top. The clustered (<i>rumpil</i>) condition appears on the lower part and the body of the <i>Sangkha</i> .
		Relief gajah dalam posisi duduk (jongkok), kaki belakang menekuk ke belakang dan kaki depan menekuk ke arah depan, pada bagian kepala terdapat penutup kepala yang terbentuk dari 2 lingkaran.	The elephant relief is depicted in a seated position, with the hind legs bent backward and the front legs folded forward. The head is adorned with a headdress formed by two circular elements.
		Pada bagian badan terdapat kain sebagai tempat duduk. Kondisi rumpil pada bagian kaki belakang, lutut depan dan belalai.	On the body, there is cloth used as a seat covering. The clustered damage (<i>rumpil</i>) condition appears on the back legs, front knees, and tail.
	Bata Bermotif (Patterned Brick)	Merupakan bata berbentuk persegi dengan bagian atas terdapat motif hias	This object is a square brick with a line motif decoration on the upper surface.

		garis silang (x). Teknik pembuatan dengan teknik cetak. kondisi utuh.	It was made using a molding technique. The condition is intact.
		Bata berbentuk persegi dengan bagian atas terdapat motif hias meander. Teknik pembuatan dengan teknik cetak. Kondisi utuh.	Square-shaped brick with a meander decorative motif on the upper surface. It was made using a molding technique. The condition is intact.
		Batang berbentuk persegi dengan bagian atas terdapat motif hias berbentuk O bersusun. Teknik pembuatan dengan teknik cetak. Kondisi utuh.	The rod is square-shaped with the top part featuring a decorative motif of stacked O shapes. Manufactured using a molding technique. The condition is intact.
		Merupakan bata berbentuk persegi dengan bagian atas terdapat motif hias salur gulung. Teknik pembuatan dengan teknik cetak. Kondisi utuh.	It is a square-shaped brick with decorative scroll patterns on the top. Manufactured using a molding technique. The condition is intact.
		Motif pada batang ini berfungsi untuk memperindah bangunan suci, gapura, candi, ataupun struktur penting kerajaan lainnya. Kehadiran bata bermotif menunjukkan bahwa masyarakat masa lampau tidak hanya terampil dalam teknik konstruksi, tetapi juga memiliki kepekaan seni dalam menyusun bangunannya.	The pattern on this brick serves to beautify sacred buildings, gateways, temples, or other important royal structures. The presence of patterned bricks indicates that past societies were not only skilled in construction techniques but also had an artistic sensibility in arranging their buildings.
	Replika Lontar Pararaton (Replica of Lontar Pararaton)	Pararaton, yang sering disebut juga Kitab Para Raja, Kitab Para Ratu, atau Kitab Para Datu, adalah salah satu naskah sastra sejarah paling penting dari Jawa.	Pararaton, which is often also called the Book of Kings, the Book of Queens, or the Book of Datus, is one of the most important historical literary manuscripts from Java.
		Naskah ini berisi kisah tentang asal-usul Kerajaan Singhasari, pendahulu Majapahit, serta perkembangan awal Majapahit itu sendiri. Walaupun memuat sejarah, gaya penulisannya berupa puisi naratif dengan unsur mitologi yang kuat ciri khas sastra Jawa.	This manuscript contains a story about the origins of the Singhasari Kingdom, the predecessor of Majapahit, as well as the early development of Majapahit itself. Although it contains history, its writing style is in the form of narrative poetry with strong mythological elements characteristic of Javanese

			literature.
		Pararaton diperkirakan ditulis sekitar tahun Saka 1535 (1613 Masehi), sekitar 11 tahun setelah bangsa Belanda pertama kali menginjakkan kaki di tanah Jawa.	Pararaton is estimated to have been written around the year Saka 1535 (1613 AD), about 11 years after the Dutch first set foot on the land of Java.
		Namun, ada pula pendapat lain yang menyebutkan bahwa entri terakhir dalam naskah ini mungkin ditulis pada tahun 1481. Artinya, proses penyusunannya bisa berlangsung cukup panjang.	However, there is also another opinion which states that the last entry in this manuscript may have been written in 1481. This means that the compilation process could have taken quite a long time.
		Pararaton ditulis dalam bahasa Kawi atau Jawa Kuno, dan hingga kini identitas penulisnya tetap menjadi misteri karena tidak dicantumkan dalam naskah (anonim).	Pararaton was written in Kawi or Old Javanese, and to this day the identity of its author remains a mystery because it is not mentioned in the manuscript (anonymous).
		Bagian yang paling terkenal dalam Pararaton adalah kisah Ken Angrok atau Ken Arok, tokoh pendiri Kerajaan Singhasari. Naskah ini menceritakan perjalanan hidup Ken Angrok dengan campuran unsur sejarah dan legenda mulai dari asal-usulnya yang penuh misteri, pergerakannya sebagai tokoh muda yang ambisius, sampai akhirnya naik takhta.	The most famous part of the Pararaton is the story of Ken Angrok or Ken Arok, the founder of the Singhasari Kingdom. This manuscript tells the life journey of Ken Angrok with a mix of historical and legendary elements, starting from his mysterious origins, his actions as an ambitious young figure, to eventually ascending the throne.
		Pararaton mencatat bahwa Ken Angrok hidup antara tahun 1182–1247 M, meskipun terdapat perbedaan tahun kematiannya dibandingkan naskah Nagarakertagama yang mencatat tahun 1227 M, bertepatan dengan wafatnya Jenghis Khan.	Pararaton records that Ken Angrok lived between the years 1182–1247 AD, although there is a difference in his year of death compared to the Nagarakertagama manuscript, which records the year 1227 AD, coinciding with the death of Jenghis Khan.
		Perbedaan ini menunjukkan bahwa Pararaton tidak hanya mencatat fakta sejarah, tetapi juga mengolahnya	This difference shows that Pararaton not only records historical facts, but also processes them with a

		dengan sentuhan mitologis khas tradisi sastra Jawa.	mythological touch characteristic of Javanese literary tradition.
		Edisi Pararaton yang dikenal saat ini adalah hasil penelitian dan kajian Dr. J.L.A. Brandes, seorang sejarawan dan filolog Belanda. Brandes ditugaskan pemerintah Hindia Belanda untuk meneliti naskah-naskah kuno di Asia Tenggara, termasuk Nusantara.	The Pararaton edition known today is the result of research and study by Dr. J.L.A. Brandes, a Dutch historian and philologist. Brandes was commissioned by the government of the Dutch East Indies to study ancient manuscripts in Southeast Asia, including Nusantara.
		Kajiannya membantu membuka wawasan tentang sejarah Jawa masa klasik melalui penelusuran sumber-sumber tertulis seperti Pararaton.	The study helps to broaden insights into classical Javanese history through the examination of written sources such as the Pararaton.
	Kapak Batu (Stone axe)	Permukaan Atas • Pengikisan Kulit Batu • Gagang • Bilah • Mata Tajaman	Upper Surface • Skin Erosion of the Stone • Handle • Blade • Sharp Edge
		Permukaan Bawah • Pangkal Gagang • Sudut Tajaman • Tajaman	Underside • Handle Base • Sharp Corner • Sharp
		Apabila dilihat dari atas secara garis lurus pola objek bagian gagang mengecil dan semakin ke atas menuju bagian bilah semakin melebar. Isi ciri dan kanan objek cenderung datar. Permukaan bagian sisi kiri memperlihatkan goresan kulit batu.	When viewed from above in a straight line, the pattern of the object's shows that the handle part narrows and increasingly widens toward the blade part. The content, characteristics, and right side of the object tend to be flat. The surface of the left side shows stone skin scratches.
		Bagian bawah permukaan objek terlihat bidang tajaman yang cenderung miring ke dalam. Permukaan bagian bawah cenderung datar/rata kecuali bagian tajaman yang	The bottom of the object's surface appears sharp edged and tends to slope inward. The bottom surface tends to be flat/level except for the sharp parts, which tend to be gradual.

		cenderung landai.	
		Bagian tajam terlihat bidang permukaan tipis dan halus. Secara keseluruhan, dimensi ketebalan objek yaitu gagang hingga bila berukuran 12,2 MM, mata tak jaman hingga tajam berukuran 4,0 MM, dan ketebalan bagian pangkal gagang berukuran 12,4 MM.	The sharp part appears as a thin and smooth surface area. Overall, the thickness dimensions of the object are: the handle up to 12.2 MM, the blunt to sharp edge up to 4.0 MM, and the thickness of the base of the handle is 12.4 MM.
		Permukaan atas beliung di sekitar gagang terlihat goresan batuan. Bagian pangkal gagang terdapat 3 titik kerusakan akibat pengikisan yang memperlihatkan kulit batu (stone veneer).	The top surface of the adze around the handle shows stone scratches. At the base of the handle, there are 3 points of damage caused by erosion, revealing the stone veneer.
		Bagian pangkal gagang terlihat bekas pemangkasan yang dilakukan secara intensif dengan meninggalkan jejak tekstur permukaan kasar.	The base part of the handle shows signs of intensive trimming, leaving traces of a rough surface texture.
		Garis permukaan sisi kiri dan kanan terlihat datar kecuali bagian tajam hingga mata tajam yang cenderung melengkung dan tipis.	The surface lines on the left and right sides appear flat except for the sharp parts to the sharp edge which tend to curve and be thin.
		Adapun dimensi ketebalan objek yaitu bagian sisi kiri dan kanan berukuran 8,8 mm, tebal bagian gagang hingga bilah 12,3 mm, dan tebal ketajaman 2,2 mm.	As for the thickness dimensions of the object, the left and right sides measure 8.8 mm, the thickness of the handle to the blade is 12.3 mm, and the sharpness thickness is 2.2 mm.
		Apabila diperhatikan secara garis lurus dari atas permukaan objek, permukaan terlihat mengalami kerusakan / patah sehingga objek tersisa setengah bahkan hampir tidak memiliki bagian pangkal gagang secara utuh.	When observed in a straight line from above the surface of the object, the surface appears to be damaged/broken so that the object remains only half or almost does not have the base of the handle completely intact.
		Bagian salah satu sudut tajam	Part of one sharp corner shows signs of

		terlihat bekas pengikisan benda keras sehingga meninggalkan jejak cekungan. Gagang objek terlihat bekas pemangkasan dengan garis permukaan terluar bertekstur kasar.	abrasion from a hard object, leaving a trace of a dent. The handle of the object shows signs of trimming with the outermost surface lines having a rough texture.
		Bagian gagang memperlihatkan adanya bekas pemakaian yang dilakukan secara intensif.	The handle section shows signs of intensive use.
		Adapun dimensi ketebalan objek yaitu bagian gagang hingga bilah berukuran 17,8 mm, bagian bilah hingga tajaman 17,2 mm.	As for the thickness dimension of the object, the handle to the blade measures 17.8 mm, and the blade to the edge measures 17.2 mm.
	Manik- manik (Beads)	Manik-manik kaca ini awalnya merupakan hasil temuan warga masyarakat Dsn. Karangsejati, Ds. Dadapan, Kec. Gucialit, Kabupaten Lumajang	Beads (<i>Manik-manik</i>) These glass beads were originally discovered by local residents in Karangsejati Hamlet, Dadapan Village, Gucialit Sub-District, Lumajang.
		yang ditemukan secara tidak sengaja di halaman rumah Bapak Solot, untuk selanjutnya temuan manik-manik terakota tersebut dihibahkan ke Museum Daerah Kabupaten Lumajang atas nama Bapak Tedjo pada tahun 2015. Sehingga saat ini manik-manik kaca ini menjadi koleksi Museum Daerah Kabupaten Lumajang.	The terracotta beads were found accidentally in the yard of Mr. Solot's house. Later, the findings were donated to the Museum Daerah Kabupaten Lumajang by Mr. Tedjo in 2015. Today, these beads are part of the museum's collection.
		Manik-manik Koleksi Museum Daerah Kabupaten Lumajang berwarna hijau tua berjumlah 5 buah, berbentuk bulat dempak, tekstur permukaan halus. Pada pinggiran lubang manik ketika tersorot cahaya akan tampak kerlip-kerlip seperti kaca.	The museum collection includes five dark green beads. They are solid round in shape with a smooth surface. Around the hole, the bead sparkles like glass when exposed to light.
		Tampak luar warna hijau tua matte namun ketika disorot cahaya dari dekat akan terlihat tembus cahaya dan terdapat guratan-guratan atau motif	From the outside, the color looks matte dark green, but when viewed closely under light, the material appears slightly transparent. Fine lines or

		serta serat vertikal di dalamnya. Diameter manik: 2 cm, diameter lubang: 0,2 cm.	vertical fibers can also be seen inside the bead. Bead diameter: 2 cm Hole diameter: 0.2 cm.
		Manik-manik Koleksi Museum Daerah Kabupaten Lumajang berwarna merah bata berjumlah 84 buah.	The collection also includes 84 brick-red colored beads.
		Ditinjau dari bentuk, warna dan tekstur permukaannya teridentifikasi sebagai manik kaca Indo-Pasifik, berbentuk bulat dempak, berwarna merah bata, atau merah coklat, dengan tekstur permukaan halus, memiliki garis-garis halus vertikal.	Based on their shape, color, and surface texture, they are identified as Indo-Pacific glass beads. These beads are solid round, brick red or reddish-brown in color, with a smooth surface and fine vertical lines.
		Manik-manik Koleksi Museum Daerah Kabupaten Lumajang berwarna oranye berjumlah 1 buah. Manik-manik ini berbentuk menyerupai buah Pir pendek dengan ukuran lebih besar daripada manik-manik Koleksi Museum Daerah Kabupaten Lumajang lainnya.	In addition, there is one orange bead shaped like a short pear, larger than the other beads in the collection.
		Tekstur permukaan sedikit kasar, bagian ujung lubang melebar, dan menjadi satu-satunya manik berbahan terakota. Terakota yang berasal dari bahasa Itali terra-cotta yang berarti "tanah bakar".	Its surface texture is slightly rough, and the hole opening is wider. This bead is the only one made of terracotta. The word terracotta comes from Italian terra-cotta, meaning "baked earth."
		Namun berdasarkan temuan arkeologis manik-manik terakota telah ditemukan pula pada kubur batu di Jawa Timur dengan berbagai bentuk.	Based on archaeological findings, terracotta beads have also been discovered in stone burial sites in East Java in various shapes.
		Sehingga untuk menentukan periodisasi manik terakota ini bisa dalam kurun waktu yang lama mulai masa megalitik sampai masa kerajaan	Therefore, this type of bead may come from a long time span, ranging from the megalithic period to the kingdom period in Nusantara.

		di nusantara.	
	Fragmen Keramik Asing (Foreign Ceramic Fragments)	Keberadaan keramik dalam koleksi Museum Daerah Kabupaten Lumajang turut menguatkan konteks arkeologis Situs Biting, sebuah kawasan penting yang dikenal sebagai ibu kota Kerajaan Lamajang Tigang Juru pada masa pemerintahan Prabu Arya Wiraraja.	Foreign Ceramic Fragments The presence of ceramic objects in the collection of the Museum Daerah Kabupaten Lumajang strengthens the archaeological context of the Biting Site, an important area believed to have been the capital of the Lamajang Tigang Juru Kingdom during the reign of Prabu Arya Wiraraja.
		Nama Biting berasal dari kosakata Madura yang berarti benteng, merujuk pada struktur pertahanannya yang luar biasa: dinding setebal 6–10 meter dengan panjang mencapai 10 km dan area luas sekitar 165 hektar.	The name Biting comes from a Madurese word meaning fortress, referring to its remarkable defensive structure: walls about 6–10 meters thick, stretching up to 10 km, and covering an area of approximately 165 hectares.
		Situs ini tidak hanya monumental, tetapi juga memiliki hubungan erat dengan sejarah awal Majapahit, mengingat peran penting Arya Wiraraja dalam berdirinya kerajaan tersebut. Nama Lamajang sendiri tercatat dalam Prasasti Mula Manurung (1255 M) ketika Nararya Kirana diangkat sebagai penguasa Lamajang.	This site is not only monumental but also closely related to the early history of the Majapahit Kingdom, considering the important role of Arya Wiraraja in its establishment. The name Lamajang is also recorded in the Mula Manurung Inscription (1255 AD) when Nararya Kirana was appointed ruler of Lamajang.
		Piring Keramik: Piring keramik ini menampilkan motif biru kehitaman pada bagian dinding dalam dan tengah. Pada sisi lengkungnya terdapat motif tanaman air, meski beberapa bagian telah memudar.	This ceramic plate shows a dark blue decorative motif on the inner wall and center. On the curved side, there is a water plant motif, although some parts have faded over time.
		Bagian tengah menunjukkan lingkaran tanpa glasir (spurmark) berdiameter 15 cm sebagai bekas proses pembakaran, yang membingkai huruf Cina "Fu"—	The center part shows an unglazed circle (spur mark) with a diameter of approximately 15 cm, which is a mark left from the firing process. Inside the

		simbol kebahagiaan atau keberkahan.	circle appears the Chinese character “Fu”, a symbol of happiness and good fortune
		Bagian luar piring berglasir dengan empat garis melingkar biru, sementara bagian bawah memiliki kaki rendah dan dasar berglasir. Beberapa bagian dinding dalam tampak retak dan telah melalui proses restorasi.	The outer part of the plate is glazed and decorated with four circular blue lines, while the base has a low foot ring and is also glazed. Some parts of the inner wall show cracks and have undergone restoration.
		Fragmen Mangkuk (Pecah Seribu): Fragmen mangkuk dengan motif pecah seribu pada semua permukaannya. Tersisa hanya bagian dasar mangkuk dengan bagian badan dan tepian hilang (pecah).	This fragment of a bowl shows a “pecah seribu” motif (a crack-like decorative pattern) covering the surface. Only the base part of the bowl remains, while the body and rim are missing due to breakage.
		Permukaan dinding dalam tengah berglasir putih dengan motif hias berupa bunga berwarna biru. Motif hias bunga dikelilingi oleh blok warna biru dan dibatasi oleh dua garis melingkar warna biru (double ring). Mangkuk memiliki kaki rendah dan dihiasi dua garis melingkar warna biru (double ring).	The inner middle surface is coated with white glaze and decorated with a blue floral motif. The flower motif is surrounded by a blue color block and bordered by two circular blue lines (double ring). The bowl has a low foot ring, decorated with two circular blue lines (double ring).
		Pada dinding luar mangkuk berhias dua garis melengkung yang membentuk tiga pola lengkungan dengan hias bulatan. Beberapa bagian dasar dan kaki tidak tertutup glasir (glasir tidak rata). Warna putih terlihat kusam dan warna biru tidak cerah.	The outer wall of the bowl is decorated with two curved lines forming three curved sections with circular ornaments. Some parts of the base and foot ring are unglazed (the glaze is uneven). The white color looks dull, and the blue color is not bright.
		Fragmen piring bagian dasar, pada bagian permukaan dinding dalam terdapat motif hias flora (ranting, daun dan kelopak bunga) dengan teknik pengerjaan berupa garis yang dilapisi atau ditumpuk dengan blok warna biru	The base part of plate fragment, on the inner wall, there is a floral motif consisting of branches, leaves, and flower petals. The decoration was made using line work combined with blue color blocks, but the coloring

		namun pewarnaan tidak rapi.	appears uneven.
		Terdapat dua garis melingkar mengelilingi motif flora tersebut. Bagian dasar piring sebagian tidak berglasir dan pada lingkaran kaki terdapat tempelan pasir. Lingkaran kaki pendek dan agak tebal.	The floral motif is surrounded by two circular lines (double ring). Part of the base is unglazed, and there is sand residue attached to the foot ring. The foot ring is short and thick.
		Fragmen Piring (Motif Lengkungan): Pada bagian permukaan dinding dalam terdapat motif hias berupa garis lengkungan-lengkungan dan blok warna biru, namun motif tersebut tidak terlihat jelas karena tidak utuh. Bagian dasar piring sebagian tidak berglasir dan pada lingkaran kaki terdapat tempelan pasir.	Plate Fragment (Curved Motif) On the inner wall, there is a decorative motif in the form of curved lines combined with blue color blocks, but the motif is not clearly visible because the fragment is incomplete. Part of the base is unglazed, and there is sand residue attached to the foot ring.
		Piring (Motif Bunga): Piring memiliki motif hias berupa tiga bunga dan satu tangkai beserta hiasan daun yang menyertainya. Hiasan bunga tersebut terdapat pada bagian dinding dalam tengah atau lingkaran pusat yang dibatasi oleh dua garis melingkar (ring) dan satu garis melingkar (ring) di atasnya pada dinding dalam.	Plate (Floral Motif) The plate has a floral motif consisting of three flowers and one stem with leaves. The motif is located in the central area of the inner wall, surrounded by two circular lines (double ring) and one circular line above it on the inner wall.
		Sedangkan pada bagian dinding luar terdapat satu garis melengkung (ring). Piring memiliki lingkaran kaki rendah dan terdapat tempelan pasir dan bagian dasar rata. Bagian dinding dalam tengah atau lingkaran pusat berglasir tidak rata.	On the outer wall, there is one curved line (ring) decoration. The plate has a low foot ring, and there is sand residue on the base. The inner wall surface is slightly uneven.
		Piring (Motif Bunga Lain): Pada bagian dinding dalam memiliki motif hias bunga, sedangkan bagian dasar berglasir tipis dengan lingkaran kaki	Plate (other floral motif): On the inner wall there is a floral motif, while the base is thinly glazed with a broken foot ring.

		patah.	
		Mangkuk (Motif Bulatan & Scroll): Dinding dalam mangkuk memiliki hiasan berupa blok bulatan-bulatan dengan garis lengkung, sedangkan pada bagian tengah terdapat hiasan bulatan yang terbagi dalam panil-panil dengan masing-masing panil berisi tiga bulatan.	Bowl (Circular & Scroll Motif): The inner wall of the bowl is decorated with circular blocks with curved lines. In the center, there is a circular ornament divided into panels, each panel containing three small circles.
		Hiasan yang berada di tengah dikelilingi oleh garis melingkar warna biru (ring). Pada permukaan dinding luar mangkuk terdapat hiasan berupa motif scroll yang terbagi dalam panil dengan pembatas berupa garis vertikal.	The main decoration is located in the center and is surrounded by a blue circular line (ring). On the outer wall surface of the bowl, there is a scroll motif divided into panels with vertical line dividers.
		Motif scroll tersusun bagian atas lebar dan semakin ke bawah semakin mengecil membentuk pola tumpal semu.	The scroll motifs are arranged larger at the upper part and gradually become smaller toward the lower part, forming a pseudo <i>tumpal</i> pattern.
		Tepian mangkuk terdapat lekukan sedikit menonjol seperti bentuk akolade (kurawal). Pada permukaan dinding dalam bagian tepian terdapat hiasan berupa garis kurawal mengikuti bentuk tepian dan motif scroll (bulatan melingkar) yang tersusun berjajar secara horizontal mengelilingi tepian.	The rim of the bowl has a slightly protruding curve resembling an accolade (curly bracket). On the inner wall near the rim, there is decoration in the form of curly bracket lines following the rim shape and scroll motifs (spiral circles) arranged horizontally around the rim.
		Pada bagian dinding luar mangkuk memiliki hiasan berupa garis kurawal mengikuti pola bentuk tepian dilanjutkan dengan hiasan flora (tanaman suluran) yang dibatasi oleh satu garis vertikal.	On the outer wall of the bowl, there is decoration in the form of curly bracket lines following the rim shape, continued with floral motifs (vines) bordered by one vertical line.
		Merupakan fragmen mangkuk enamel dengan bagian tepian yang memiliki warna polikrom (hijau kekuningan dan	This is a fragment of an enamel bowl with a rim that shows polychrome colors (yellowish green and red) over

		merah di atas glasir). Pada bagian dinding dalam mangkuk terdapat motif geometris yaitu tiga garis yang saling bersilangan dibatasi oleh garis horizontal yang mengapit motif hias tersebut.	the glaze. On the inner wall of the bowl, there is a geometric motif consisting of three intersecting lines, enclosed by horizontal lines that frame the decoration.
		Di atas motif hias geometris tersebut terdapat satu garis horizontal dan dua garis agak melengkung di bagian bawah hampir bagian tengah atau pusat mangkuk.	Above the geometric motif, there is one horizontal line and two slightly curved lines at the lower area near the center of the bowl.
		Pada dinding luar terdapat satu garis horizontal dekat tepian, dan motif figur manusia yang sedang berdiri menggunakan pakaian khas cina (menyerupai kimono).	On the outer wall, there is one horizontal line close to the rim, and a motif of a standing human figure wearing clothing typical of Chinese style (similar to a kimono).
		Di antara motif manusia tersebut terdapat motif bulatan dan kelopak daun. Motif tersebut dalam bentuk bingkai warna merah di atas glasir dan diisi dengan warna hijau kekuningan.	Between the human figure motifs, there are circular motifs and leaf petal motifs. The motif is in the form of a red frame over the glaze and filled with a yellowish-green color.
		Fragmen Mangkuk (Dasar): Mangkuk yang ditemukan berupa fragmen atau pecahan bagian dasar dan memiliki motif hias berupa flora (daun) yang terdapat pada dinding dalam tengah dan dibatasi oleh dua garis melingkar (ring).	Bowl Fragment (Base): The bowl was found as a fragment of the base section and has a floral (leaf) motif located on the inner wall at the center, enclosed by two circular lines (rings).
		Pada dinding luar bawah terdapat satu garis melingkar dan di atasnya berupa motif hias flora warna biru cerah. Bagian dasar mangkuk terdapat satu karakter huruf Cina namun dalam kondisi tidak utuh (sebagian pecah).	On the lower outer wall, there is one circular line, and above it there is a bright blue floral motif. On the base of the bowl, there is one Chinese character, but it is incomplete (partially broken).
		Mangkuk (Motif Flora & Garis Vertikal): Mangkuk memiliki motif	Bowl (Floral Motif & Vertical Lines): The bowl has a floral decoration on the

		hias berupa flora di bagian dinding luar yang terlihat adanya dua garis vertikal berjajar yang membagi hiasan tersebut menjadi dua sisi yaitu kanan dan kiri.	outer wall. Two parallel vertical lines divide the decoration into two sections, right and left.
		Pada bagian dinding dalam polos warna putih. Di bawah hiasan pada dinding luar terdapat dua garis melingkar berwarna biru. Terdapat lingkaran kaki mangkuk tipis dan pendek.	The inner wall is plain white. Below the outer wall decoration, there are two blue circular lines. The bowl has a thin and short foot ring.
		Fragmen Mangkuk (Dasar dengan Flora): Mangkuk yang ditemukan berupa fragmen atau pecahan bagian dasar. Memiliki motif hias flora (daun) yang berada di bagian dinding dalam tengah atau lingkaran pusat dan dilanjutkan bagian atas berupa tiga garis melingkar (ring).	Bowl Fragment (Base with Floral Motif): The bowl was found as a fragment of the base. It has a floral (leaf) motif located on the inner wall at the center or medallion area, followed above by three circular lines (rings).
		Mangkuk memiliki kaki tebal dan rendah serta terdapat tempelan pasir pada bagian lingkaran kaki dalam.	The bowl has a thick and low foot ring, and there is sand adhesion on the inner part of the foot ring circle.
		Fragmen Mangkuk (Tepian): Mangkuk yang ditemukan berupa fragmen atau pecahan bagian tepian.	Bowl Fragment (Rim): The bowl was found as a fragment or sherd of the rim section.
		Tepian memiliki hiasan berupa satu garis horizontal, sedangkan pada bagian dinding dalam terdapat hiasan berupa dua garis agak melengkung bersebelahan secara vertikal. Pada bagian dinding luar terdapat hiasan berupa bulatan spiral dipadu dengan motif hias flora.	The rim has a decoration in the form as a one horizontal line. In the inner wall there is a decoration in the form of two slightly curved lines and positioned vertically side by side while the outer wall has a spiral decoration with floral motifs.
	Peralatan Senjata (Weapon Equipment)	• Bileh • Warangka • Hulu Keris	• Blade • Sheath (<i>Warangka</i>) • Keris hilt
		Keris merupakan bukti autentik bahwa	Keris is an authentic evidence that our

		nenek moyang kita telah mempunyai pemahaman mengenai teknik dan pembuatan keris, akan tetapi dalam teknik juga terdapat filosofi keris itu sendirinya misalnya apa yang ditulis dalam sebuah artikel media online, bahwa derajat kemiringan tertentu membuat keris menjadi berbentuk belati asimetris.	ancestors had deep knowledge about keris making techniques. However, the technique is not only technical but also philosophical. As mentioned in an online article, a certain degree of blade inclination creates the characteristic asymmetric shape of the keris.
		Inilah ciri karakteristik (distinctive) yang dimiliki oleh keris, sebuah ciri yang tidak bakalan ditemui pada senjata-senjata tradisional milik bangsa-bangsa lain.	This is a distinctive characteristic of the keris, something that is not found in traditional weapons from other cultures.
		Jika pamor garis sementara ini masih sering digeneralisir sebagai identik dengan karakteristik pedang Dimascus dan disebut sebagai "Dimascus pattern", maka merujuk definisi UNESCO yang jadi ciri karakteristik keris ialah bentuknya asimetris.	Although the <i>pamor</i> lines are often generalized as similar to the characteristics of Damascus swords and referred to as "Damascus pattern", according to the UNESCO definition, the main distinctive feature of a keris is its asymmetric form.
		Dalam bahasa Jawa disebut "condong leleh", yaitu derajat kemiringan sebuah bilah terus jika dilihat dari garis horizontal bila bawah yang berbatasan dengan gonjo.	In Javanese terminology, this inclination is called "condong leleh", referring to the degree of the blade inclination when seen from the horizontal line at the base that borders the <i>gonjo</i> .
		Cundrik adalah salah satu bentuk senjata tikam tradisional yang berukuran lebih kecil dari keris, yakni sekitar 10–15 cm. Secara bentuk, cundrik sering dianggap sebagai prototipe keris sederhana tanpa pamor dan tanpa ricikan rumit.	<i>Cundrik</i> is a type of traditional stabbing weapon smaller than a keris, usually around 10–15 cm. In form, <i>cundrik</i> is often considered a prototype of a simple keris without <i>pamor</i> and without complex decorative details.
		Ukurannya yang kecil membuatnya bersifat fungsional dan mudah dibawa sebagai senjata sikepan, yaitu senjata	Its small size makes it practical and easy to carry as a concealed weapon for self-protection.

		kecil yang disembunyikan untuk keperluan perlindungan diri.	
		Menariknya, <i>cundrik</i> justru lebih banyak digunakan oleh perempuan pada masa lalu. Selain berfungsi sebagai alat bela diri, <i>cundrik</i> terkadang digunakan sebagai tusuk konde, menjadi pengikat sekaligus penghias rambut.	Interestingly, in the past <i>cundrik</i> was more commonly used by women. Besides functioning as a self-defense weapon, <i>cundrik</i> was sometimes used as a hairpin (<i>tusuk konde</i>), serving as both a fastener and a hair ornament.
		Hal ini menunjukkan bahwa keris dan turunannya tidak selalu identik dengan maskulinitas yang mana perempuan pun memiliki peran penting dalam tradisi persenjataan Nusantara. Pict (11,8 cm) Pict (7,7 cm)	This shows that keris and its derivatives are not always identical with masculinity. Women also played an important role in the weapon traditions of Nusantara. Length: 11.8 cm Length: 7.7 cm
		• 42 cm Sarung Tombak • 41 cm Bilah Tombak • 87 cm Gagang Tombak	42 cm spear sheath 41 cm <i>bilah tombak</i> (spear blade) 87 cm <i>gagang tombak</i> (shaft/handle)
		Peralatan senjata abad XVI-XVIII, alat berperang atau berburu sejalan dengan perkembangan peradaban tombak berasal dari bahan tulang atau batu yang diganti dengan logam.	Weapons from the 16th–18th centuries developed along with civilization. Spears were originally made from bone or stone, which were later replaced with metal.
		Tombak ini merupakan benda pusaka milik Ibu Masrufah. Tombak adalah salah satu senjata tradisional yang memiliki sejarah panjang dan penggunaan yang beragam dalam berbagai budaya di seluruh dunia.	This spear is an heirloom belonging to Mrs. Masrufah. The spear is a traditional weapon with a long history and various functions in many cultures around the world.
		Dalam konteks budaya Indonesia, tombak tidak hanya berfungsi sebagai alat perang tetapi juga memiliki arti simbolis yang dalam dan menjadi bagian integral dari upacara adat, seni, dan warisan budaya.	In Indonesian cultural context, the spear is not only used as a weapon but also has deep symbolic meaning and becomes an integral part of rituals, arts, and cultural heritage.
	Koleksi Senjata	Nilai estetika sebilah keris ialah	The aesthetic value of a keris blade

	(Weapon Collection)	mencakup dapur, pamor, dan tangguh.	includes <i>dapur</i> , <i>pamor</i> , and <i>tangguh</i> .
		Daphur ialah istilah bahasa Jawa yang dipakai untuk menyebut model atau bentuk keris. Ada komposisi ricikan atau ornamental yang memberi ciri pembeda pada keris yang satu dengan keris lainnya.	<i>Dapur</i> is a Javanese term used to describe the model or shape of a keris. There are ornamental details that distinguish one keris from another.
		Sudah tentu perbedaan ini juga memunculkan nama-nama dapur yang beragam. Keris lurus (<i>lajer</i>) dan berkeluk (<i>kelok</i>) dengan jumlah yang sama, misalnya, tetapi jika memiliki aspek ornamental atau ricikan yang berbeda, maka akan berbeda pula nama dapurnya. Setidaknya merujuk catatan UNESCO, terdapat 40 varian daphur.	These differences produce various <i>dapur</i> names. Straight keris (<i>lajer</i>) and wavy keris (<i>luk/kelok</i>) may have the same number of curves, but if the ornamental details differ, the <i>dapur</i> name will also be different. According to UNESCO records, there are at least 40 <i>dapur</i> variants.
		Bicara pamor, yaitu pola dekorasi pada bilah yang muncul dari kombinasi logam yang berbeda sebagai konsekuensi dari teknik tempa-lipat. Masih menurut UNESCO, tercatat terdapat 120 varian.	<i>Pamor</i> refers to the decorative pattern on the blade created from a combination of different metals through the folding-forging technique (<i>tempa lipat</i>). UNESCO records around 120 <i>pamor</i> variants.
		Sedangkan bicara pola pamor keris, sebenarnya jelas berbeda dengan apa yang disebut 'Damascus patterns' pada pedang Damaskus.	In fact, keris pamor is clearly different from what is known as "Damascus patterns" on Damascus swords.
		Bagaimanapun, pamor memiliki lebih banyak keragaman motif dekorasi daripada pedang Damaskus, yang muncul dari keragaman penguasaan dan keahlian teknis seni tempa-lipat dalam tradisi pembuatan keris.	<i>Pamor</i> has more varied decorative motifs, resulting from the mastery of metal-folding techniques in keris-making tradition.
		Faktor lainnya ialah aspek tangguh. Istilah 'tangguh' ditambah awalan pe- dan -an menjadi 'penangguhan', istilah ini bermakna proses interpretasi perihal asal usul dan estimasi usia	Another important aspect is <i>tangguh</i> . The term <i>tangguh</i> (with prefix <i>pe</i> and suffix <i>an</i> becoming <i>penangguhan</i>) refers to the interpretation process regarding the origin and estimated age

		sebuah keris. Menarik dicatat di sini, bicara penangguhan sebuah keris ialah pokok soal yang sering memantik kontroversi (debatable).	of a keris. This topic is often debated among experts.
		Masing-masing komunitas pengeris dari daerah yang berbeda cenderung memiliki perspektif epistemologi berbeda.	Each community of keris experts (<i>pengeris</i>) from different regions tends to have different epistemological perspectives.
		Melihat keris yang pertama dari sisi eksoterisnya, telaah yang membahas hal-hal yang terlihat, dapat diraba, dan bisa diukur. Dalam dunia perkerisan, eksoteri meliputi masalah pembicaraan dapur keris, pamor keris, warangka (sarung) keris, ukiran (hulu) keris, termasuk teknik pembuatan dan sejarah asal usulnya.	From the exoteric perspective, keris studies focus on observable and measurable aspects, including <i>dapur</i> , <i>pamor</i> , <i>warangka</i> (sheath), <i>ukiran</i> (hilt carving), manufacturing techniques, and historical origin.
		Sedangkan yang kedua dari isoterisnya, lebih mementingkan tuahnya atau kekuatan akibat proses atau kejadian tertentu yang ada dalam keris itu sendiri.	From the esoteric perspective, attention is given to the spiritual value or inner power believed to exist within the keris.
		Keris yang ada dalam museum memerlukan bukan sekedar perawatan, tetapi juga penghidupan dalam arti keris harus dihidupkan lewat berbagai media agar pengalaman eksoteri, dan isoteri menjadi dari pengalaman pengunjung.	Keris displayed in museums require not only conservation but also interpretation so visitors can experience both exoteric and esoteric aspects.
		Bukan sekedar apa yang bisa dilihat tetapi pengalaman yang tidak terlihat atau ghoib yang bisa dibagikan agar keris tidak dianggap mistis tetapi juga terdapat keilmuan dari hasil penerapan ilmu nenek moyang di masa lalu.	The experience is not only about what can be seen, but also about intangible knowledge, so the keris is not merely considered mystical, but also recognized as a scientific product of ancestral knowledge.
		Berpikir secara rasional atau ilmiah dalam melihat akan mengembangkan	Rational and scientific approaches can help in developing knowledge about

		pengetahuan tentang keberadaan tosan aji yang ada di nusantara.	the existence of <i>tosan aji</i> in Nusantara.
	Replika Prasasti Mula Malurung (Replica of Mula Malurung)	Prasasti Mula Malurung merupakan prasasti tembaga peninggalan Kerajaan Singasari yang diterbitkan pada tahun 1255 oleh Kertanagara saat itu masih menjadi raja muda di Kadiri, atas perintah ayahnya, Raja Wisnuwardhana.	Replica of Mula Malurung Inscription The Mula Malurung inscription is a copper inscription from the Singasari Kingdom issued in 1255, when Kertanegara was still a crown prince in Kadiri under the reign of his father, King Wisnuwardhana.
		Prasasti ini terdiri atas beberapa lempengan tembaga berukuran panjang 29,5–32,5 cm dan lebar sekitar 10 cm, seluruhnya ditulis dalam aksara dan bahasa Jawa Kuno.	The inscription consists of several copper plates measuring approximately 29.5–32.5 cm in length and about 10 cm in width. The text is written in Old Javanese script and language.
		Kumpulan lempengan prasasti ini ditemukan dalam dua tahap. Temuan pertama pada tahun 1975 menghasilkan sepuluh lempeng.	The plates were discovered in two phases. The first discovery in 1975 discovered ten plates.
		Lempeng 1 disimpan di Pusat Penelitian Arkeologi, sedangkan lempeng lainnya berada di Museum Nasional Indonesia. Pada tahun 2001, tiga lempeng tambahan ditemukan di lapak barang loak di Kediri yakni lempeng 2, 4 dan 6 yang kemudian melengkapi keseluruhan bagian prasasti. Seluruh lempeng kini tersimpan di Museum Nasional Indonesia, Jakarta.	Plate 1 is stored at the Archaeological Research Center, while the others are kept at the National Museum of Indonesia. In 2001, three additional plates (plates 2, 4, and 6) were found at an antique market in Kediri, completing the inscription. All plates are now preserved in the National Museum, Jakarta.
		Dalah satu bagian paling penting terdapat pada Lempeng VII, baris 1-3, yang mencatat penetapan Nararya Kirana putra Nararya Sminingrat sebagai juru Lamajang, serta digambarkan sebagai “pelindung dunia” bagi Negara Lamajang.	An important section appears on Plate VII, lines 1–3, which records the appointment of Nararya Kirana’s son, Nararya Sminingrat, as juru Lamajang, described as the “protector of the world” for the Lamajang state.
		Informasi ini menjadi data historis	This information provides important

		penting mengenai struktur pemerintahan dan tokoh-tokoh elite yang berperan dalam perkembangan wilayah Lamajang pada abad ke-13.	historical data about governmental structure and elite figures involved in the development of the Lamajang region in the 13th century.
		Isi prasasti telah diteliti oleh Slamet Muljana (1979). Secara garis besar, masing-masing bagian berisi: • Lempeng 1: Perintah penerbitan prasasti sebagai piagam pengesahan anugerah dari Bhatara Parameswara dan Seminingrat.	According to Slamet Muljana (1979), the main contents include: Plate 1: An order for the issuance of an inscription as a charter confirming the grant bestowed by Bhatara Parameswara and Seminingrat.
		• Lempeng 3: Riwayat pengabdian Pranaraja dan silsilah raja; Kertanegara disebut sebagai putra Seminingrat. • Lempeng 5: Kesetiaan Pranaraja serta pujian untuk Seminingrat.	Plate 3: Story of Pranaraja's service and royal genealogy; Kertanegara is mentioned as the son of Seminingrat. Plate 5: Loyalty of Pranaraja and praise for Seminingrat.
		• Lempeng 7: Daftar raja bawahan Seminingrat, termasuk Kertanegara di Kediri dan Jayakatwang di Gelanggalang. • Lempeng 8: Ucapan terima kasih para abdi yang dipimpin Ramapati atas anugerah raja.	Plate 7: List of subordinate kings of Seminingrat, including Kertanegara in Kediri and Jayakatwang in Gelanggalang. Plate 8: Expression of gratitude from officials led by Ramapati for royal rewards.
		• Lempeng 9: Penganugerahan Desa Mula dan Desa Malurung kepada Pranaraja; Seminingrat disebut sebagai cucu Bhatara Siwa. • Lempeng 10: Perintah Seminingrat melalui Ramapati agar Kertanegara mengesahkan anugerah tersebut.	Plate 9: Granting of Mula and Malurung villages to Pranaraja; Seminingrat is referred to as the grandson of Bhatara Shiva. Plate 10: Order from Seminingrat through Ramapati for Kertanegara to validate the grant.
	Batu Bergores Surya (Surya Engraved Stone)	Benda ini merupakan koleksi Museum Daerah Lumajang yang diperoleh melalui hibah dari Bapak Kholil, warga Dusun Minggir, Desa Pasrujambe, Kecamatan Pasrujambe, Kabupaten Lumajang, pada tahun	This object is part of the Museum Daerah Kabupaten Lumajang collection, donated by Mr. Kholil from Minggir Hamlet, Pasrujambe Village, Pasrujambe Sub-District, Lumajang Regency, in 1989.

		1989.	
		Artefak ini berupa batu utuh berpermukaan pipih dengan ketebalan tidak merata. Secara bentuk, batu tersebut cenderung poligonal menyerupai persegi, tanpa menunjukkan karakter tertentu seperti arca, nisan, atau bentuk-bentuk spesifik lain yang umum ditemukan pada tinggalan masa Hindu-Buddha.	The artifact is a solid stone with a relatively flat surface and uneven thickness. Its shape tends to be polygonal, resembling a square, without clearly showing specific characteristics such as statues, gravestones, or other specific forms commonly associated with Hindu-Buddhist remains.
		Meskipun bentuk dasar batu koleksi ini tidak memperlihatkan struktur arsitektural atau fungsi ritual yang jelas, keberadaan motif Surya memberikan indikasi bahwa benda tersebut memiliki keterkaitan dengan tradisi artistik dan simbolik masa Majapahit, khususnya yang berkaitan dengan konsep kesakralan dan representasi kosmis Dewa Surya.	Although the basic form does not clearly indicate architectural or ritual function, the Surya motif suggests a connection with artistic and symbolic traditions from the Majapahit period, especially related to sacred concepts and cosmic representation of the Sun God (<i>Dewa Surya</i>).
		Tabel Arah, Dewa, Senjata, Simbol organ, Warna, Simbol lingkungan (Tabel ini mungkin terkait dengan konsep Dewa Penguasa Arah, tetapi isi tabel tidak terbaca sempurna dalam salinan)	Table: Direction, Deity, Weapon, Organ Symbol, Color, Environmental Symbol (possibly related to the concept of directional guardian deities; table content not fully legible in the copy).
		1. Panjang : 67,5 cm 2. Lebar : 55 cm 1. 20,5 cm	Dimensions: Length: 67.5 cm Width: 55 cm Thickness: 20.5 cm
		Motif utama pada artefak ini adalah goresan berbentuk Surya, yang mengingatkan pada ikonografi Surya Majapahit. Dalam tradisi Majapahit, motif Surya biasanya dipahatkan pada berbagai elemen bangunan dan benda ritual, antara lain:	The main motif on the artifact is a carved Surya symbol, which resembles Surya iconography in Majapahit tradition. In Majapahit tradition, the Surya motif was commonly carved on various architectural elements and ritual objects, including:

		• bagian sungkup atau tengah langit-langit ruangan tersuci (Grbhagriha) pada candi, • bagian stella atau sandaran arca,	• Thee ceiling dome or the central part of the roof of the most sacred chamber (Grbhagriha) in a temple, • the stela or back support of a statue,
		• beberapa nisan kuno di Troloyo, Trowulan, Mojokerto, • serta pada sejumlah jambangan atau wadah upacara yang kerap menampilkan garis-garis memancar simbolisasi dari cahaya Surya.	• several ancient gravestones in Troloyo, Trowulan, Mojokerto, • as well as a number of ceremonial jars or ritual containers that often display radiating lines symbolizing the light of Surya.
		Benda batu ini memperlihatkan bahwa motif Surya dapat muncul dalam varian yang lebih sederhana, yang tidak selalu berkaitan langsung dengan simbol sakral kerajaan Majapahit, namun tetap mencerminkan estetika dan konsep visual matahari dalam budaya masa lalu.	This stone object shows that the Surya motif can appear in a simpler variation, which is not always directly connected to the royal sacred symbol of the Majapahit Kingdom, but still reflects the aesthetic and visual concept of the sun in past cultures.
	Replika Arca Pantheon Buddha (Replica of Pantheon Buddha)	Lima Tathagata (Buddhisme Mahayana) Dalam tradisi Buddha Mahayana, dikenal konsep mengenai keberadaan lima Buddha kosmis yang disebut Dhyani Buddha atau Five Tathagatas.	Five Tathagatas (Mahayana Buddhism) In Mahayana Buddhist tradition, there is a concept of five cosmic Buddhas known as the Dhyani Buddhas or the Five Tathagatas.
		Masing-masing Buddha ini bukan sekadar figur spiritual, tetapi perwujudan dari lima kebijaksanaan, lima arah mata angin suci, serta lima aspek pencerahan.	Each Buddha is not merely a spiritual figure, but a manifestation of five wisdoms, five sacred directions, and five aspects of enlightenment.
		Mereka ditempatkan dalam sebuah struktur spiritual yang disebut Mandala, yaitu tatanan kosmis tempat para Buddha dan Bodhisattwa tinggal, lengkap dengan dewa-dewa pengiring yang memiliki tugas, karakter, dan simbolisme yang berbeda.	They are arranged within a spiritual structure called a <i>Mandala</i> , a cosmic order where Buddhas and Bodhisattvas reside, accompanied by divine figures who each have different roles, characteristics, and symbolism.
		Setiap Tathagata memiliki:	Each Tathagata has:

		1. Penguasa arah mata angin 2. Dhyani Bodhisattwa pendamping 3. Buddha manusia yang terkait 4. Mudra atau gestur tangan yang menjadi ciri khas 5. Nilai filosofis dan makna transcendental	1. a guardian direction 2. an accompanying Dhyani Bodhisattva 3. a related human Buddha 4. a specific <i>mudra</i> (hand gesture) as a distinctive attribute 5. philosophical values and transcendental meaning
		1.Penguasa Zenit (Tengah) - Dhyani Buddha Wairocana Arca Buddha dengan sikap Dharma Cakra-Mudra melambangkan gerak memutar roda dharma. Di Candi Borobudur, Mudra ini digambarkan dengan sikap tangan yang disebut Witarka-Mudra.	1. Zenith (Center) - Dhyani Buddha Vairocana A Buddha statue with the <i>Dharma Chakra Mudra</i>, symbolizing the turning of the wheel of <i>dharma</i>. At Borobudur Temple, this <i>mudra</i> is depicted with a hand gesture known as <i>Vitarka Mudra</i>.
		2.Penguasa Barat- Dhyani Buddha Amitabha Arca Buddha dengan sikap Dhyana-Mudra sikap tangan melambangkan sedang bermeditasi atau mengheningkan cipta.	2. West Dhyani - Buddha Amitabha A Buddha statue with the <i>Dhyana Mudra</i>, a hand gesture symbolizing meditation or deep contemplation.
		3.Penguasa Utara - Dhyani Buddha Amoghasiddhi Abhaya-Mudra (a-meniadakan, bhaya=bahaya).Arca Buddha dengan mudra/sikap telapak tangan menghadap ke depan, maksudnya adalah meniadakan bahaya/menolak bahaya.	3. North Dhyani - Buddha Amoghasiddhi <i>Abhaya Mudra</i> (<i>a</i> = to remove, <i>bhaya</i> = danger). The Buddha statue displays a hand gesture with the palm facing forward, symbolizing protection and the removal of fear or danger.
		4. Penguasa Barat - Dhyani Buddha Amitabha Arca Buddha dengan sikap Dhyana-Mudra sikap tangan melambangkan sedang bermeditasi atau mengheningkan cipta.	3. North - Dhyani Buddha Amoghasiddhi <i>Abhaya Mudra</i> (<i>a</i> = to remove, <i>bhaya</i> = danger). The Buddha statue displays a hand gesture with the palm facing forward, symbolizing protection and the removal of fear or danger.
		5. Penguasa Selatan - Dhyani Buddha Ratnasambhava	5. South -Dhyani Buddha Ratnasambhava

		Dhyani Buddha Ratnasambhawa. Arca Buddha bersikap tangan Wara-Mudra. Wara-Mudra melambangkan pemberian amal, memberi anugerah atau berkah.	Dhyani Buddha Ratnasambhawa is depicted with the <i>Vara Mudra</i> . <i>Vara Mudra</i> symbolizes generosity, giving blessings, charity, and compassion.
	Batik Lumajang (Lumajang Batik)	Seni batik merupakan salah satu hasil kebudayaan yang dikenal sejak lama. Batik sangat dikagumi bukan hanya karena prosesnya yang rumit, tetapi juga dalam motif dan warnanya yang unik dan indah, yang sarat akan makna simbol.	Batik art is one of the cultural products that has been known for a long time. Batik is highly admired not only because of its complex process, but also because of its unique and beautiful patterns and colors, which are rich in symbolic meaning.
		Pengertian batik sendiri adalah kain bergambar yang dibuat secara khusus dengan menuliskan atau menerakan malam (lilin) pada kain, kemudian pengolahannya diproses dengan cara tertentu atau biasa dikenal dengan kain batik.	Batik can be defined as a patterned cloth made using a special technique by applying melted wax (<i>malam</i>) onto the fabric. The cloth is then processed through several stages, resulting in what is commonly known as batik fabric.
		Berdasarkan etimologi dan terminologinya, istilah batik berasal dari bahasa Jawa yang merupakan rangkaian dari kata "mbat" yang artinya ngembat atau melempar berkali-kali, dan kata "tik" yang artinya titik.	Based on its etymology and terminology, the word batik comes from the Javanese language, derived from the words "mbat", meaning to throw repeatedly, and "tik", meaning dot.
		Jadi secara keseluruhan arti kata membatik adalah melempar titik-titik berkali-kali pada sebuah kain. Selain itu, ada juga yang berpendapat bahwa batik berasal dari gabungan dua kata yaitu "amba" yang bermakna kain yang lebar dan kata titik.	Therefore, <i>membatik</i> means making repeated dots on a piece of cloth. Another opinion states that batik comes from the combination of the words "amba", meaning wide cloth, and "titik", meaning dot.
		Artinya batik merupakan titik-titik yang digambar pada media kain yang lebar sedemikian sehingga menghasilkan pola-pola yang indah.	In this sense, batik refers to dots drawn on a wide piece of cloth in such a way that they form beautiful patterns.

		Kain batik ini memiliki warna dasar beragam diantaranya adalah oranye, biru keabu-abuan, merah tua (darah), coklat kemerahan, kuning, hijau kekuningan, merah kekuningan, hijau muda, hitam, hijau tua gradasi hijau muda, ungu, hijau lumut (jade), coklat, merah, hitam kehijauan, ungu muda dan biru kehijauan.	This batik cloth has various base colors, including orange, grayish blue, dark red (blood red), reddish brown, yellow, yellowish green, yellowish red, light green, black, dark green with light green gradation, purple, moss green (jade), brown, red, greenish black, light purple, and greenish blue.
		Motif pada kain batik ini sebagai berikut : • Bunga : Bunga Sepatu, Teratai, Krisan, Manggis, Mawar, Bunga matahari, Kenanga, Anggrek. • Daun : Daun Pisang, Puring, Tembakau, Waru, Singkong, Stroberi, Pakis.	The motifs found on this batik cloth include: • Floral motifs: Hibiscus, Lotus, Chrysanthemum, Mangosteen flower, Rose, Sunflower, Kenanga, Orchid. • Leaf motifs: Banana leaf, Croton leaf (<i>puring</i>), Tobacco leaf, Waru leaf, Cassava leaf, Strawberry leaf, Fern leaf.
		• Binatang : Ikan, Bintang laut, Kerang Laut, Teripang, Kuda Laut, Sotong, Ubur-Ubur, Terumbu Karang, Ganggang Laut, Penyu, Siput Laut, Kepiting, Tulang Ikan, Ikan Lele, Angsa, Burung, Garuda, Merak, Ayam Bekisar, Naga, Laba-Laba, Kuda, Singa, Kupu-Kupu, Kumbang, Ulat.	• Animal motifs: Fish, Starfish, Seashell, Sea cucumber, Seahorse, Cuttlefish, Jellyfish, Coral reef, Seaweed, Turtle, Sea snail, Crab, Fish bone, Catfish, Goose, Bird, Garuda, Peacock, Bekisar chicken, Dragon, Spider, Horse, Lion, Butterfly, Beetle, Caterpillar.
		• Buah dan Sayur : Pisang, Manggis, Pepaya, Salak, Kubis, Lombok, Singkong, Stroberi, Jantung Pisang, Kacang Koro, Jambu Monyet, Alpukat, Mangga, Pete, Nangka, Tomat, Wortel, Timun, Anggur, Jagung.	• Fruit and vegetable motifs: Banana, Mangosteen, Papaya, Salak, Cabbage, Chili, Cassava, Strawberry, Banana blossom (<i>jantung pisang</i>), Koro bean, Cashew fruit (<i>jambu monyet</i>), Avocado, Mango, Stink bean (<i>petai</i>), Jackfruit, Tomato, Carrot, Cucumber, Grape, Corn.
		• Pohon : Pisang, Kelapa, Tebu, Bambu.	• Tree motifs: Banana tree, Coconut tree, Sugarcane, Bamboo.

		• Pemandangan Alam : Gunung, Pantai, Ombak. • Motif Pakem : Parang, Mega Mendung, Kawung, Truntum, Nam Tikar.	• Natural landscape motifs: Mountain, Beach, Ocean waves. • Traditional (<i>pakem</i>) motifs: Parang, Mega Mendung, Kawung, Truntum, Nam Tikar.
		• Wayang : Gunungan, Seorang Tokoh Wayang. • Geometrik : Meander, Spiral. • Motif lain : Pasir, Cipratan Air, Mobil, Manusia, Kapal Laut, Perahu, Not balok, Tangga Nada, Harpa, Kartu Remi, Bulan, Bintang, Wedhung /Senjata	• Wayang motifs: Gunungan, a Wayang character figure. • Geometric motifs: Meander, Spiral. • Other motifs Sand, Water splashes, Car, Human figure, Ship, Boat, Musical notes, Scale, Harp, Playing cards, Moon, Star, <i>Wedhung</i> (traditional weapon).
	Pipisan & Gandik	Batu pipisan menyerupai batu pelandas yang relatif datar dengan bentuk persegi panjang, dan biasanya mempunyai kaki. Batu pipisan umumnya ditemukan bersama dengan disertai batu giling berbentuk silinder atau sering disebut gantik.	<i>Pipisan and Gandik</i> A <i>pipisan</i> stone resembles a relatively flat anvil stone with a rectangular shape, and it usually has small supports or feet. <i>Pipisan</i> stones are generally found together with a cylindrical grinding stone, commonly called <i>gantik</i> .
		Fungsi dari batu pipisan yang berasal dari zaman Mesolitikum adalah untuk menumbuk makanan, ramuan obat-obatan dari tumbuhan. Meski bentuknya berbeda, fungsi batu pipisan dan gantik serupa dengan cobek dan ulekan di masa sekarang, yaitu untuk menghaluskan atau menumbuk makanan.	The function of the <i>pipisan</i> stone, which dates back to the Mesolithic period, was to grind food and prepare herbal medicines made from plants. Although their shapes are different, the function of the <i>pipisan</i> and <i>gantik</i> is similar to the modern mortar and pestle, which are used to crush or grind food ingredients.
		Penggunaan alat batu ini adalah dengan menempatkan bahan yang hendak dihaluskan pada batu pipisan, kemudian digiling menggunakan batu giling secara horizontal.	This stone tool is used by placing the material to be ground on the surface of the <i>pipisan</i> stone, then rolling the <i>gantik</i> horizontally over it.
		Penggunaan batu pipisan diperkirakan	The use of <i>pipisan</i> stones is believed to

		bermula dari zaman Mesolitikum hingga masa-masa selanjutnya, bahkan terus digunakan oleh masyarakat hingga kini dengan bentuk yang beragam.	have started in the Mesolithic period and continued into later periods. In fact, similar tools are still used by communities today in various forms.
		Setelah masa prasejarah, batu pipisan digunakan oleh masyarakat dari zaman kuno. Salah satu buktinya terdapat pada relief di Candi Borobudur, yang menggambarkan orang sedang meramu jamu menggunakan batu pipisan dan gandik.	After the prehistoric period, <i>pipisan</i> stones were also used by ancient societies. One piece of evidence can be seen in the reliefs of Borobudur Temple, which depict people preparing herbal medicine (jamu) using <i>pipisan</i> and <i>gandik</i> .
		Penggunaan batu pipisan menjadi tanda bahwa pada zaman Mesolitikum, manusia purba telah melumat makanan dan membuat ramuan atau jamu dari tumbuh-tumbuhan.	The use of <i>pipisan</i> stones shows that during the Mesolithic period, early humans had already developed techniques for grinding food and preparing herbal mixtures from plants.
	Lingga Yoni	Lingga dan yoni adalah perlambang alat kelamin laki – laki dan perempuan. Dalam kamus Jawa menjelaskan bahwa "Linga tanda, ciri, isyarat, sifat khas, bukti keterangan, petunjuk; Lingga, lambang kemaluan lelaki (terutama Lingga Siwa dibentuk tiang batu), patung dewa, titik tugu pemujaan, titik pusat, pusat poros, sumbu".	<i>Lingga</i> and <i>yonis</i> are symbols representing the male and female reproductive organs. In the Javanese dictionary, <i>lingga</i> means sign, characteristic, symbol, distinctive feature, evidence, explanation, or guidance. <i>Lingga</i> also refers to a symbol of male sexuality (especially the <i>Lingga</i> of Shiva, often shaped as a stone pillar), a statue of a deity, a sacred monument, or a central axis.
		"Yoni rahim, tempat lahir, asal Brahmana, Daitya, dewa, garbha, padma, naga, raksasa, sarwa, sarwa batha, sudra, siwa, widyadhara dan ayonia."	Meanwhile, <i>yonis</i> means womb, place of birth, and origin of various beings such as Brahmana, Daitya, gods, <i>garbha</i> , <i>padma</i> , <i>naga</i> , <i>raksasa</i> , and other living beings.
		Dengan adanya lingga yoni di suatu tempat menandakan bahwa tempat tersebut adalah daerah yang subur. Lingga yoni paling sering ditemukan	The presence of <i>lingga</i> and <i>yonis</i> in a location usually indicates that the area is considered fertile. <i>Lingga</i> and <i>yonis</i> are most often found near temples.

		berada di dekat candi.	
		Lingga berbentuk batu tegak seperti kemaluan laki – laki dengan bentuk bujur sangkar pada bagian paling bawah, segi delapan pada bagian tengah dan bulat di bagian teratas. Lingga berasal dari kata sansekerta yang berarti tanda, ciri, isyarat, bukti dan keterangan.	<i>Lingga</i> is shaped like an upright stone resembling the male organ. Its form usually consists of a square base at the bottom, an octagonal section in the middle, and a rounded top. The word <i>lingga</i> comes from Sanskrit, meaning sign, mark, symbol, proof, or indication.
		(Gambar) • Lingga (Maskulin) • Yoni (Feminin)	<i>Lingga</i> (Masculine) <i>Yoni</i> (Feminine)
		Sementara itu, yoni berbentuk dasar persegi dengan sebuah lubang di tengah sebagai tempat menancapkan lingga. Pada salah satu sisinya terdapat cerat (saluran) tempat mengalirkan air.	<i>Yoni</i> , on the other hand, has a square base with a hole in the center where the <i>lingga</i> is placed. On one side, there is a spout (channel) that allows water to flow out.
		Saat ritual, air disiramkan ke lingga dan mengalir melalui yoni, melambungkan aliran kehidupan dan kesuburan. Melalui lingga dan yoni, masyarakat masa lalu mengekspresikan pemahaman tentang hubungan manusia, alam, dan kekuatan ilahi dalam satu kesatuan yang harmonis.	During rituals, water is poured over the <i>lingga</i> and flows through the <i>yon</i> i, symbolizing the flow of life and fertility. Through <i>lingga</i> and <i>yon</i> i, past societies expressed their understanding of the relationship between humans, nature, and divine power as a harmonious unity.
	Jobong	Jobong merupakan salah satuinggalan budaya material yang berkaitan erat dengan sistem pengelolaan air masyarakat masa lalu. Benda ini berbentuk silindrik dengan penampang lingkaran dan memiliki lubang di bagian tengah yang tembus pada kedua sisi.	<i>Jobong</i> is one of the material cultural relics closely related to the water management system of past communities. This object is cylindrical in shape with a circular cross-section and has a hole in the center that goes through both sides.
		Secara visual, jobong memiliki tekstur permukaan yang relatif halus dan dibuat menggunakan teknik roda putar, menunjukkan keterampilan	Visually, <i>jobong</i> has a relatively smooth surface texture and is made using a wheel throwing technique, demonstrating the clay craftsmanship

		teknologi kerajinan tanah liat yang telah berkembang pada masanya.	technology skills that had developed in its time.
		Setelah dibentuk, tanah liat dibakar hingga mengeras sehingga berfungsi kuat sebagai dinding sumur.	After being shaped, the clay is fired until it hardens so that it functions strongly as a well wall.
		Dalam penggunaannya, jobong disusun dengan cara ditumpuk satu per satu hingga membentuk dinding sumur yang kokoh dan stabil.	In its use, <i>jobong</i> is arranged by stacking them one by one until a strong and stable well wall is formed.
		Sumur jobong memiliki peran penting dalam kehidupan masyarakat tradisional, tidak hanya sebagai sumber air untuk kebutuhan rumah tangga sehari-hari, tetapi juga dimanfaatkan dalam berbagai ritual keagamaan yang berkaitan dengan air sebagai unsur pembersihan.	The <i>jobong</i> well has an important role in the life of traditional communities, not only as a source of water for daily household needs, but also used in various religious rituals related to water as a purification element.
		Selain itu, sumur jobong turut berfungsi sebagai sarana pengairan sederhana bagi para petani, terutama untuk menyirami tanaman pada musim kemarau dalam skala kecil.	In addition, the <i>jobong</i> well also serves as a simple irrigation facility for farmers, especially for watering crops during the dry season on a small scale.
		Ukuran jobong 63 cm (diameter atas) 33,3 cm (tinggi) 56,5 cm (diameter bawah)	<i>Jobong</i> size 63 cm (top diameter) 33.3 cm (height) 56.5 cm (bottom diameter)
		Istilah "jobong" sendiri merujuk pada material penyusun sumur yang berbentuk silinder dan terbuat dari tanah liat bakar. Material ini dapat disamakan dengan batu bata atau bis, namun memiliki bentuk khusus yang melingkar sehingga sesuai untuk konstruksi sumur.	The term "jobong" itself refers to the material that makes up a well, which is cylindrical in shape and made of fired clay. This material can be equated to bricks or bis, but it has a special circular shape, making it suitable for well construction.
		Keberadaan jobong mencerminkan pengetahuan masyarakat masa lalu dalam memanfaatkan sumber daya alam serta kemampuan mereka dalam menciptakan solusi teknologi	The existence of <i>jobong</i> reflects the knowledge of past societies in utilizing natural resources as well as their ability to create simple yet effective

		sederhana namun efektif untuk menunjang keberlangsungan hidup.	technological solutions to support survival.
	Terakota (Terracotta)	Terakota dibuat dari tanah liat (clay) yang kaya alumina, silikat, dan kaolin, berasal dari pelapukan batuan felspatik. Teknologi terakota sering terkait dengan situs permukiman masa lalu, karena digunakan ketika manusia mulai hidup menetap sejak masa Neolitik.	Terracotta is made from clay that is rich in alumina, silicates, and kaolin, originating from the weathering of feldspathic rocks. Terracotta technology is often associated with sites of past settlements, as it was used when humans began to live in settled communities since the Neolithic period.
		Dalam prosesnya, pengrajin sering menambahkan temper bahan campuran seperti pasir, abu jerami, kerang, atau grog (pecahan terakota halus). Temper berfungsi mencegah retak saat pembakaran dan meningkatkan kekuatan serta kedap air.	In the process, artisans often add tempering materials such as sand, rice husk ash, shells, or <i>grog</i> (finely crushed terracotta). Temper serves to prevent cracking during firing and to enhance strength and water resistance.
		Penelitian Bronitsky dan Hamer menunjukkan bahwa temper kulit kerang dan pasir sangat halus menghasilkan kualitas terakota yang lebih baik. Jenis temper yang digunakan dapat membantu mengidentifikasi asal-usul dan hubungan antar wilayah pembuatnya.	Research by Bronitsky and Hamer shows that shell and clay sand could produce the better terracotta quality. The type of temper used can help identifying the origin and connections between the regions of its makers.
		Terakota koleksi Museum Daerah Kabupaten Lumajang memiliki variasi warna merah, hitam, dan coklat, dipengaruhi oleh bahan dan proses pembakaran.	The terracotta collection of the Museum Daerah Kabupaten Lumajang has variations of red, black, and brown colors, influenced by the materials and firing process.
		Jaladwara adalah pancuran air pada candi atau petirtaan. Jaladwara pada bagian tengah berongga, motif ukel	<i>Jaladwara</i> is a water spout at a temple or bathing place. The central part of the <i>jaladwara</i> is hollow, with <i>ukel</i> and a

		dan mata satu, teknik pemberian hiasan dengan cukil dan tempel. Kondisi tidak utuh.	single eye motifs, decorated using carving and applique techniques. The condition is not intact.
		Bak air merupakan unsur bangunan atau bangunan penampungan air, wadah terbuka dengan bagian luar terdapat hiasan horizontal dan titik. Teknik lempeng dalam pembuatannya, sedangkan teknik hias diberikan dengan teknik cubit dan teknik tekan. Kondisi berupa fragmen.	Water basins are building elements or water storage reservoir structures. They are open containers with outer parts decorated with horizontal lines and dots. The slab technique is used in their creation, while the decoration technique is done with pinching and pressing techniques. The condition is in the form of fragments.
		Merupakan fragmen miniatur candi dengan hiasan yaitu 2 pelipit besar dan 2 pelipit kecil, bagian sudut terdapat hiasan tetapi sudah tidak jelas. Teknik pembuatan dengan teknik lempeng. Kondisi berupa fragmen.	It is a temple miniature fragment with decorations, namely 2 large flutings and 2 small flutings; the corners have decorations but are recognized. It is manufactured by using plate technique. The condition is in the form of a fragment.
		Bak air merupakan unsur bangunan atau bangunan penampungan air, wadah terbuka dengan bagian luar terdapat motif gajah. Teknik lempeng dalam pembuatannya, sedangkan teknik hias diberikan dengan teknik tempel. Hiasan diberikan ketika benda dalam keadaan setengah kering. Kondisi berupa fragmen.	A water basin is a building element or water reservoir structure, an open container with elephant motifs on the outside. The slab technique is used in its creation, while the decoration is applied using the paste technique. Decorations are added when the object is half dry. The condition is in the form of fragments.
		Wadah merupakan benda berongga tepat menampung atau menyimpan sesuatu. Merupakan wadah terbuka dengan bagian sisi luar terdapat motif pelipit dan salur. Teknik hias diberikan ketika benda dalam keadaan setengah kering. Kondisi berupa fragmen.	A container is a hollow object that precisely holds or stores something. It is an open container with the outer sides featuring pleated and grooved motifs. Decorative techniques are applied when the clay is half-dry. The condition is in the form of a fragment.

		(Gambar) Merupakan pegangan tutup dengan bentuk bulat dengan bagian atas terdapat tonjolan. Teknik pembuatan dengan teknik roda putar. Kondisi utuh hanya pada bagian atas rumpil.	(Image) It is a lid handle with a round shape and a protrusion on the top. The manufacturing technique is the wheel throwing technique. The intact condition is only on the top of the rim.
		(Gambar) Merupakan pegangan tutup berbentuk bulat. Teknik pembuatan dengan roda putar. Kondisi tidak utuh.	(Image) It is a round-shaped lid handle. The manufacturing technique is with a wheel throwing. The condition is not intact.
		(Gambar) Merupakan fragmen kendi berbentuk bulat dengan peliput meingkar bersusun pada bagian leher. Teknik pembuatan menggunakan roda putar. Kondisi tinggal bagian badan sampai leher.	(Image) It is a fragment of a round-shaped jar with concentric overlapping coils on the neck. The manufacturing technique uses wheel throwing. The condition preserves the body up to the neck.
		(Gambar) Merupakan fragmen tutup wadah berbentuk bulat dengan bagian bawah berongga sedangkan bagian atasnya terdapat tonjolan sebagai pegangan. Teknik pembuatan dengan roda putar. Kondisi rumpil pada bagian atas dan bawah.	(Image) It is a fragment of a container lid in a round shape with a hollow bottom while the top has a protrusion as a handle. The manufacturing technique is with wheel throwing. The condition is clustered damage on the top and bottom parts.
		(Gambar) Merupakan tutup wadah berbentuk bulat dengan bagian bawah berongga dan terdapat tekukan. Teknik pembuatan dengan roda putar. Kondisi rumpil pada bagian tonjolan atas.	(Image) It is a round-shaped container lid with a hollow bottom and contains indentations. The manufacturing technique is with a wheel throwing. The surface is clustered damage on the protruding upper part.
		(Gambar) Merupakan fragmen kendi berbentuk bulat dengan pelipit melingkar bersusun pada bagian leher. Teknik	(Image) It is a fragment of a round-shaped jug with stacked circular flutings on the neck. The manufacturing technique

		pembuatan menggunakan roda putar. Kondisi tinggal bagian badan sampai leher.	uses a wheel throwing. Only the body up to the neck remains.
		(Gambar) Merupakan carat bagian dari kendi yang fungsinya untuk mengeluarkan air. Cerat berbentuk bulat memanjang dengan bagian tengah berlubang. Teknik pembuatan dengan roda putar. Kondisi rumpil pada bagian ujung cerat dan badan.	(Image) It is the spout part of a jug whose function is to pour water. The spout is elongated and round with a hole in the middle. The manufacturing technique wheel throwing. There are clustered damage at the tip of the spout and the body.
		(Gambar) Merupakan fragmen tutup wadah berbentuk bulat pipih dengan bagian tengah berlubang. Teknik pembuatan dengan roda putar. Kondisi berupa fragmen.	(Image) It is a fragment of a lid for a container, round and flat in shape with a hole in the center. The manufacturing technique is with wheel throwing. The condition is in fragments.
	Lesung (Mortar)	Sebelum mesin modern ditemukan, lesung dan alu dipakai untuk mengolah hasil pertanian dan pangan. Disebut lesung adalah alat dasaran penumbuk padi.	Before modern machines were invented, mortars and pestles were used to process agricultural products and food. A mortar is referred to as a tool for pounding rice.
		Lesung itu sendiri terbuat dari kayu gelondong besar yang padat, kemudian dipahat sedemikian rupa hingga memperlihatkan ceruk rongga seperti bentuk perahu. Pelengkap dari lesung adalah alu atau antan yang berfungsi sebagai alat penumbuk padi.	The mortar itself is made from a large, solid log of wood, then carved in such a way as to show a hollow cavity like the shape of a boat. The complement to the mortar is the pestle or 'antan' which serves as a tool for pounding rice.
		Alu sama seperti lesung yang dibuat dari kayu panjang dengan ukuran diameter sekurang gengaman tangan orang dewasa. Penggunaan lesung memerlukan tenaga manusia. Biasanya, satu atau lebih orang bergantian mengangkat alu dan menumbukkannya ke dalam lesung	The pestle is similar to a mortar made from a long piece of wood with a diameter roughly the size of an adult's hand grip. Using the mortar requires human effort. Usually, one or more people take turns lifting the pestle and pounding it into the mortar until the husk of the rice is removed.

		hingga kulit gabah terlepas.	
		Masyarakat pada zaman dulu memainkan lesung untuk melepas lelah sambil bergembira dan berkumpul bersama para tetangga. Tabuhan lesung juga turut dimainkan anak-anak sebagai hiburan, serta mengiringi berbagai macam permainan di luar rumah.	In the past, people played the pestle to relieve fatigue while having fun and gathering with neighbors. The pounding of the pestle was also played by children as entertainment, as well as accompanying various outdoor games.
	Jaran Kencak	Jaran Kencak merupakan kesenian rakyat khas Kabupaten Lumajang yang mulai tumbuh sejak tahun 1930-an dan berkembang luas serta diminati masyarakat sejak tahun 1962.	<i>Jaran Kencak</i> is a traditional folk art unique to Lumajang Regency that began to emerge in the 1930s and has widely developed and become popular among the community since 1962.
		Istilah Jaran Kencak berasal dari kata jaran yang berarti kuda dan kencak yang berarti gerak, sehingga secara makna menggambarkan seekor kuda yang bergerak mengikuti alunan musik pengiring.	The term <i>Jaran Kencak</i> comes from the word <i>jaran</i> , which means horse, and <i>kencak</i> , which means movement, thus in meaning it describes a horse moving following the rhythm of the accompanying music.
		Kesenian ini lahir dari latar sejarah migrasi suku Madura pada masa pemerintahan Arya Wiraraja di wilayah Lamajang Tigang Juru, yang meliputi Juru Lamajang, Juru Panarukan, dan Juru Blambangan.	This art was born from the historical background of the migration of the Madurese tribe during the reign of Arya Wiraraja in the Lamajang Tigang Juru area, which includes Juru Lamajang, Juru Panarukan, and Juru Blambangan.
		Dari proses sejarah tersebut terbentuk budaya Pendhalungan, yaitu perpaduan budaya Jawa dan Madura yang tampak jelas dalam busana, asesoris, irama tetabuhan, serta lantunan lagu dalam pertunjukan Jaran Kencak.	From that historical process, the Pendhalungan culture was formed, which is a combination of Javanese and Madurese cultures that is clearly seen in clothing, accessories, drum rhythms, as well as the melodies in the <i>Jaran Kencak</i> performance.
		Sebagai kesenian rakyat, Jaran Kencak	As a folk art, <i>Jaran Kencak</i> is believed

		diyakini merupakan ciptaan Klabisajeh, seorang pertapa suci yang tinggal di lereng Gunung Lemongan. Hingga kini, kesenian ini tetap lestari dan menjadi bagian penting dalam kehidupan masyarakat Lumajang.	to be the creation of Klabisajeh, a holy hermit who lived on the slopes of Mount Lemongan. Until now, this art remains preserved and has become an important part of the life of the people of Lumajang.
		Jaran Kencak sering ditampilkan dalam berbagai acara tradisi seperti khitanan, arak-arakan hajatan, pawai budaya, hingga festival daerah seperti Grebek Jaran.	<i>Jaran Kencak</i> is often featured in various traditional events such as circumcisions, wedding processions, cultural parades, and regional festivals such as <i>Grebek Jaran</i>.
		Keberadaannya tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai sarana mempererat hubungan sosial serta identitas budaya masyarakat Kabupaten Lumajang.	Its existence not only functions as entertainment, but also as a means of strengthening social relationships as well as the cultural identity of the people of Lumajang Regency.
		Tokoh utama dalam pertunjukan Jaran Kencak adalah seekor kuda yang dituntun oleh seorang pawang untuk melakukan berbagai gerakan atraktif dan menghibur.	The main character in the <i>Jaran Kencak</i> performance is a horse led by a handler to perform various attractive and entertaining movements.
		Kuda tersebut dilatih untuk menari, berjingkrak mengikuti musik, berdiri dengan dua kaki belakang, hingga berjalan dengan dua kaki depan bertumpu di pundak pawang.	The horse was trained to dance, jump along with the music, stand on its two hind legs, and even walk on its two front legs resting on the trainer's shoulders.
		Dalam beberapa adegan, kuda juga direbahkan sementara pawang duduk di atas punggungnya, menciptakan pertunjukan yang unik dan menarik perhatian penonton.	In several scenes, the horse is also laid down while the trainer sits on its back, creating a unique performance that attracts the audience's attention.
		Selama pertunjukan berlangsung, anggota kelompok lainnya menari dan menyanyikan lagu-lagu tradisional yang berisi pesan moral, nasihat	During the performance, the other members of the group dance and sing traditional songs that contain moral messages, life advice, as well as social

		kehidupan, maupun kritik sosial.	criticism.
	Tari Glipang Rodat (Glipang Rodat Dance)	Kabupaten Lumajang dikenal sebagai daerah yang kaya akan ragam kesenian tradisional. Beberapa di antaranya adalah Jaran Kencak, Jaran Slining, Tari Godril, Tari Topeng Kaliwungu, dan Tari Glipang Rodhat.	Lumajang Regency is known as a region rich in various traditional arts. Some of them are <i>Jaran Kencak</i> , <i>Jaran Slining</i> , <i>Godril Dance</i> , <i>Kaliwungu Mask Dance</i> , and <i>Glipang Rodhat Dance</i> .
		Menariknya, hampir seluruh kesenian tersebut menunjukkan kuatnya pengaruh budaya Madura yang berpadu dengan budaya lokal Lumajang, membentuk ciri khas tersendiri.	Interestingly, almost all of these arts show the strong influence of Madurese culture blended with the local Lumajang culture, forming a distinctive characteristic.
		Salah satu kesenian yang menonjol adalah Tari Glipang Rodhat, sebuah tari yang sarat dengan nilai religius. Tarian ini menggambarkan sosok santri pondok pesantren yang memperlihatkan keahlian kanuragan melalui gerakan pencak silat.	One of the prominent arts is the <i>Glipang Rodhat Dance</i> , a dance full of religious values. This dance depicts the figure of a <i>pesantren</i> student who demonstrates martial skills through <i>pencak silat</i> movements.
		Unsur religi dalam Tari Glipang Rodhat semakin terasa melalui lantunan sholawat Nabi Muhammad SAW yang dinyanyikan oleh pengisi vokal selama pertunjukan berlangsung.	The religious element in the <i>Glipang Rodhat Dance</i> is increasingly felt through the chants of <i>sholawat</i> to Prophet Muhammad SAW, sung by the vocal performers throughout the performance.
		Dari sini, penonton dapat langsung memahami bahwa tarian ini tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai media dakwah dan penyampaian nilai-nilai keislaman.	From here, the audience can directly understand that this dance not only serves as entertainment, but also as a medium for preaching and conveying Islamic values.
		Pertunjukan Tari Glipang Rodhat diawali dengan gerak jalan hormat,	The <i>Glipang Rodhat Dance</i> performance begins with a respectful

		yaitu penari berjalan menuju arena pertunjukan kemudian memberikan penghormatan. Gerakan ini dimaknai sebagai ucapan selamat datang dan bentuk penghormatan kepada tuan rumah serta penonton.	walking movement, where the dancers walk towards the performance arena and then give a salute. This movement is interpreted as a welcome greeting and a form of respect to the host and the audience.
		Memasuki bagian inti, penari menampilkan gerak pusing, yaitu gerakan berputar dan berbalik arah ke depan serta ke belakang secara bergantian, yang dipadukan dengan gerak angkatan. Gerakan ini dilakukan berulang-ulang dan menjadi ciri khas utama dalam pertunjukan Tari Glipang Rodhat.	Entering the core part, the dancer performs spinning movements, namely rotating and turning forward and backward alternately, combined with lifting movements. This movement is repeated and becomes the main characteristic in the <i>Glipang Rodhat</i> Dance performance.
		Sebagai penutup, tarian diakhiri dengan gerak salam, yaitu gerakan penari memohon pamit kepada tuan rumah dan penonton.	In conclusion, the dance ends with a greeting movement, which is the dancer's motion of asking permission to take leave from the host and the audience.
		Penari melakukan gerakan hormat ke empat penjuru mata angin dengan posisi tubuh serong, sembari diiringi syair-syair yang melantunkan salam "Assalamualaikum".	The dancer performs a respectful movement to the four corners of the compass with a slanted body position, while being accompanied by verses that chant the greeting 'Assalamualaikum'.
		Gerakan penutup ini mengandung harapan agar silaturahmi tetap terjaga dan dapat bertemu kembali di kesempatan lain.	This closing movement contains the hope that the bond of friendship remains intact and that we can meet again on another occasion.
		Melalui Tari Glipang Rodhat, masyarakat Lumajang tidak hanya menyaksikan keindahan gerak tari, tetapi juga diajak memahami pesan religius, nilai sopan santun, serta kekuatan tradisi yang terus hidup	Through the <i>Glipang Rodhat</i> Dance, the people of Lumajang not only witness the beauty of dance movements, but are also invited to understand religious messages, the values of courtesy, and the strength of

		hingga kini.	traditions that continue to live on today.
	Tari Jaran Slining (Jaran Slining Dance)	Jaran Slining merupakan salah satu kesenian khas Kabupaten Lumajang yang berakar dari budaya Madura dan berkembang melalui proses akulturasi dengan budaya Jawa sejak masa migrasi suku Madura pada era pemerintahan Arya Wiraraja.	<i>Jaran Slining</i> is one of the traditional arts of Lumajang Regency that has its roots in Madurese culture and developed through a process of acculturation with Javanese culture since the migration of the Madurese people during the era of Arya Wiraraja's reign.
		Istilah Jaran Slining sering dimaknai sebagai <i>sak slining</i> , yang menggambarkan karakter pertunjukan yang luwes, spontan, dan penuh kelincahan.	The term <i>Jaran Slining</i> is often interpreted as “ <i>sak slining</i> ”, which described a performance character that flexible, spontaneous, and full of agility.
		Dalam pertunjukannya, Jaran Slining dimainkan oleh dua orang penari yang berpasangan. Satu penari berperan sebagai penunggang kuda-kudaan, sementara penari lainnya berperan sebagai pengecak yang membawa pecut.	In the performance, <i>Jaran Slining</i> is performed by two paired dancers. One dancer plays the role of the horse rider, while the other dancer plays the role of the whip bearer.
		Keduanya menari mengikuti iringan musik tradisional berupa gendang, danglung, dan gong. Gerakan tariannya cenderung bebas, lincah, dan meloncat-loncat, menampilkan karakter jenaka yang mengingatkan pada kesenian Jaran Kencak.	Both of them danced to the accompaniment of traditional music consisting of drums, <i>danglung</i> , and gong. Their dance movements tended to be free, lively, and jumping, displaying a humorous character reminiscent of the <i>Jaran Kencak</i> art.
		Replika kuda dalam Jaran Slining dihias menyerupai Jaran Kencak, namun tanpa replika kaki kuda. Kaki kuda digantikan oleh kaki penari sehingga memberi kesan gerak yang lebih dinamis.	The horse replica in <i>Jaran Slining</i> is decorated to resemble a <i>Jaran Kencak</i> , but without the horse hooves replica. The horse's hooves are replaced by the dancers' feet, giving a more dynamic impression of movement.
		Kostum penari didominasi warna merah, kuning, dan hijau yang	The dancer's costume is dominated by red, yellow, and green colors which

		melambangkan keberanian, kelembutan, dan keceriaan. Perpaduan warna cerah dan beragam aksesoris menjadikan Jaran Slining tampil semarak dan menghibur.	symbolize courage, gentleness, and cheerfulness. The combination of bright colors and various accessories makes <i>Jaran Slining</i> appear lively and entertaining.
		Gerakan bebas dalam Jaran Slining juga dimaknai sebagai bentuk apresiasi manusia pada masa lalu terhadap aktivitas menunggang kuda, yang tidak hanya berfungsi sebagai alat transportasi, tetapi juga sebagai olahraga dan hiburan.	Free movement in Jaran Slining is also interpreted as a form of human appreciation in the past for horseback riding activities, which not only functioned as a means of transportation but also as a sport and entertainment.
		Awalnya, kesenian ini tumbuh di lingkungan masyarakat petani sebagai hiburan rakyat, lalu berkembang dan dikenal luas di berbagai lapisan masyarakat Lumajang.	Initially, this art developed in the farming community as popular entertainment, then it grew and became widely known across various layers of Lumajang society.
		Dalam perkembangannya, Jaran Slining sering dipentaskan bersamaan dengan Jaran Kencak dan biasanya menggunakan arena jalan raya atau jalan setapak.	In its development, Jaran Slining is often performed together with Jaran Kencak and usually uses a highway or path as the arena.
		Namun saat ini, pertunjukannya tidak lagi terbatas pada ruang tersebut dan telah banyak ditampilkan di panggung dalam berbagai acara hajatan seperti pernikahan, khitanan, festival, lomba, dan kegiatan seremonial lainnya. Jaran Slining kini lebih berfungsi sebagai seni pertunjukan hiburan dan tidak lagi memiliki peran ritual.	However, nowadays, the performance is no longer limited to that space and has been widely presented on stages at various events such as weddings, circumcision ceremonies, festivals, competitions, and other ceremonial activities. <i>Jaran Slining</i> now functions more as an entertainment performance art and no longer has a ritual role.
		Kemunculan Jaran Slining diperkirakan terinspirasi dari kesenian Jaran Sirut, yaitu pertunjukan kuda tiruan yang menggunakan tongkat pada kaki depan dan kaki penari	The appearance of <i>Jaran Slining</i> is estimated to be inspired by the art of <i>Jaran Sirut</i> , which is a performance with imitation horses using sticks on the front legs and the dancer's legs as

		sebagai kaki belakang, sebagaimana yang sering muncul dalam pertunjukan wayang orang pada awal abad ke-20.	the hind legs, as often seen in <i>wayang orang</i> performances in the early 20th century.
		Jaran Slining mulai dikenal di Lumajang sekitar tahun 1983 dan hingga kini tetap menjadi bagian dari kekayaan seni tradisi daerah, meskipun pelestariannya masih memerlukan perhatian bersama.	<i>Jaran Slining</i> began to be known in Lumajang around 1983 and until now remains a part of the region's traditional art heritage, although its preservation still requires joint attention.
	Replika Arca Dwarapala (Replica of Dwarapala Statue)	Arca Dwarapala adalah patung penjaga yang ditempatkan di gerbang atau pintu masuk bangunan suci dalam tradisi Hindu Siwa dan Buddha. Istilah Dwarapala berasal dari bahasa Sanskerta yang berarti "penjaga pintu".	The Dwarapala statue is a guardian statue placed at the gate or entrance of sacred buildings in the Shaiva Hindu and Buddhist traditions. The term Dwarapala comes from the Sanskrit language, which means "door guardian".
		Arca ini biasanya diletakkan di bagian luar candi, kuil, atau kawasan keramat sebagai simbol pelindung, yang bertugas menjaga kesucian area di dalamnya dari pengaruh buruk.	This statue is usually placed on the outside of temples, shrines, or sacred areas as a protective symbol, tasked with guarding the sanctity of the area inside from negative influences.
		Secara visual, Dwarapala digambarkan dengan postur tubuh besar, kuat, dan gagah. Wajahnya sering dibuat garang atau menyeramkan untuk menegaskan perannya sebagai penjaga yang waspada dan berwibawa.	Visually, Dwarapala is depicted with a large, strong, and robust body posture. Its face is often made fierce or scary to emphasize its role as a vigilant and authoritative guardian.
		Jumlah arca Dwarapala dapat berbeda-beda, ada yang berdiri sendiri, berpasangan, atau dalam kelompok, bergantung pada ukuran, fungsi, dan kemakmuran bangunan suci yang dijaganya.	The number of Dwarapala statues can vary; some stand alone, in pairs, or in groups, depending on the size, function, and prosperity of the sacred building they guard.
		Arca Dwarapala juga dilengkapi dengan berbagai atribut atau perlengkapan, seperti senjata atau	The Dwarapala statue is also equipped with various attributes or accessories, such as weapons or certain ornaments,

		hiasan tertentu, yang melambangkan kekuatan dan kewenangan.	which symbolize strength and authority.
		Perbedaan bentuk, gaya pahatan, dan atribut ini menunjukkan perkembangan seni rupa serta kekayaan budaya Nusantara pada masa lalu.	The differences in form, carving style, and attributes indicate the development of visual arts as well as the cultural richness of Nusantara in the past.
	Wedung Sanbin	Wedung Sanibin merupakan salah satu jenis senjata tradisional yang memiliki beberapa bagian struktural penting, yaitu gagang, bilah, ring (mendok), dan sarung, serta bagian tambahan berupa sangkelitan, meskipun pada Wedung Sanibin bagian ini tidak ditemukan.	<i>Wedung Sanibin</i> is one type of traditional weapon that has several important structural parts, namely the handle, blade, ring (<i>mendok</i>), and sheath, as well as an additional part called <i>sangkelitan</i> , although in <i>Wedung Sanibin</i> this part is not found.
		Gagang wedung berfungsi sebagai tempat pegangan utama dan menjadi bagian yang sangat diperhatikan karena menentukan kenyamanan penggunaan. Gagang Wedung Sanibin terbuat dari kayu Johar yang kuat dan mudah dibentuk. Pada ujungnya terdapat ukiran bermotif kepala ayam jantan atau motif jengger, yang menambah nilai estetik sekaligus mencerminkan karakter visual khas dari wedung ini	The <i>wedung</i> handle functions as the main grip and is a part that is highly noticed because it determines the comfort of use. The Sanibin Wedung handle is made from strong and easy-to-shape Johar wood. At the end, there is a carving with a rooster head pattern or comb motif, which adds aesthetic value while also reflecting the distinctive visual character of this <i>wedung</i>.
		Bilah wedung merupakan bagian utama yang terbuat dari logam pipih dengan sisi tajam. Bagian ini terdiri atas beberapa unsur: tajam/perut bilah yang dikikir dan diasah agar tajam, punggung bilah yang lebih tebal sebagai penyeimbang, ujung bilah yang tipis dan lancip, serta pangkal bilah yang memiliki tonjolan atau puting untuk mengaitkan bilah dengan	The <i>wedung</i> blade is the main part made of flat metal with a sharp edge. This part consists of several elements: the sharp edge/blade belly that is filed and sharpened to become sharp, the blade back which is thicker to serve as a balance, the blade tip which is thin and pointed, and the blade base that has a protrusion or nipple to attach the blade to the handle. The entire

		gagang. Keseluruhan struktur bilah menunjukkan fungsi utilitarian sekaligus ketelitian pengerjaan.	structure of the blade demonstrates both utilitarian function and meticulous craftsmanship.
		• Ring (mendok) merupakan cincin penguat yang mengikat bagian bilah dan gagang agar keduanya tersambung kuat. Ring biasanya dibuat dari logam seperti besi atau aluminium; pada Wedung Sanibin, fungsi ini hadir sebagai elemen penting dalam kekokohan struktur.	• Ring (<i>mendok</i>) is a reinforcing ring that binds the blade and handle parts so that both are securely connected. The ring is usually made of metal such as iron or aluminum; in the <i>Wedung Sanibin</i>, this function exists as an important element in the sturdiness of the structure.
		• Sarung atau sabuk wedung berfungsi melindungi bilah ketika tidak digunakan. Sarung Wedung Sanibin dibuat dari bahan kayu rotan dan diperkuat dengan ring aluminium yang dipasang melingkar. Sarung ini dibentuk mengikuti ukuran bilah sehingga bilah dapat masuk dengan pas dan aman.	• The sheath or <i>wedung</i> belt functions to protect the blade when not in use. The Sanibin Wedung sheath is made from rattan wood and reinforced with an aluminum ring that is installed around it. This sheath is shaped according to the size of the blade so that the blade can fit snugly and securely.
		Gambar • Sarung Sabuk • Bilah • Ring/Mendok • Gagang/Pegangan	Image • Belt Cover • Blade • Ring/Scabbard Collar • Handle/Grip
	Uang Kepeng (Keping Coins)	Tahukah kamu? kalo uang kepeng tuh mata uang logam kuno yang digunakan sebagai alat tukar dan pembayaran pada masa klasik. Bentuknya bulat dengan lubang di tengah, biasanya persegi empat atau bulat, dan terdapat aksara Tionghoa di permukaannya yang menunjukkan angka atau nilai uang tersebut.	Did you know that? coin money is an ancient metal currency used as a medium of exchange and payment in the classical era? Its shape is round with a hole in the middle, usually square or round, and there are Chinese characters on its surface indicating the number or value of the money.
		Selain berfungsi sebagai alat tukar dalam kegiatan ekonomi, uang kepeng juga memiliki nilai simbolis dan	In addition to serving as a medium of exchange in economic activities, coin money also has symbolic and spiritual

		spiritual.	value.
		Dalam kebudayaan masyarakat masa lalu, uang ini sering digunakan untuk perlengkapan upacara adat, sesaji, maupun hiasan benda-benda sakral. Lubang di tengahnya memudahkan uang kepeng untuk dirangkai menggunakan tali, sehingga mudah dibawa atau disusun dalam jumlah banyak.	In the culture of past societies, this money was often used for traditional ceremony equipment, offerings, or decorations for sacred objects. The hole in the center makes it easy for the coins to be strung together with a cord, so they are easy to carry or arrange in large quantities.
		Keberadaan uang kepeng menunjukkan adanya pengaruh budaya dan perdagangan dengan Tiongkok, sekaligus mencerminkan hubungan ekonomi dan budaya antar wilayah di masa lampau. Hingga kini, uang kepeng masih sering ditemukan dalam berbagai konteks ritual tradisional di Indonesia, terutama di Bali dan Jawa Timur.	The existence of coin money indicates the influence of Chinese culture and trade, while also reflecting economic and cultural relations between regions in the past. To this day, coin money are still often found in various traditional ritual contexts in Indonesia, especially in Bali and East Java.
	Busana Pengantin Khas Lumajang (Traditional Wedding Attire from Lumajang)	Berupa busana dan perhiasan pengantin Lumajang Sari Agung. Tata rias dan tata busana pengantin Lumajang Sari Agung dibedakan dalam dua corak, yaitu :	Consists of the wedding attire and jewelry of Lumajang Sari Agung. The makeup and bridal attire of Lumajang Sari Agung are distinguished into two types, namely:
		1. Corak Lamajangan Sari Agung Keprabon 2. Corak Lamajang Sari Agung Keputren	1. Lamajangan Sari Agung Keprabon Pattern 2. Lamajangan Sari Agung Keputren Pattern
		Ragam Hias Busana dan Perhiasan: • Motif Surya Majapahit • Gerbang Waringin Lawang • Motif Tetenger Candra Sengkala • Motif Sulur Pakis • Motif Pisang Agung/Kirana	Varieties of Decorative Patterns in Clothing and Jewelry: • Surya Majapahit Motif • Gerbang Waringin Lawang • Tetenger Candra Sengkala Motif • Sulur Pakis Motif • Pisang Agung (One type of banana) /Kirana Motif

		• Motif Kambing PE • Motif Sekar Manggis • Motif Sulur Waluh • Motif Pasir Besi	• PE Goat Motif • Sekar Manggis Motif • Sulur Waluh Motif • Iron Sand Motif
		Nama Busana dan Perhiasan : • Mahkota Putri: Puspita Mahameru • Tutup Kepala Putra: Makutha Mahameru • Sumping: Sekar Manggis (Putra) • Sekar Manggis Tirta Tumetes (Putri)	Names of Clothing and Jewelry: • Princess Crown: Puspita Mahameru • Prince Headpiece: Makutha Mahameru • Sumping: Sekar Manggis (Prince) • Sekar Manggis Tirta Tumetes (Princess)
		• Dodol: Sulur Pakis • Jarik Dalam: Sinjang Bulak Manggis • Sabuk Pending: Pager Asih • Kelat Bahu: Ganda Wukir • Kalung Putri: Tri Puspitasari	• <i>Dodol</i>: Sulur Pakis • Inner Sarong: Bulak Manggis Underskirt • Waist Belt: Pager Asih • Shoulder Strap: Ganda Wukir • Princess Necklace: Tri Puspitasari
		• Kalung Putra: Tunggal Setya • Gelang: Sulur Waluh • Selop: Sangga Mulya • Kebaya: Merak Kesimpir • Jarik Keputren: Pasir Wutah	• Son's Necklace: Loyal Unity • Bracelet: Sulur Waluh • Slippers: Sangga Mulya • Kebaya: Merak Kesimpir • Keputren Sarong: Pasir Wutah
		• Cundhuk Mentul: Sekar Manggis • Suweng: Markis • Tutup Sanggul: Garudha Mungkur • Warna: Merah (busana ratu dan raja) • Jingga: (putri dan pangeran)	• <i>Cundhuk Mentul</i>: Sekar Manggis • <i>Suweng</i>: Markis • <i>Tutup Sanggul</i>: Garudha Mungkur • Color: Red (queen and king attire) • Orange: (princess and prince)

Appendix 5. Turnitin Certificate

	KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI POLITEKNIK NEGERI JEMBER UNIT PELAYANAN AKADEMIK PERPUSTAKAAN	
SERTIFIKAT		
Nomor: 0617/PL17.6/TNT/PK/2026		
diberikan kepada:		
<u>Siti Aisah</u>		
NIM: F31230373		
Telah dilakukan uji plagiasi pada karya ilmiah Tugas Akhir yang bersangkutan dengan judul:		
TRANSLATING THE INFORMATION BOARD OF COLLECTIONS AT MUSEUM DAERAH KABUPATEN LUMAJANG		
dengan tingkat kemiripan sebesar: 12%		
	Campus of Applied Science <i>Smart, Innovative, Professional</i>	
Jember, 21 Mei 2026 Kepala UPA. Perpustakaan,		
Alwan Abdurahman, SH, MM NIP 196312311995121001		

Appendix 7. Product Handover Record



**KEMENTERIAN PENDIDIKAN TINGGI, SAINS
DAN TEKNOLOGI
POLITEKNIK NEGERI JEMBER
JURUSAN BAHASA KOMUNIKASI DAN PARIWISATA
PROGRAM STUDI BAHASA INGGRIS**

Jalan Mastrip Kotak Pos 164 Jember 68101 Telp. (0331) 333532-34 Fax. (0331) 333531
Email: politeknik@polije.ac.id; Laman: www.polije.ac.id

BERITA ACARA SERAH TERIMA PRODUK TUGAS AKHIR

Pada hari ini Senin tanggal 29 bulan Juni tahun 2026 telah berlangsung acara serah terima Produk Tugas Akhir mahasiswa:

Nama : Siti Aisah
NIM : F31230373
Judul Tugas Akhir : Translating The Information Board of Collections At Museum Daerah Kabupaten Lumajang
Maka dengan ini diserahkan Produk Tugas Akhir:
Jenis produk : Qr Code
Judul produk : English Descriptions of the Collections at the Museum Daerah Kabupaten Lumajang
Jumlah : 56
Link produk : <http://bit.ly/4apYdhQ>
Sebagai pihak yang menerima Produk Tugas Akhir:
Nama : Yusrianto Rukmana, S.Hum
Jabatan : Kurator
Alamat : Krajan, Wonorejo, Kec. Kedungjajang, Kabupaten Lumajang, Jawa Timur

Demikian Berita Acara Serah Terima Produk Tugas Akhir ini dibuat dengan sebenar-benarnya untuk dapat dipergunakan sebagaimana mestinya.

Yang Menerima,

Yusrianto Rukmana, S.Hum
NIP. 199607272025041001

Jember, 29 Juni 2026

Yang Menyerahkan,
Mahasiswa,

Siti Aisah

Mengetahui,
Kordinator Program Studi
Bahasa Inggris

Nodistya S. Indrastana, S.S., S.Pd., M.Pd.
NIP.198809222018032001

Koordinator Tugas Akhir

Gullit Tornado Taufan, S.Pd., M.Pd.
NIP. 198704022019051009

Appendix 8. Letter of Guidamce Final Project

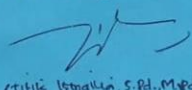

KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN TEKNOLOGI
POLITEKNIK NEGERI JEMBER

Kode Dokumen : FR-JUR-027
 Revisi : 0

KARTU KENDALI
PROSES PEMBIMBINGAN TUGAS AKHIR

Nama/Nim : Siti Aisah / F31230373
 Judul Tugas Akhir : Translating The Information Board of Collections
 at Museum Daemh Kabupaten Lumajang
 Pembimbing : Titik Ismaila, S.Pd., M.Pd.

No	Tanggal	Catatan Perbaikan/Revisi	Ttd Pembimbing
1	27/12/2025	Bimbingan Bab 1. Introduction	Titik
2	8/12/2025	Bimbingan Revisi Bab 1.	Titik
3	15/12/2025	Bimbingan Revisi Introduction (BAB 1)	Titik
4	17/12/2025	Bimbingan TA BAB 1 dan 2	Titik
5	19/12/2025	Bimbingan Revisi Bab 1 dan 2	Titik
6	29/12/2025	Bimbingan TA Chapter 2 dan 3	Titik
7	6/1/2026	Bimbingan TA bab 2 dan 3 (Revisi)	Titik
8	9/1/2026	Bimbingan TA Bab 2 dan 3	Titik
9	12/1/2026	Bimbingan TA BAB 3 (Revisi)	Titik
10	13/1/2026	Bimbingan 1, 2, 3 (Final Proposal)	Titik
11	13/1/2026	Bimbingan BAB 4	Titik
12	21/1/2026	Bimbingan BAB 4 (Revisi)	Titik
13	28/1/2026	Bimbingan BAB 4	Titik
14	12/5/2026	Bimbingan BAB 4 dan 5	Titik
15	19/5/2026	Bimbingan BAB 4 dan 5 (final)	Titik
16	15/6/2026	Rengumpulan TA (Full report)	Titik

Jember,
 Pembimbing

 (Titik Ismaila, S.Pd., M.Pd.)
 NIP. 197402272005012002