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CULTURAL INFLUENCE ON THE TRANSLATION OF 'ECLIPSE' NOVEL BY STEPHENIE MEYER: A SEMIOTIC PERSPECTIVE

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Abstract

Translating English literature into Indonesian faces challenges related to cultural nuances. This study investigates the impact of cultural influence on the translation of Stephenie Meyer's novel *Eclipse*. Employing a qualitative method and a semiotic approach to translation, the research analyzes 30 data points selected through purposive sampling from the novel and its Indonesian translation. The objective of the translation is to convey the 'Eclipse' story faithfully to the target language (TL) readers, particularly adults. The translator introduces the TL audience to the source language (SL) culture. The findings reveal that (1) the use of cultural index by the translator as a means to preserve the source culture significantly influences the TL. Some translations face challenges in being accepted in the target language due to the unavailability of certain meanings in Indonesian, while others are accepted with equivalence that corresponds to the SL; (2) to address cultural translation challenges, the translator employs transference and naturalization procedures, with 87% predominantly using transference and 13% using naturalization. However, some of these procedures prove inaccurate in the TL due to a lack of corresponding elements. This study provides insights for translators to navigate cultural challenges in translating between languages with distinct cultural backgrounds. Furthermore, it serves as a reference for understanding how the myth as an ideology can be employed in analyzing the culture of a specific society.

Keywords: Cultural Influence; Myth, Ideology of Translation; Translation Procedures; Semiotic Approach.

1. INTRODUCTION

Translation, defined as the process of transferring the intended meaning of a text into another language (Newmark, 1988), requires meticulous attention to semantics and equivalence when expressing a message in a different language (Bell & Candlin, 2016). This intricate process involves the transfer of two language systems, each being a system of signs with aspects of form and meaning in linguistics. As Hoed (2006) asserts, a text is a manifestation of a language, and according to Halliday, as cited in Suyudi (2016), texts can take the form of conversation, writing, listening, or reading, thereby becoming elements of culture reflected through behavior and materials acquired through generational habituation, resulting in diverse cultures.

Emphasizing the translator's pivotal role, Nugraheni et al. (2016) underscores the responsibility to convey the message, ideas, and opinions of the source language (SL) appropriately, comprehensively, and easily understood by readers in the target language (TL). Larson (1997) adds that the translator must restate the target text (TT) following the cultural context of the source text (ST) for better reader comprehension. Cultural issues frequently arise during translation Puspitasari et al. (2014), and Prabawati (2015) notes that cultural barriers significantly impact translation, as not all terms are easily understood in different cultures. Torop (2002) highlights the theory of culture as a comprehensive concept and response to culture in a specific area. Hoed (2006) delves into the complexities of foreign language translation, particularly when dealing with different cultures, citing the presence of an ideology influencing the translator in redirecting a message from the source language to the target language.

Ideology, considered a principle believed to be true in society (Hoed, 2006), can be perceived as a myth, echoing Barthes' perspective. It serves as a guiding principle within communities (Hoed, 2006). Kourdis & Kukkonen (2015) advocate for an interdisciplinary approach to studying translation and semiotics, with semiotics being the study of signs (Mehawesh, 2014). In the mythological context, semiotics unveils connotations in social life and culture (Ezema, 2013).

This research centers on cultural issues in translation, exploring their impact on the acceptability and equity of the translated text within the target culture. The primary focus is on the cultural index of literary texts in translation, especially novels. Fitriana (2016) highlights the wealth of information related to cultural exchange in literary translation. Hartono (2011), citing Hoed, suggests that translating a novel should be akin to telling the story from the original text, creating a natural and readable fairy tale. Haque (2012) defines literary translation as transferring messages from one language to another. Albakry (2005) emphasizes that translating literary works is an art involving cultural issues, necessitating the translator's immersion in the source text's culture before translating it into the target language.

The Cultural Index enriches readers' knowledge by incorporating foreign readings and preserving the source language. In translation, it embodies the foreignization ideology, although this perspective contradicts the domestication ideology, aiming to introduce the culture of the source language into the target language (Hoed, 2006).

In the realm of cultural and literary translation, particularly in the translation of novels, a compelling question emerges: How does culture influence the translation of novels from English into Indonesian? This research seeks to delve into the profound impact of cultural context on the acceptability and impartiality of translations, recognizing the absence of identical cultures globally. The guiding research questions are: "How are cultural index categories in the 'Eclipse' novel translated from English into Indonesian?" and "How can we assess the translation procedures of the 'Eclipse' novel from English into Indonesian using Barthes' semiology process?"

Drawing on cultural criteria (Newmark, 1988), this study identifies five cultural dimensions in translation: (1) Ecology, (2) Material culture, (3) Social culture (including work type), (4) Organization, traditions, activities, and concepts, and (5) Gesture or body language and customs. Newmark (1988) further outlines 17 procedures for translating cultural indexes, encompassing translation, transference, naturalization, cultural equivalence, functional equivalence, descriptive equivalence, synonyms, calque, modulation, official translation, label translation, compensation, analysis components, reduction and extension, paraphrasing, and couplets. The accuracy and efficacy of these translation procedures will be assessed through Barthes' semiology process.

As elucidated by Hoed (2006), the concept of ideology aligns with Roland Barthes's semiological process. Barthes' semiotics introduces an analysis of language structure and culture, highlighting the pivotal role of culture in interpreting messages. Barthes employs Saussure's marking patterns, signifier and signified, placing them in the same position as connotative and denotative markers. Thus, in connotative marking, the role of culture becomes indispensable. In connotative meaning, the user attributes meaning, a consideration meticulously weighed by the translator during translation. Words that resonate with the culture, myths, and ideologies contribute to the translation's value and accuracy. The Barthes Semiology Process structure encapsulates this intricate relationship between culture and meaning.

2. RESEARCH METHOD

In this research, we employed a content analysis research method with a qualitative approach, selecting content analysis as the primary tool to scrutinize the text of the novel. Krippendorff (2022) defines content analysis as a research technique designed to extract replicable and valid inferences from texts or other meaningful materials within the context of their utilization. This method allows for extracting valid conclusions from the textual content and their application to the broader context. Our study focuses on fictional text within the realm of literature.

Emzir (2010) asserts that the qualitative approach to content analysis is deeply rooted in literary theory, encompassing the content of written texts. To comprehend the translation process, we rely on the functional approach within the field of translation. Simultaneously, the semiotic approach is employed to analyze semiology, evaluating the translation procedures' successes and failures when utilizing the cultural index of novels.

The data for our investigation revolves around “Eclipse,” a novel by Stephenie Meyer, and its translation into Indonesian by Monica Dwi Chresnayani. We used purposive sampling to select data, focusing on the 27-chapter, 629-page novel Little Brown Company, New York, published in 2007. The Indonesian translation, published by PT Gramedia Pustaka Utama, Jakarta, in 2008, includes 27 chapters and spans 684 pages.

Our data collection proceeded through two integral phases: Firstly, a comprehensive reading of both the source language (SL) and target language (TL) texts, and secondly, the identification of cultural indices within both SL and TL. The subsequent data analysis adhered to a structured procedure:

- (1) Comparative Analysis of SL and TL: This step involved identifying the challenges encountered by translators when navigating cultural disparities and syntactic structures between the source and target languages.
- (2) Data Analysis: Focused on identifying cultural indices present in the target text.
- (3) Evaluation of Successes and Failures: Employed Roland Barthes’ semiology to critically assess the successes and failures of the translation procedures implemented in “Eclipse” by Stephenie Meyer.

3. RESULTS AND DISCUSSION

3.1 Cultural Categories in the Cultural Index of Translating the Novel

The analysis results, addressing the first research question - “How is the category of culture represented in the cultural index during the translation of the novel ‘Eclipse’ by Stephenie Meyer?” – reveal various cultural categories. These include concepts, habits, material culture, activities, and ecological aspects, as outlined in Table 1 below.

The data presented in the above table indicates that the description of relevant data aligns with the cultural index, as Newmark (1988) categorized it into specific cultural categories.

Translators often utilize cultural indices as a strategy to safeguard the nuances present in the source language. This is particularly crucial when faced with elements that lack direct counterparts in the target language, allowing them to maintain fidelity to the source language.

3.2 Cultural Category-Index Concept

Within the concept category, we identified 10 data points: 006, 008, 012, 013, 014, 017.021, 023, 024, 027, and 030. The ensuing analysis delves into the specifics of each data point:

Table 1. Barthes Semiology Process.

1. (<i>signifier</i>)	2. (<i>signified</i>)
3. Sign of Denotative	
4. Signifier of Connotative	5. Signified of Connotative
6. Sign of Connotative	

Table 2. Frequency of Cultural Indices in the Translation of the Novel "Eclipse".

No.	Category	Frequency	
		Occurrences	Percentage (%)
1.	Concept	10	33.3
2.	Habit	8	26.7
3.	Material Culture	7	23.3
4.	Activity	3	10
5.	Ecology	2	6.7
Total Cultural Index		30	100

Starting with data 006, the term "send" in the source text is preserved in the Indonesian target text. This preservation of the cultural index is warranted, as "send" is a term commonly employed by the people of Indonesia when transmitting messages through applications like SMS. In Indonesian, "*kirim*" translates to "send." Despite the presence of the English term "send" in mobile phone applications, its direct translation into Indonesian is more contextually fitting for the target text.

Moving on to data 017, it is evident that the term "speed dial" remains untranslated in the Indonesian version, retaining its original form. The equivalent phrase in Indonesian is "*panggilan cepat*." The decision to maintain "speed dial" is intentional, providing readers with instructions on the phone, which commonly employs English terminology for various applications. This choice is apt, considering that the target audience widely comprehends the concept of "speed dial" in their mobile phone communication practices.

3.3 Cultural Category - Habits

Within the habitual category, 8 data points were classified as follows: 001, 003, 011, 018, 019, 022, 028, and 015. The ensuing analysis delves into the specifics of each data point:

Commencing with data 001, the source text "Well, you could not pay me enough" is translated into "*Well, dibayar berapapun aku tidak akan mau.*" The term "well" in the Oxford dictionary signifies (in a good, right, or acceptable way) and is frequently used by speakers of the source language, deeply ingrained in its linguistic context. From the viewpoint of the foreignization ideology adopted by translators, retaining "well" in the target language is considered inappropriate as it does not align with Indonesian culture. The denotative meaning of "well" in Indonesian, according to the Indonesian dictionary, is "*baik*." In the target language, the habit associated with the word "*baik*" during conversations is to express or emphasize something, a concept that has evolved within Indonesian society. The decision to preserve the target language and not transfer the message to the source language aims to convey that using the word "well" in the source language is a common practice in conversations.

Moving to data 003, the translation of "What do you need, Dad?" is "*Dad mau membicarakan apa?*" The term "Dad" in the Oxford dictionary is defined as (used as a name; father). In the Indonesian translation, the translator remained faithful to the source text, retaining the term "Dad" in the target

text despite its counterpart in the target language. This retention is incongruent with Indonesian culture regarding addressing a male parent. Commonly used terms for addressing a male parent include *Ayah*, *Bapak*, *Papa*, *Pak'e*, or *abab*.

In data 015, the “please keep” translation maintains the term “please.” In the Oxford dictionary, “please” is defined as (used as a polite way of asking for something). This term is employed in the source language to indicate a request politely. Despite having an equivalent meaning following Indonesian culture, where “*tolong*” is a synonym, the translator chose to preserve the foreign term in the target text. Retaining a foreign language is deemed inappropriate as it may disrupt the presence of Indonesians and does not align with Indonesian cultural norms when requesting assistance.

3.4 Category Index - Material Culture

The material culture category is exemplified in the following data points: 002, 005, 007, 010, 016, 029, and 030. Below is a detailed analysis related to material culture:

In data 002, the translator consciously chose to preserve the source language word in the translation: “It worked cooking skills have me soft as a marshmallow.” The term “marshmallow” was deliberately left untranslated in the target text to safeguard the cultural essence of the source. Described in the Oxford dictionary as a sweet, elastic candy in pink or white, “marshmallow” in English denotes chewy sweets or snacks with a soft foam texture, available in various shapes, scents, and colors. Traditionally made with sugar or corn syrup, egg whites, gelatin, Arabic gum, and flavorings whipped until fluffy marshmallows are often enjoyed after roasting over a campfire. Given the absence of an equivalent term in the Indonesian language, the translator’s decision to maintain fidelity to the source language is natural, intending to preserve the cultural richness embedded in the target text.

Transitioning to data 005, the translator adapted the source text message “..... my boring jeans and t-shirt outfit in a way ...” to “..... “.....*busanaku yang terdiri atas paduan membosankan jins dan t-shirt*.....”. Here, the term “jeans,” defined in the Oxford dictionary as trousers made of strong cotton, was purposefully adjusted in the target text. This translation is acceptable and reasonable in the target language, as the equivalent term in the target text also refers to jeans made of sturdy materials. The wording aligns with the target audience’s culture, seamlessly integrating into Indonesian with adjustments to pronunciation.

In data 016, the term “pizza” is retained as “pizza” in the target text. According to the Oxford dictionary, “pizza” is an Italian dish. The decision to keep the term in its original language is highly accurate, considering that pizza is an Italian food without an equivalent term in Indonesian. Given the target audience’s familiarity with this popular food, retaining the term in the source text aligns perfectly with the cultural context of the target audience.

3.5 Cultural Category - Activities

Within the cultural context, three data points, specifically 004, 025, and 026, have been categorized under the activities category. These terms represent activities characteristic of the source culture. The analysis of these data points is presented below:

In data 004, the translator adjusted a message from the source text; “Alice has been itching for a shopping partner” was translated to “*Alice sudah tak sabar ditemani shopping*.” According to the Oxford dictionary, shopping refers to shopping or buying something. Despite the equivalent term in the

Indonesian language, namely *belanja*, the translator retained the term 'shopping' in the target text. This decision is deliberate, aiming to resonate with a younger audience familiar with this word in the context of shopping. While the term has gained recognition among the target audience, it unfortunately contradicts the prevailing culture in the community. Given that the Indonesian language already has a counterpart for 'shopping,' the translation should ideally align with the existing culture in the target language, preserving both the cultural nuances and the integrity of the target language.

3.6 Cultural Category - Ecology

Two data points, specifically in data 009 and 020, fall under the ecology category, encompassing terms related to the environment.

In data 009, the term "prom" is retained in the target text, given the absence of a direct equivalent in Indonesian for ecological terms. According to the Oxford dictionary, "prom" is the name of a place, especially in the US, referring to a formal dance, particularly one held at a high school. Acknowledging the absence of a precise Indonesian counterpart, the translator opts to preserve the term in the target text.

3.7 Roland Barthes Semiotics in the Assessment of Success and Failure

The results of the data analysis for the second research question—How is the novel procedure of translating *Eclipse* from English into Indonesian assessed using Barthes' semiology process?—indicate that 87% of the translation employed the transference procedure. In comparison, 13% utilized the naturalization procedure.

The table below elucidates the procedures commonly employed by many translators in maintaining the source text: the transference and naturalization procedures.

Translation procedures represent the translator's efforts to address challenges encountered during the translation process. The results indicate that two procedures, as per Newmark's theory of translation procedures (Newmark, 1988), are commonly employed for translating cultural words: transference and naturalization. The data description based on the table above is as follows:

Most cultural indices are translated using the transference procedure (87%). According to Newmark's proposition, transference involves transferring a word from the source language (SL) directly into

Table 3. Evaluation of Translation Procedures for the Novel "Eclipse".

No	Translation Procedure	Number of Data	Accurate / Accurate Enough / Not Accurate	Percentage
1	Transference	008, 009, 014, 016, 017, 024, 027, 028, 030	Accurate	87%
		001,004,006, 011, 015, 020, 021, 022, 025	Accurate Enough	
		002,003, 010,012, 013, 019, 023, 029	Not Accurate	
2	Naturalization	005, 007, 018, 026	Accurate	23%
Total				100%

the target language (TL). This procedure is chosen when a term in the SL is not recognized in the TL culture and refers to specific places or situations typical in the SL culture. The transference procedure in translating this novel can be deemed successful and unsuccessful in conveying the message to the TL. Barthes' semiotic analysis, encompassing denotation, connotation, and myth, sheds light on the necessity of obtaining exact translation equivalents in the target language.

Judgments can be assessed regarding the success and failure of transference and naturalization procedures employed by translators to retain the source language. This evaluation can be traced through the Barthes semiology process to gauge the accuracy of translating cultural indices in the novel "Eclipse" by Stephenie Meyer.

Three assessment categories are applied to the transference procedure: accurate, accurate enough, and not accurate. This assessment is grounded in the Barthes semiology process, considering the prevailing ideology among the target audience by observing established beliefs and truths within the target culture.

3.8 Transference Procedure in Translation with Accurate Rate

The Barthes semiology process is employed to assess the translation accuracy in the target text. The translation of cultural indices, exemplified by data 30, specifically the translation of the word "popcorn," is illustrated through the following process:

In the context of the 1-3 structural analysis, "Popcorn" is situated at the language level, where the emergence of semantic meaning is relatively unaffected by cultural elements. At the initial language level (point 1), popcorn is presented as a mere representation or narrative object. Moving to point 2, the term "Popcorn" starts to form an image or conceptualization in the minds of individuals. Point 3 further elucidates the denotative meaning of popcorn, synthesizing the understanding from points 1 and 2. This denotative meaning is influenced by the target audience's knowledge of words and concepts related to popcorn within their community, where popcorn is perceived as a light snack made from corn.

Progressing to the second level (Myth/Culture) in Barthes' semiological process, cultural elements and myths unfold. At the point I (Roman numerals), the discussion revolves around confirming the concepts of denotation and connotation, particularly focusing on the signifier "popcorn." Advancing to point II (Roman numerals), interpretation aligns with the functions and cultural hegemony, utilizing dictionaries and collocations as references. The final point, III, introduces ideology,

Table 4. Semiology Process of Pop Corn.

Data 030 Popcorn	
1. "Popcorn"	2. The entity of Popcorn
3. The concrete entity of Popcorn (Snack, which is made of corn originally from Indonesia)	
I. Popcorn	II. Snack, made from corn, baked
III. A snack made from corn and can be eaten in casual situations, sometimes when we see a movie	

emphasizing that popcorn—a light corn snack—is commonly roasted and enjoyed hot during movie-watching in theaters.

Within Barthes' framework, it becomes evident that the translators aimed to preserve the source language's expression for popcorn in the target text. This approach proved effective, resonating with Indonesian culture's common usage of the term to describe such light snacks. Despite the existence of an equivalent term in Indonesian, "*brondong jagung*," Indonesians rarely use it to convey the concept of popcorn. Therefore, the transference procedures employed are considered appropriate and aligned with the nuances of the target language.

3.9 Transference Procedure in Translation with Rating: Accurate Enough

The presence of transference procedures is noticeable in the translation of Stephenie Meyer's novel "Eclipse," with a corresponding assessment of accuracy illustrated in Table 5.

The utilization of the Barthes semiology process served to gauge the precision of translating the term "grandma" in the target text, as outlined below:

The term "Grandma," examined through points 1-3, operates primarily at the language level, where semantic meaning is minimally influenced by cultural elements. At the outset (point 1), "Grandma" is a visual or written representation of the term. As we progress to point 2, the mental image or conceptualization of the word "Grandma" begins to take form in the minds of individuals. By point 3, the denotation of "Grandma" is clarified, drawing upon the understanding derived from points 1 and 2. This denotation is molded by considering the target audience's familiarity with the term "Grandma" within their community. In Indonesian, "Grandma" refers to an elderly woman related to our parents, often coupled with "grandmother."

Advancing to the second level (Myth/Culture) in Barthes' semiological process, the discourse delves into the interplay of cultural elements and myths. At the point I (Roman numerals), the discussion centers on confirming the concepts of denotation and connotation, particularly focusing on the signifier "Grandma." Progressing to point II (Roman numerals), the interpretation aligns with functions and cultural hegemony, frequently drawing on dictionaries and collocations as references. In the final point III, ideology is applied in translating the term "Grandma" to signify the female parent of our parents. Barthes' framework indicates that the translators sought to retain the source language, anticipating that the term "Grandma" would resonate with the target audience, using the Indonesian nickname. Unfortunately, this approach proved less successful due to the diversity of

Table 5. Semiology Process of Grandma.

Data 011 Grandma	
1. Word "Grandma"	2. Entity of Grandma
3. Entity Concrete of Grandma (the call name of NENEK in Indonesian language)	
I. Grandma	II. Female, Old
III. A woman who is old and patient to the family	

terms used to refer to grandparents in Indonesian culture, such as *nenek*, *embah*, *oma*, and others. In the researcher's analysis, the appropriate procedure to convey the message in Indonesian would involve using the literal procedure and adjusting the translation to align with the existing cultural context in the target language.

3.10 Transference Procedure in Translation with Rating: Not Accurate

The transference procedure in the translation of Stephenie Meyer's novel "Eclipse" is considered inappropriate, as evidenced by the following example:

The subsequent semiotic process illustrates the accuracy of translating the term "Dad" into Indonesian.

"Dad," examined through points 1-3, functions within the language level with minimal influence from cultural elements on the emergence of semantic meaning. At the initial language level (point 1), "Dad" is a visual or written representation of the term. Progressing to point 2, the mental image or conceptualization of the word "Dad" begins to take shape in the minds of individuals. In point 3, the denotation of "Dad" is clarified by understanding points 1 and 2, considering the target readers' knowledge and the associated concepts within their community, where 'dad' refers to male parents. Transitioning to the second level (Myth/Culture) in Barthes' semiological process, the unfolding stages involve cultural elements and myths. At the point I (Roman numerals), the discussion confirms the concepts of denotation and connotation, focusing on the signifier 'dad.' Moving to point II (Roman numerals), interpretation aligns with the functions and cultural hegemony, often referencing dictionaries and collocations. In the final point III, ideology comes into play, particularly related to 'dad' or its association with the elderly man.

Based on Barthes' framework, it becomes apparent that the translators aimed to preserve the source language, hoping that the term 'dad' would be recognized by the target audience, aligning with the translation's purpose tailored for teenagers. Unfortunately, this strategy faced challenges as Indonesian culture commonly uses words like "*ayah*," "*bapak*," and "*pak'e*" to refer to male parents. The target text's use of 'dad' was not widely accepted. The cultural evolution in Indonesian society suggests that the term 'dad' already has widely used counterparts, and young people often prefer terms like "*bokap*" to replace 'dad.' Considering these cultural nuances, a suitable translation should align with cultural development. In the researcher's analysis, the appropriate procedure to convey the message in Indonesian is to use a literal approach, adjusting to the existing cultural context in the target language.

Table 6. Semiology Process of Dad.

Data 003 Dad	
1. Word "Dad"	2. Entity of "Dad"
3. Entity Concrete of "Dad" (The call name of "Ayah" in the Indonesian language)	
I. Dad	II. male; moustache
III. A male who will be a leader in a family	

3.11 Naturalization in the Translation of Stephenie Meyer's Novel "Eclipse"

Twenty percent of the data employs the naturalization procedure, involving a transformation into a phonological form. The analysis indicates that the translator effectively applies this procedure to translate cultural indices from two distinct cultures.

The subsequent Barthes semiology analysis aims to evaluate the success and failures of the naturalization procedure in translating the word 'jeans' into the target language. This assessment is detailed in the following process:

The term "*Jins*," examined through points 1-3, operates primarily at the language level. The semantic meaning at this stage remains relatively unaffected by cultural nuances. In the initial language level (point 1), "*Jins*" is a visual or written representation of the object. Progressing to point 2, the mental image or conceptualization of the term "*jins*" begins to take root in the minds of individuals. By point 3, the denotation of "jeans" is clarified by synthesizing the understanding gained from points 1 and 2. This denotation accounts for the terms "*jins*" and "jeans" in the community, referring to pants made of robust materials commonly worn in informal and relaxed situations.

The examination delves into cultural elements and myths as we transition to the second level (Myth/Culture) within Barthes' semiological process. At the point I (Roman numerals), the conversation revolves around confirming the concepts of denotation and connotation, focusing on the signifier 'jeans.' Progressing to point II (Roman numerals), the interpretation aligns with the functions and cultural hegemony, drawing on dictionaries and collocations for reference. Finally, at point III, ideology comes into play. In this instance, "jeans" signifies casual pants for everyday use, closely associated with informal and relaxed moments.

Within Barthes' framework, it becomes evident that the translators aimed to maintain the source language essence by adjusting the phonological pronunciation for the Indonesian audience. "*Jins*" serves as a term widely understood by Indonesian speakers, and the translation successfully conveys the message from the source text to the target text, resonating effectively with the Indonesian language and culture. The decision to adapt the wording to the Indonesian speaking style, transforming "jeans" into "*jins*" through a phonological adjustment, is precise and ensures ease of pronunciation for the target readers. This term is significant in Indonesian culture and is frequently used by young people daily. The synonym for "jeans" commonly employed in Indonesian culture, namely "Levis," is also prevalent for denim pants. The naturalization procedure is appropriate for

Table 7. Semiology Process of Jins.

Data 005 Jins	
1. Word " <i>Jins</i> "	2. Entity of <i>Jins</i>
3. Entity Concrete of Jins (A trowsers made of hard materials)	
I. <i>Jins</i>	II. The protected things for lower in our body
III. <i>Jins</i> usually wear in casual situations.	

Table 8. Semiology Process of Kemping

Data 026 Kemping	
1. Word “ <i>Kemping</i> ”	2. Entity of <i>Kemping</i>
3. Concrete Entity of <i>Kemping</i> (An activity of camping outside by Indonesian people)	
I. <i>Kemping</i>	II. Outside activity, tend, fire
III. An outside activity by using a tent	

translating “*kemping*,” derived from the source text “camping.” The accuracy of these translations is evident through Barthes’ semiological process, effectively connecting with the cultural context of the target audience.

As marked in numbers 1-3, *Kemping* is at the language level. The cultural elements have not influenced the emergence of semantic meaning at this level. The first level (language) in point 1 only signifies a picture or writing of an object’s narrative. At point 2, certain people’s image or concept minds about the word “*kemping*” appeared. In point 3, the denotation of *kemping* is described by a function of understanding points 1 and 2. The denotation in point 3 results from considering the knowledge of the word *kemping* and concepts in the target language society, a field activity in Indonesian often used by the term camping.

Furthermore, in the second level (Myth/culture) in semiology, Barthes began to play the stages of cultural elements and myths. In point I (Roman numerals), the concepts of denotation and connotation, markers of a *kemping*, are being discussed. Furthermore, in point II (Roman), the interpretation follows the applicability of functions and cultural hegemony. In this case, the dictionaries and collocation are used as a reference. Then, at the end of the third point, the ideology began to be applied that campers are field studies to set up a tent and campfire typically used as a torch. Based on the labeling of Barthes, it can be seen that the translators seek to retain the source language by adjusting the phonological pronunciation in Indonesian, i.e., from rags into a *kemping*, phonemes *c* turned into a phoneme *k* and turned into *e*. *Kemping* is the usual activity of teenage boys, setting up a tent in an open field and a bonfire as a light or heating at night. The word camper has been widely used and integrated into Indonesian, so the researcher examined whether the translator managed to divert the message of the source text into the target text with good and acceptable results in Indonesia’s target language and culture. Teenagers often use these words in conversation or want to perform camping activities. This word is more common and is often used by teenagers to show camping activities or fieldwork.

4. CONCLUSION

In light of the findings mentioned above, it is evident that semiotics play a crucial role in assessing the precision and limitations of translation procedures within the literature, especially when dealing

with cultural translation and achieving equivalence in meaning between the source and target languages. Translating literary works, particularly novels, requires linguistic expertise and a profound understanding of both the source and target language cultures. The application of Barthes' semiotic process to evaluate translation accuracy emphasizes the profound influence of culture, particularly the one shaping the ideology of the target audience.

In translating English into Indonesian in the novel "Eclipse," two primary procedures, naturalization and transference, were employed for the cultural index. While the translators aimed for fidelity to the source text, instances were identified where preserving certain cultural indices proved unnecessary, given the existence of synonyms in the target Indonesian text. This sometimes led to confusion among readers when attempts to preserve the source culture did not convey the intended meaning in the target language.

Future research endeavors could delve deeper into the accuracy of translation procedures, examining verbal signs in literary works not extensively covered in this study using semiotic studies. Furthermore, exploring reader feedback on the quality of cultural translation indices—an aspect not thoroughly addressed in this study—would yield valuable insights.

This study underscores the profound influence of culture on the translation process, with Barthes' semiotic approach emerging as a crucial tool. The application of Barthes' semiotic process in translation, a novel aspect explored in this study, contributes to the field of translation studies by introducing fresh perspectives and methodologies for future research in this domain.

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