

JURNAL PEMBELAJARAN SASTRA

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THE POTENTIAL IMPACT OF INADEQUATE TRANSLATION: MEANING ALTERATION AND DECREASED COMPREHENSION IN THE INDONESIAN TRANSLATION OF LAMB TO THE SLAUGHTER

Indhana Alfania Fadhilatal Mubarakah, Arif Subiyanto

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PENGANTAR EDITOR

Mundi Rahayu

Puji Syukur, Jurnal Pembelajaran Sastra Edisi 6 Nomor 2 tersaji ke hadapan para pembaca yang budiman. Dalam edisi ini kami menampilkan lima artikel dari tiga perguruan tinggi yang berbeda: Universitas Negeri Malang, UIN Maliki Malang, dan Universitas PGRI Wiranegara, Pasuruan, Jawa Timur. Tema-tema yang disajikan dalam edisi ini, dirangkai sebagai berikut.

Lima artikel yang tersaji menyoroti persinggungan antara sastra, penerjemahan, filsafat, transformasi budaya, serta pendidikan. Kelima kontribusi ini menunjukkan bagaimana teks diproduksi, dimediasi, dan diterima dalam beragam konteks kultural maupun pedagogis.

Artikel pertama, *The Potential Impact of Inadequate Translation: Meaning Alteration and Decreased Comprehension in the Indonesian Translation of Lamb to the Slaughter*, membahas dampak ketidaktepatan penerjemahan terhadap perubahan makna dan penurunan pemahaman pembaca. Kajian ini menegaskan pentingnya menjaga kualitas penerjemahan dalam penyampaian karya sastra lintas budaya.

Artikel kedua, *Eksistensialisme Jean Paul Sartre dalam Novel Merdeka Sejak dalam Hati karya Ahmad Fuadi*, menempatkan filsafat eksistensialisme dalam kerangka sastra Indonesia. Dengan membaca karya Fuadi melalui perspektif Sartrean, penelitian ini memperlihatkan pertemuan antara gagasan filosofis global dan narasi lokal, yang memperkaya diskursus sastra sekaligus filsafat.

Artikel ketiga, *Transformasi Narasi Kisah Cinta Segi Empat Narasi Ramayana dalam Lagu Kontemporer*, mengkaji bagaimana kisah klasik Ramayana mengalami transformasi dalam medium musik kontemporer. Analisis ini menunjukkan keberlanjutan relevansi teks tradisional melalui adaptasi seni modern, yang merefleksikan dialog antara tradisi dan modernitas.

Dua artikel terakhir memperluas bahasan ke ranah representasi sosial-budaya dan praktik pendidikan. *Gaya Hidup Tokoh dalam Novel A Very Yuppy Wedding karya Ika Natassa* mengulas representasi gaya hidup kelas menengah urban dalam sastra populer Indonesia, sementara *Analisis Soal Ulangan dalam Buku Pinter Bahasa Jawa 1 untuk SMP/MTs Kelas VII* menilai kualitas instrumen evaluasi dalam pembelajaran bahasa daerah. Kedua artikel ini menekankan pentingnya representasi budaya sekaligus mutu pedagogis dalam wacana kontemporer.

Secara keseluruhan, kelima artikel dalam edisi ini menegaskan relevansi pendekatan interdisipliner dalam studi sastra, budaya, dan pendidikan. Kajian-kajian yang disajikan tidak hanya menawarkan analisis tekstual, tetapi juga membuka refleksi lebih luas tentang kesinambungan budaya, dialog filosofis, serta kualitas praktik pembelajaran, sehingga memberikan kontribusi bermakna bagi pengembangan ilmu humaniora.

Tabik.

THE POTENTIAL IMPACT OF INADEQUATE TRANSLATION: MEANING ALTERATION AND DECREASED COMPREHENSION IN THE INDONESIAN TRANSLATION OF *LAMB TO THE SLAUGHTER*

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Abstrak

Terjemahan merupakan seni kompleks yang berperan penting dalam menjembatani budaya dan memfasilitasi pertukaran wawasan antarbahasa. Namun, ketika terjemahan tidak memenuhi standar tertentu, makna dapat berubah dan memengaruhi pemahaman pembaca. Penelitian ini menyajikan terjemahan alternatif dari cerpen Roald Dahl, *Lamb to the Slaughter*, dalam Bahasa Indonesia dan membandingkannya dengan terjemahan daring yang telah ada. Analisis pemilihan kata dan frasa menunjukkan bagaimana terjemahan yang kurang tepat dapat mengalihkan makna cerita. Menggunakan teori kesepadanan Eugene A. Nida, penelitian ini mengevaluasi penerapan prinsip kesepadanan formal dan dinamis dalam penerjemahan *Lamb to the Slaughter*. Metode yang digunakan adalah analisis perbandingan kedua teks, dengan fokus pada struktur bahasa dan kesetiaan terhadap makna asli. Hasil penelitian menunjukkan bahwa kesepadanan dinamis lebih efektif dalam menyampaikan makna kontekstual, sementara kesepadanan formal lebih baik dalam mempertahankan struktur bahasa asli.

Kata Kunci: penerjemahan tidak memadai, roald dahl, teori kesepadanan

Abstract

Translation is a complex art that plays a pivotal role in bridging cultures and facilitating the exchange of knowledge across languages. However, when translation falls short of exacting standards, it can alter meanings and affect reader comprehension. The author intended to suggest an alternative translation to the current online Indonesian translation of Roald Dahl's short story *Lamb to the Slaughter*, and compare the results in the discussions. By analysing changes in word and phrase choices, this project reveals that inadequate translation can significantly alter the meaning of the story. This study analyzes the differences between two translated texts using Eugene Nida's equivalence theory. The project aims to understand how the principles of formal and dynamic equivalence are applied in the translation of *Lamb to the Slaughter*. The methodology employed is a comparative analysis of the two texts, focusing on language structure and fidelity to the original meaning. The findings indicate that translations using dynamic equivalence are more effective in conveying contextual meaning, while formal equivalence better preserves the original language structure.

Kata Kunci: equivalence theory, inadequate translation, roald dahl

INTRODUCTION

This paper examines the quality of Indonesian translation of Roald Dahl's short story, *Lamb to the Slaughter*, that he authored in 1953. Renowned for his writing style characterized by sarcastic humor and irony, appealing to both adult and child readers, Dahl's works are always interesting to analyze. *Lamb to the Slaughter* is one of his works extensively discussed in literature classes (Scharnhorst, 2021). Its popularity stems from its twist ending, depicting Mary Maloney, a faithful wife, murdering her husband with a frozen leg of lamb and cunningly serving the lamb as dinner to the police officers investigating her husband's death.

Literature serves as a significant medium in conveying messages, values, and cultural experiences from one language to another through translation. In Indonesia, Denny Herdy is the first to terjemahan *Lamb to the Slaughter*. His terjemahan short story was uploaded on Medium in 2017. This translation stands as the only available online version of *Lamb to the Slaughter* and so far the printed version is not available yet. Being the first and only Indonesian rendering, there are numerous shortcomings in Denny Herdy's translation that can be seen. A'lam qizi (2024) suggests that careful language adaptation and good translation are essential for successful cross-cultural communication and desired outcomes. When done meticulously, translation can capture the details and meanings of a literary work adequately. Using inappropriate translation strategies in translating a literary work can lead to the loss of meaning from the source language in the sense that the author's intention is not being represented in the target language (Tumbole et. al., 2022), potentially resulting semantic shifts, compromised beauty of diction, and a decrease in readers' understanding of the terjemahan text. This reality prompts the researcher to look at or provide alternative readings, which then be compared with Herdy's translation. Through this comparison, the researcher highlights significant differences in word choice, transfer of meaning, and adaptation of characters and narration.

Several studies studied various aspects of *Lamb to the Slaughter*. Tanusy (2018) explored the representation of women and how Dahl portrays women in the story. From her research, she found that Dahl addresses gender equality by showing that women actually dominate the household more compared to men, seen in how Mary lovingly welcomes her husband and decides the meal of the day. This finding is also supported by Lai (2020), who states that the gender role gap is glaring throughout the story. Under the influence of patriarchy, the image of women is confined to being either angels or monsters, Madonnas or Medusas (Chakraborty, 2024). In another study, Garini et. al., (2021) conclude that Mary Maloney is actually a femme fatale—despite her seemingly innocent and obedient appearance. They argue further that a woman who is innocent, naive, and obedient to her husband can instantly turn into a killer when she feels threatened. Sriasuti (2022) complements existing research by stating that Mary's actions are actually a rebellion against the stereotypes attached to women in that period—proving that stereotypes aren't always accurate. Besides discussing feminist theory, another study conducted by Prafitri et. al., (2023) delves into various figurative languages in the story and their influence on transfer of meaning. Their research shows that figurative languages combined with intelligence and a touch of irony can present a story full of symbols and implied meanings regarding Mary's portrayal as the sole woman in the story.

Despite the valuable insights provided by previous studies, the researcher has yet to find studies focusing on the Indonesian translation of this story. For this reason, the researcher proposes another terjemahan version for comparison with Denny Herdy's translation. In the next section, the researcher will highlight several points from Denny Herdy's translation that are considered too general and too faithful to the source language structure. The researcher aimed to show that by offering a translation that is notably improved and easily embraced by readers in the target language, can illustrate how varying word choices might impact readers' comprehension of the short story. In this study, the researcher limits the analysis to one specific Indonesian translation of Roald Dahl's *Lamb to the Slaughter*.

METHODOLOGY

Eugene A. Nida's equivalence theory focuses on two types of equivalence in translation: formal equivalence and dynamic equivalence. Formal equivalence emphasizes the structure and form of the source text, while dynamic equivalence focuses on the effect on the target audience, aiming for a similar impact as the original text had on its readers. In this research, Nida's equivalence theory will be applied to analyze the quality of literary translations from English to Indonesian. The study will examine how formal and dynamic equivalence are implemented in the translation process and how these affect the reception of the *terjemahand* text by readers. Data will be collected from original and *terjemahand* literary works. The analysis will assess the effectiveness of formal equivalence in maintaining the original structure and meaning, and dynamic equivalence in ensuring the *terjemahand* text elicits a similar emotional and cognitive response as the original. This research aims to provide insights into the practical application of Nida's theory in producing translations that are both structurally accurate and emotionally resonant.

FINDINGS AND DISCUSSION

The use of the alternative title *Tragedi Daging Kambing* to *terjemahan* the short story *Lamb to the Slaughter* directly illustrates the consequences of inadequate translation. In this explanation, I elaborate on the connection of this alternative title to the analytical focus investigated in the study. The analysis about the impact of inadequate translation is done by comparing the original text (ST) with two translation versions (TT1 and TT2) as stated below.

(1)

Lamb to the Slaughter	<i>Tragedi Daging Kambing</i>	<i>Serigala Berbulu Domba</i>
(ST)	(TT1)	(TT2)

Although it seem similar and might be considered trivial, translating **Lamb to the Slaughter** as *Tragedi Daging Kambing* significantly diminishes the substance emphasized in the short story. In the story, the term 'lamb' suggests the gradual unfolding of events, while 'slaughter' implies a dramatic turn of events, ultimately leading to a tragedy. In English, this title carries a sense of mystery and irony. Consequently, TT2 *terjemahan* it as *Serigala Berbulu Domba* to accurately reflects the essence of the original story, and to keep some of the uniqueness of the narrative.

(2)

	<i>"Hullo, Sayang," ucap Mary</i>	<i>"Hai, Sayang," sapa Mary.</i>
<i>"Hullo darling," she said.</i>	<i>Maloney.</i>	
<i>"Hullo darling," he answered.</i>	<i>"Hullo," jawab suaminya.</i>	<i>"Hai, Sayang," gumam suaminya.</i>

The dialogue between Patrick and Mary, which takes place shortly after Patrick enters the room, undergoes different translation strategies in TT1 and TT2. Both translations maintain a syntactical resemblance to the source text, yet exhibit slight variations that reflect different translation choices. In TT1, the translator retains the word **hullo**, preserving the original greeting's unique nuance. This choice emphasizes a direct linguistic transfer, maintaining the source text's phonetic and cultural characteristics. Conversely, TT2 *terjemahans* **hullo** to *hai*, a more common and culturally appropriate greeting in the target language. This decision enhances the dialogue's accessibility and relatability for the target audience.

Furthermore, both translators decide to use the character's full name, **Mary Maloney**, instead of the common pronoun *dia*. This choice adds specificity and clarity to the dialogue, ensuring that the referent is unmistakable. However, TT1 omits the term of endearment **darling** in the latter part of the dialogue, which might reduce the emotional intensity conveyed in the source text. TT2, on the other hand, seeks to enrich the readers' experience by introducing varied diction. The translator uses *sapa* instead of *ucap* and *gumam* instead of *jawab*. This approach not only diversifies the narrative

voice but also provides a richer, more dynamic portrayal of the dialogue. By doing so, TT2 enhances the text's literary quality and engages the reader through varied linguistic choices.

(3)

On the sideboard behind her, two **tall** glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket.

*Di atas bupet di belakang dirinya, ada dua buah gelas **jangkung**, air soda dan whisky, balok-balok es segar dalam wadah termos.*

*Di atas meja kecil di balik punggungnya, berdiri rapi dua gelas **tinggi** berisi air soda dan wiski, serta sebuah ember seng yang terisi penuh dengan bongkahan-bongkahan es batu.*

(4)

Her skin—for this was her sixth month with child—had acquired a **wonderful translucent quality**, the mouth was soft, and the eyes, with their new placid look, seemed larger darker than before.

*Kulitnya — yang sekarang ia sedang hamil enam bulan—memiliki **kualitas yang mengagumkan**, dengan bibir lembut, dan matanya—dengan tatapan yang tenang, yang terlihat lebih besar, dan lebih gelap dibanding sebelumnya.*

*Semenjak memasuki bulan ke enam usia kehamilannya, wajahnya **nampak lebih cerah berkilau**, bibirnya merona, dan sepasang matanya yang teduh, tampak lebih bulat dan gelap.*

The translation of the ST phrase **two tall glasses** (3) illustrates significant variation between TT1 and TT2. In TT1, it is rendered as *dua buah gelas jangkung*. According to the Kamus Besar Bahasa Indonesia (KBBI), '*jangkung*' typically describes height or length in relation to humans, animals, buildings, or vehicles, making this choice potentially awkward when applied to inanimate objects like glasses. In contrast, TT2's *berdiri rapi dua gelas tinggi* offers a clearer and more contextually appropriate translation. A similar distinction is evident in the translation of the phrase **a wonderful translucent quality** (4). TT1 translates this as *kualitas yang mengagumkan*, a broader and more abstract rendering. TT2, however, chooses *lebih cerah berkilau*, which is more explicit and vividly conveys the intended imagery.

(5)

"**Tired** darling?"

"Yes," he said. "I'm tired,"

*"**Lelah**, Sayang?"*

"Ya," jawab suaminya. "Aku lelah."

*"**Capek**, Sayang?"*

"Iya," sahutnya. "Capek."

The translation of expressions of tiredness, specifically *lelah* and *capek*, highlights the importance of context and formality in conveying character emotions accurately. Both terms denote tiredness, but their use depends significantly on the formality of the context. *Lelah* is a formal term typically used in serious or canonical contexts. It carries a weightier connotation and is suited for situations requiring a more solemn tone. In contrast, *capek* is informal and commonly used in everyday conversations, lending a more casual and relatable feel.

Given that the dialogue aims to convey the characters' emotions, selecting the appropriate term is crucial. In TT1, the phrase **I'm tired** is translated to *aku lelah*, maintaining a formal tone. This choice aligns with a more serious portrayal of tiredness but may not fully capture the character's emotional state in a casual setting. TT2, on the other hand, translates the same phrase to *capek*, emphasizing a more informal and immediate sense of exhaustion. This choice effectively conveys the character's fatigue and indifference, reflecting the natural way people express tiredness in everyday speech. The use of *capek* underscores the character's emotional state, suggesting a level of weariness that impacts their ability to engage in conversation.

Further discrepancies appear in (6) and (7) regarding the translations of **stood up** and **leaning forward in the chair**. In TT1, **stood up** is translated as *berdiri*, a static depiction, whereas TT2 uses *beranjak*, which suggests movement and a dynamic transition. This contrast highlights the different interpretative choices between the translations. Similarly, the phrase **leaning forward in the chair** (7) is rendered differently in TT1 and TT2. TT1's *bersandar di kursi* implies a static position with the back resting against the chair. TT2's *menumpukan kedua sikunya di paha* implicitly translates the ST, capturing the slight forward-leaning posture described. These variations underscore the approach of TT2 in maintaining the original text's dynamism and specificity.

(6)

She laid aside her sewing, **stood up**, and went forward to kiss him as he came in.

*Ia meletakkan jahitannya, **berdiri**, lalu berjalan mendekati suaminya saat masuk rumah untuk memberikan sebuah ciuman.*

*Mary letakkan jahitannya, **beranjak**, siap menyambut suaminya dengan kecupan hangat saat dia masuk.*

(7)

He paused a moment, **leaning forward in the chair**, then he got up and went slowly over to fetch himself another.

*Lelaki itu diam untuk beberapa saat, **bersandar di kursi** kemudian berdiri dan berjalan lambat untuk mengambil minuman lain.*

*Lelaki itu diam sejenak, **menumpukan kedua sikunya di paha**, lalu bangkit untuk tambah minum lagi.*

(8)

She watched him as he began **to sip the dark yellow drink**, and she could see little oily swirls in the liquid because it was so strong.

*Ia memerhatikan suaminya saat lelaki itu mulai **meneguk** minuman kuning gelap, dan ia bisa melihat cairan minyak pekat berputar-putar sebagai tanda minuman itu sangat keras.*

*Dia melihat saja saat suaminya mulai **menyesap** benda cair berwarna kuning gelap itu. Ada pusaran minyak di dalamnya yang disebabkan oleh tingginya kadar kandungan alkohol.*

(9)

She put the parcel down on the table and went through into the living room; and when she saw him **lying there** on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock.

*Ia menaruh kertas belanjanya di atas meja kemudian pergi ke ruang tamu; dan ketika ia melihat suaminya **tergeletak** di lantai dengan kaki mengangkang dan sebelah tangan terpelintir ke belakang, membuat Mary Maloney benar-benar terkejut.*

*Ia letakkan belanjanya di atas meja dan mengarah ke ruang tamu. Betapa kagetnya Mary ketika melihat suaminya **tergelimpang** di lantai dengan kaki tertekuk dan satu lengan tertindih di balik tubuhnya.*

However, in some cases, these differences are synonymous, as seen in number (8) and (9). In number (8), TT1 translates the ST **sip** as *meneguk*, while TT2 uses *menyesap*. Both terms convey the act of drinking, with *meneguk* generally meaning to drink and *menyesap* implying drinking by sucking. These terms are effectively synonymous, maintaining the original meaning without significant deviation. Similarly, in number (9), the phrases *tergeletak* (TT1) and *tergelimpang* (TT2) both describe the state of lying flat on a surface. Both terms are interchangeable in this context, accurately reflecting the original text's meaning without altering the narrative. TT2's choice of *tergelimpang* might evoke a slightly more dramatic or unintentional sense of lying flat, adding a subtle layer of connotation to the description.

(10)

She noticed there was a little muscle moving near the corner of his left eye.	<i>Mary Maloney baru menyadari ada sebuah otot kecil di sudut mata kiri suaminya.</i>	<i>Mary melihat mata kiri suaminya berkedut.</i>
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The ST phrase (10) **a little muscle moving near the corner of his left eye** is translated as **ada sebuah otot kecil di sudut mata kiri suaminya** (TT1). This translation closely mirrors the structure of the source text, maintaining a literal and detailed rendering. While this approach ensures that all elements of the original phrase are preserved, it results in a somewhat vague and cumbersome translation. The detailed description, **sebuah otot kecil di sudut mata kiri suaminya**, can make the sentence less fluid and harder to visualize for the reader.

In contrast, TT2 opts for a more succinct and clear translation: **mata kiri suaminya berkedut**. This version eliminates unnecessary details and directly conveys the essential meaning. The phrase **mata kiri suaminya berkedut** succinctly captures the movement described in the source text, providing a clear and immediate image of the husband's eye twitching. This concise translation enhances readability and ensures the reader grasps the intended meaning quickly and effectively.

Furthermore, TT2's choice of words plays a pivotal role in anchoring the story by highlighting Patrick's anxious, perplexed, and frustrated emotions. This is reinforced through Patrick's subsequent dialogues (11-14), which are characterized by brevity and indifference, contrasting with Mary's sweetness. The informal **capek** mirrors Patrick's emotional detachment and exhaustion, providing a deeper insight into his state of mind.

(11)

"I'll get it!" she cried, jumping up.	<i>"Aku akan mengembilkannya," ucap Mary Maloney sambil berdiri.</i>	<i>"Biar kuambilkan!" seru Mary, melompat bangkit.</i>
"Sit down," he said.	<i>"Duduk," ucap suaminya.</i>	<i>"Biar aku saja," cegah lelaki itu.</i>

(12)

"Darling, shall I get your slippers?"	<i>"Sayang, bolehkah aku mengambilkan sandalmu?"</i>	<i>"Sayang, mau kuambilkan sendal?"</i>
"No."	<i>"Jangan."</i>	<i>"Tidak usah."</i>

(13)

"Darling," she said. "Would you like me to get you some cheese? I haven't made any supper because it's Thursday."	<i>"Sayang," ucapnya lagi. "Maukah kubawakan kamu sepotong keju? Aku tidak membuat makan malam sebab ini hari Kamis."</i>	<i>"Sayang," ujar Mary. "Mau diambilkan keju? Aku belum masak karena sekarang Kamis."</i>
"No," he said.	<i>"Tidak," ucap suaminya.</i>	<i>"Tidak," jawab suaminya.</i>

As observed in examples 11-13, TT2 tends to maintain concise word choice, mirroring the source text to enhance readability and preserve the flow. Conversely, TT1 adheres strictly to the formal structure and diction of the original text. Additionally, the second translator shows a readiness to adapt the message to fit the distinctive structural forms of the receptor language, resulting in characters conversing in a more casual manner.

(14)

"Anyway," she went on, "I'll get you some cheese and crackers first."	<i>"Ngomong-ngomong," lanjutnya, "pertama-tama aku akan mengambilkanmu keju dan craker."</i>	<i>"Kalau begitu," kata Mary, "kuambilkan keju dan camilan pengganjal perut dulu."</i>
"I don't want it," he said.	<i>"Aku tak mau," jawab suaminya.</i>	<i>"Aku tidak mau," tolak lelaki itu.</i>

The term **cracker** lacks a direct equivalent in the target language, posing translation challenges. TT1 retains **craker**, despite its grammatical incorrectness in Indonesian, preserving the original term but sacrificing linguistic accuracy. TT2 opts for **camilan pengganjal perut** (snack to stave off hunger), ensuring coherence and reader understanding by prioritizing function over exact wording.

The differences between the translations in examples (15) and (16) are not significantly marked. In (15), Denny's translation remains close to the original's structure and semantics. Similarly, TT2's version in (16) adheres closely to the semantic content of the source text.

(15)

"I think it's a shame," she said, "that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long."

"Aku pikir itu memalukan," ucapnya, "ketika seorang polisi senior sepertimu, dibiarkan berjalan kaki sepanjang hari oleh mereka."

"Kasihannya sekali suamiku ini," ujarnya, "masa polisi senior sepertimu masih dibiarkan berjalan kesana kemari seharian."

(16)

"If you're too tired to eat out," she went on, "it's still not too late. There's plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair."

"Kalau kamu terlalu lelah untuk makan di luar," lanjutnya, "ada banyak daging dan yang lainnya dalam freezer, kamu bisa makan di sini dan bahkan tanpa beralih dari kursi. Semuanya belum terlambat."

"Karena kau terlalu capek untuk makan di luar," lanjutnya, "mumpung belum terlalu malam, aku mau masak dulu. Masih ada stok daging dan bahan masakan lain di belakang. Nanti kubawakan makananmu ke sini, kau tidak perlu pindah ke mana-mana."

In example (16), **it's still not too late** can mean her husband can still decide to eat at home or the night still feels early. This ambiguity is clarified later in the story when it states, **It wasn't six o'clock yet and the lights were still on in the grocery shop**, suggesting both interpretations are valid. Therefore, translators chose different yet acceptable terms to convey this idea. Both translators, however, did not preserve the simplicity of the source text, opting for longer, more explanatory sentences. Similarly, in example (17), Denny introduces a whole chunk of entirely new sentences to embellish the story. While this can enhance the narrative, it may also detract from the original essence.

(17)

"But you must eat! I'll fix it anyway, and then you can have it or not, as you like."

"Tapi kamu harus makan malam. Aku bisa dengan mudah memasaknya di sini. Dan aku akan sangat menyukainya. Kita punya potongan daging kambing. Atau daging babi. Atau apapun yang kamu mau. Semuanya ada dalam freezer."

"Tapi kau harus makan! Aku akan memasak, entah kau makan atau tidak, terserah."

"Lupakan makan malam," ucap suaminya.

"Tapi, Sayang, kamu harus makan! Aku akan tetap membuat makan malam, dimakan atau tidak nantinya itu terserah kamu."

When comparing translation strategies, TT1 exhibits a tendency toward overly elaborate translations, contrasting sharply with the concise yet accurate approach seen in TT2 (18-21). TT1 often opts for literal translations, which can result in verbose and sometimes cumbersome renditions of the source text. This is evident in specific instances such as **bergemeng** (vs. **menjadi benar-benar tak bergerak**), **dibuang** (vs. **melemparkan benda itu**), **sedikit jengkel** (vs. **seperti membuang buang**).

waktu), and *terhuyung-huyung* (vs. *bergoyang lembut*), where TT1's translations are more word-for-word, lacking the brevity and clarity found in TT2's versions.

(18)

He had now **become absolutely motionless**, and he kept his head down ... and mouth in shadow.

Lelaki itu menjadi benar-benar tak bergerak, dan ia tetap menundukkan kepalanya ... meninggalkan dagu dan mulutnya dalam bayangan.

Lelaki itu bergeming.

(19)

The murderer may have taken it with him, but on the other hand he may have **thrown it away** or hidden it somewhere on the premises.

*Pembunuhnya mungkin telah membawa benda itu bersamanya, tapi mungkin saja pembunuhnya **melemparkan benda itu** atau menyembunyikannya di suatu tempat di rumah ini.*

*Tapi bisa saja sudah **dibuang** atau disembunyikan di tempat lain.*

(20)

The four men searching the rooms seemed to be growing weary, **a trifle exasperated**.

*Empat orang lelaki yang sedang menyusur ruangan mulai kelelahan, **seperti membuang buang waktu**.*

*Keempat pria yang mencari di ruangan sepertinya mulai lelah, **sedikit jengkel**.*

(21)

She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, **gently swaying**. Then he **crashed** to the carpet.

*Ia mundur selangkah, menunggu, dan lucunya—suaminya tetap berdiri di sana selama beberapa saat setidaknya selama secepat atau lima detik, **bergoyang lembut**, kemudian **terjatuh** di atas karpet.*

*Yang lucu, suaminya masih tetap mematung di sana setidaknya empat atau lima detik, kemudian **terhuyung-huyung**, dan akhirnya **jatuh berdebam** ke karpet.*

Additionally, TT2 translates **crashed** as **terjatuh**, maintaining fidelity to the literal meaning as TT1 does. However, TT2 goes further by adding **berdebam**, which emphasizes the impact of the fall. **Berdebam** suggests a sudden, possibly loud or impactful collision, enhancing the descriptive quality of the translation and providing a more vivid depiction of the event.

(22)

Later, a police photographer arrived and took pictures, and **a man who knew about fingerprints**.

*Kemudian, fotografer polisi tiba dan langsung mengambil gambar, dan **seorang ahli forensik**.*

*Kemudian seorang fotografer dari kepolisian datang dan memotret apa-apa saja yang mereka butuhkan, bersama dengan **seorang pria lain yang mengerti tentang sidik jari**.*

Number (22) reveals distinct translation strategies between TT1 and TT2, particularly concerning the familiarity of terms and the handling of specialized language. TT1 opts for a summarization approach, transforming the common term **a man who knew about fingerprints** into **seorang ahli forensik**. This choice emphasizes the specialized expertise in forensics, providing a clear and specific designation within the target language. In contrast, TT2 maintains a more literal translation, rendering the term as **seorang pria lain yang mengerti tentang sidik jari**. This literal approach retains the direct meaning from the source text without introducing specialized terminology, potentially highlighting the unfamiliarity of such terms to the target audience.

(23)

When she **walked across the room** she couldn't feel her feet touching the floor.

(24)

At that point, Mary Maloney **simply walked up behind him** and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.

(25)

She told him, and he turned and whispered something to the other detective who immediately **went outside** into the street.

Ketika ia **berjalan di ruangan** ia tidak bisa merasakan kakinya menyentuh lantai.

Pada saat itulah, Mary Maloney **berjalan pelan di belakang suaminya**, dan tanpa ancang-ancang ia langsung mengayunkan daging kambing beku itu tinggi-tinggi lalu memukulkan sekuat yang ia bisa ke kepala belakang suaminya.

Mary Maloney menjawabnya, kemudian detektif itu berbalik dan membisikan sesuatu pada detektif lain yang tak lama kemudian **menghambur** ke jalan raya.

Ketika Mary **berjalan membelah ruangan**, kakinya tidak merasa menapak bumi.

Pada kesempatan itu, Mary Maloney **berjalan mendekatinya dari belakang**. Dan tanpa pikir panjang, langsung diayunkannya kaki domba beku itu tinggi-tinggi. Dia hantamkan keras-keras tepat mengenai tempurung kepala lelaki tersebut.

Mary memberitahunya. Pria tersebut berbalik dan membisikkan sesuatu pada detektif satunya yang segera pergi **menembus keramaian** jalan raya.

Data (23) and (24) illustrate how TT2 enhances clarity and captures the rhythmic flow of activities more effectively compared to TT1. In data (23), TT1 terjemahans **walked across the room** as **berjalan di ruangan**, a straightforward description that lacks the dynamic sense of movement. In contrast, TT2 renders it as **berjalan membelah ruangan**, which vividly depicts the action of walking through or splitting the room, conveying a more active and visual representation of the movement. Similarly, in data (24), where the source text **simply walked up behind him** is terjemahand, TT1 provides **berjalan pelan di belakang suaminya**, which is relatively direct but may lack the sense of approach. TT2's translation, **berjalan mendekatinya dari belakang**, captures the subtlety of approaching from behind more effectively, adding a layer of spatial awareness and intention to the action.

Furthermore, TT2's alternative translation of **went outside** (25), as **menembus keramaian**, in contrast to TT1's **menghambur**, highlights a difference in depiction. **Menembus keramaian** suggests a deliberate action of navigating through a crowd or bustling environment, emphasizing the challenge or intent behind the movement, whereas **menghambur** implies a sudden or hurried departure without necessarily conveying the context of the surroundings or obstacles.

(26)

She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was **tired, so tired** he hadn't wanted to go out for supper.

Ia mulai mengisahkan ceritanya lagi, kali ini mulai dari awal secara runut, mulai dari Patrick datang ke rumah ketika ia sedang menjahit, dan kemudian suaminya merasa **kelelahan—sangat lelah** sehingga lelaki itu tidak ingin makan malam di luar.

Kali ini Mary menceritakan secara utuh tentang apa yang telah terjadi. Dimulai dengan kedatangan Patrick saat dirinya sedang menjahit. Patrick yang **letih letak** sehingga tidak ingin pergi makan malam di luar.

These numbers (26), (27), highlight TT2's deliberate use of diverse vocabulary to enhance expression and impact, contrasting with TT1's more conventional approach. In data (26), TT2 introduces **letih letak** to terjemahan **so tired** from the source text. This phrase conveys a deeper level of exhaustion, emphasizing profound fatigue possibly from extended work or physical exertion. The inclusion of **letih letak** showcases TT2's use of less common but precise vocabulary, enriching the text with meanings that may resonate more vividly with readers familiar with Bahasa Indonesia's varied lexicon.

(27)

"We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."	"Kami biasanya pergi ke luar pada hari Kamis dan sekarang ia memergokiku tanpa ada sayur-sayuran di rumah."	"Biasanya juga kami selalu pesan makanan tiap Kamis. Tapi malah sekarang dia mintanya makan di rumah, padahal aku belum masak apa-apa."
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In the source text sentence **caught me without any vegetables in the house**, TT1 terjemahans this lexically as **memergokiku tanpa ada sayur-sayuran di rumah**. This literal approach maintains fidelity to the words of the source text but may lack the emotional or situational context conveyed by TT2. TT2, on the other hand, paraphrases the sentence as **padahal aku belum masak apa-apa**. This choice shifts away from direct lexical translation to capture the essence of the situation—feeling caught without necessary ingredients before cooking. This paraphrase not only expresses the surprise or realization of the lack of vegetables but also adds a layer of narrative context (**padahal aku belum masak apa-apa** implying the intention to cook). This approach makes the translation more expressive and easily understood, enhancing the reader's engagement with the text.

(28)

The grocer cocked his head on one side, looking at her pleasantly.	... sambil memiringkan kepalanya ke satu sisi, melihat Mary Maloney dengan senang hati.	Si penjual tersenyum sembari memiringkan kepala, menunjukkan keramahan yang sama sekali tidak dibuat-buat.
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In the source text, **looking at her pleasantly** is terjemahand by TT1 as **melihat Mary Maloney dengan senang hati**. This translation directly reflects the action of looking at Mary in a pleasant manner, possibly influenced by Western cultural norms where such gestures are commonly understood as signs of friendliness. However, TT2 offers a different interpretation, translating it as **menunjukkan keramahan yang sama sekali tidak dibuat-buat**. This phrase conveys the idea of showing genuine hospitality or friendliness without pretense, which contextualizes the gesture within a cultural framework more familiar to Indonesian society. The mention of the gesture being **tidak dibuat-buat** (not artificial or forced) underscores the authenticity of the interaction, emphasizing a cultural nuance that may not align with Western norms but resonates more with local customs and values.

(29)

"Hullo Sam," she said brightly, smiling at the man behind the counter.	"Hullo, Sam," ucapnya dengan jelas kemudian tersenyum pada lelaki di belakang konter.	"Halo, Sam," serunya dengan riang, tersenyum pada pria di balik meja kasir.
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(30)

"Well—what would you suggest, Sam?"	"Well—apa yang mau kamu sarankan, Sam?"	"Hm—ada saran, Sam?"
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(31)

She didn't feel she could move even a yard at the moment.	Pada saat ini ia merasa tidak bisa bergerak meski cuman satu yard.	Ia terlalu lemas untuk bergerak barang sejengkal pun.
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TT2 consistently opts for finding the nearest Indonesian equivalent, aiming for contextual and linguistic familiarity. For example, translating **counter** as **meja kasir** reflects a clear and commonly understood term in Indonesian that conveys the function and context of the word effectively. Similarly, using **gumaman** for **well** and **sejengkal** for **yard** shows TT2's preference for selecting words that resonate with Indonesian readers, enhancing clarity and comprehension. On the other hand, TT1 tends to maintain the original language or uses more direct transliterations. For instance, translating **counter** as **konter** preserves the original English term, which may appeal to readers familiar with English or international contexts but could potentially be less accessible or clear to those less familiar with the term.

(32)

The man glanced around his shop.	Lelaki itu melihat-lihat sekitaran tokonya.	Pandangan Sam bergerak cepat menelusuri keseluruhan isi tokonya.
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(33)

And when it was all wrapped and she had paid, she put on her brightest smile and said, "Thank you, Sam. Goodnight."	Setelah semua barang pesanannya sudah terbungkus dan membayarnya, ia menyunggingkan senyum terlebar dan berkata, "Terimakasih, Sam. Selamat malam."	Setelah semuanya dibungkus dan terbayar, Mary menebar senyum paling cerianya dan berkata, "Terima kasih, Sam. Selamat malam."
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In data (32), where the source text **glanced around his shop** is terjemahand, TT1 renders it as **melihat-lihat sekitaran tokonya**. This translation conveys the action of looking around the shop casually. In contrast, TT2 terjemahans it as **bergerak cepat menelusuri keseluruhan isi tokonya**, which suggests a more deliberate and thorough exploration of the shop's contents. TT2's choice of words (**bergerak cepat** and **menelusuri**) provides a clearer image of actively scanning the shop, enhancing the reader's visualization of the scene.

Moving to data (33), where the source text **put on her brightest smile** is terjemahand, TT1 opts for **menyunggingkan senyum terlebar**, focusing on the action of smiling broadly. TT2, however, terjemahans it as **menebar senyum paling cerianya**, which not only describes smiling broadly but also emphasizes the brightness and cheerfulness of the smile. TT2's translation adds vividness to the action, capturing the intended mood and expression more vividly.

In data (34), where **mind you** is terjemahand, TT1 terjemahans it vaguely as **di sisi lain**, which does not clearly convey the intended meaning. TT2 provides a clearer translation as **harap dicatat**, which directly communicates the idea of paying attention or taking note of something important. TT2's choice enhances clarity and ensures that the reader understands the emphasis on the subsequent information.

(34)

Mind you , she wasn't expecting to find anything.	Di sisi lain , ia tidak berharap menemukan kejadian apa-apa.	Harap dicatat , Mary tidak berharap menemukan sesuatu.
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(35)

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.	Kemudian, ketika ia masuk dapur lewat pintu belakang, ia bersiul sedikit untuk dirinya sendiri lantas tersenyum.	Oleh karena itu, ketika memasuki dapur lewat pintu belakang, Mary bersenandung pelan dan tersenyum.
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In the source text **humming a little tune to herself** (35), TT1 terjemahans it as **bersiul sedikit untuk dirinya sendiri**. This translation directly describes the action of humming a little for oneself. It focuses on the literal act without additional interpretation. On the other hand, TT2 terjemahans the same phrase as **bersenandung pelan**. This translation suggests softly singing or murmuring a tune, which conveys a subtle difference in how the action is perceived. **Bersenandung pelan** implies a quieter and possibly more melodious humming, adding a layer of emotion or mood to the action.

In several instances (36-38), TT2 demonstrates a preference for terms that are more commonly used and understood in Indonesian contexts, leading to translations that are more accurate and clearer compared to TT1.

(36)

She knew the number of the police station , and when the man at the other end answered, she cried to him, "Quick! Come quick! Patrick's dead!"	Ia tahu nomor stasiun polisi , dan seorang lelaki di ujung telfon menjawab, ia berteriak pada lelaki itu; Cepat! Ayo Cepat! Patrick mati!	Mary tahu nomor kantor polisi . Segera setelah pria di seberang sana mengangkat, Mary berteriak histeris, " Cepat! Cepat ke sini! Patrick tewas! "
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(37)

After a while, the photographer and the doctor departed and two other men came in and took the corpse away **on a stretcher**.

Setelah beberapa lama, fotografer dan dokter pergi kemudian dua lelaki lain datang dan mengambil jasad Mr Malloney keluar **dengan sebuah usungan**.

Setelah beberapa saat, seorang fotografer dari kepolisian dan dokter pergi. Dua orang polisi lain datang untuk memindahkan mayat **menggunakan tandu**.

(38)

"It's the old story," he said.

"Seperti cerita lama," ucap Jack Noonan.

"Modus lawas," kata Jack.

Certain terms are more readily accepted because they are commonly used in everyday conversations. Starting with data (36), where **police station** is terjemahand, TT1 renders it as **stasiun polisi**, while TT2 chooses **kantor polisi**. **Kantor polisi** is more commonly used in everyday Indonesian conversations to refer to a police station, reflecting TT2's choice of a term that is widely accepted and easily understood by the target audience. Similarly, in cases (37) and (38), TT2 terjemahans **tandu** and **modus lawas**, which are familiar terms within the Indonesian law enforcement context, compared to TT1's choices of **usungan** and **cerita lama**.

Moving to data (39), where **fell right into a chair** is terjemahand, TT1's translation as **menjatuhkan diri pada lengan Jack Noonan** introduces a distortion by emphasizing the action of falling onto Jack Noonan's arm rather than simply sitting down. TT2's translation as **langsung jatuh terduduk** accurately conveys the action of falling directly into a seated position, maintaining fidelity to the original meaning without added distortion. Similarly, in data (40), where **muttering** is terjemahand, TT1's **gerundelan-gerundelan** may obscure the original meaning by using a less common term. TT2's choice of **gumaman pelan** provides a clearer and more recognizable translation, capturing the soft and indistinct speech implied by **muttering**.

(39)

She knew them both—she knew nearly all the men at that precinct—and she **fell right into a chair**, then went over to join the other one, who was called O'Malley, kneeling by the body.

Ia sangat mengenal keduanya—ia mengenal semua polisi di daerah ini—kemudian ia **menjatuhkan diri pada lengan Jack Noonan**, menangis histeris. **Jack Noonan mendudukan Mary Maloney ke kursi**, kemudian lelaki itu pergi bergabung dengan temannya yang bernama O'Malley yang sedang berlutut di depan mayat Patrick.

Mary mengenali keduanya—dia kenal dengan hampir semua orang di kepolisian—dan perempuan bunting itu **langsung jatuh terduduk**. Bersama dengan polisi lain, bernama O'Malley, berlutut di dekat mayat.

(40)

There was a great deal of whispering and **muttering** beside the corpse, and the detectives kept asking her a lot of questions.

Ada sejumlah bisik-bisik dan **gerundelan-gerundelan** di samping jasad suaminya, dan para detektif masih tetap mengajukan pertanyaan demi pertanyaan pada Mary Maloney.

Terdengar suara bisik-bisik dan **gumaman pelan** di dekat mayat.

(41)

While she was talking, crying and talking, Noonan discovered a **small patch of**

Ketika ia sedang bicara, menangis dan berkata-kata, Noonan menemukan **sebuah**

Sementara Mary bercerita dengan diiringi isak tangis, Noonan menemukan adanya

congealed blood on the dead man's head.

jejak darah beku di kepala jasad suaminya.

gumpalan darah yang mengering di kepala mayat.

In number (41), where the source text **a small patch of congealed blood** is terjemahand, TT1 renders it as *sebuah jejak darah beku*, focusing on describing a frozen or solidified patch of blood. TT2's translation, *gumpalan darah yang mengering*, adds nuance by specifying that it is a clot of dried blood. This choice not only accurately conveys the state of the blood (dried and clotted) but also provides a more vivid image of the scene, enhancing the reader's visual understanding.

Moving to data (42), where **it's there now, cooking** is terjemahand, TT1 provides a literal translation as *dan saat ini masih terpenggang di dalamnya*, which describes the ongoing process of cooking. TT2 adds an additional phrase to clarify the meaning, resulting in a more nuanced translation that ensures understanding without ambiguity.

(42)

She told how she'd put the meat in the oven—"it's there now, cooking"—and how she'd slipped out to the grocer for vegetables, and come back to find him lying on the floor.

Ia bilang bahwa ia telah memanggang daging dalam oven—dan saat ini masih terpenggang di dalamnya, kemudian ia pergi ke toko grosir untuk membeli sayur-mayur, lantas menemukan suaminya tergeletak di lantai.

Sebelum membeli sayur-mayur di toko kelontong, Mary memanggang daging. Ia menuding ke arah oven, menunjukkan bahwa dagingnya saja bahkan sekarang belum matang. Juga bagaimana kagetnya Mary saat ia pulang dan mendapati suaminya tergeletak di lantai.

Not much different, in the numbers below (43), (44), TT1 terjemahans the ST literally, while TT2 is more expressive. TT1 renders **through her sobbing** (43) as *sambil menangis*, a direct translation indicating action while crying. TT2 terjemahans it as *di sela-sela isak tangisnya*, which evokes a more expressive image of sobbing with the phrase *di sela-sela* implying amidst or between the sobs, adding emotional depth and context. Such is also the case where **a few of the whispered phrases** is terjemahand, TT1 provides *beberapa frasa dalam bisik-bisik itu*, which directly describes the whispered phrases. TT2 terjemahans it as *sepotong-sepotong ucapan mereka yang berbisik*, which not only terjemahans the phrases but also emphasizes them as fragmented or piecemeal, conveying a sense of secrecy or intimacy associated with whispered communication.

(43)

In fifteen minutes he was back with a page of notes, and there was more whispering, and **through her sobbing** she heard **a few of the whispered phrases**—"... acted quite normal ... very cheerful ... wanted to give him a good supper ... peas ... cheesecake ... impossible that she ..."

Sambil menangis Mary Maloney mendengar beberapa phrase dalam bisik-bisik itu— ... bertingkah cukup normal ... sangat riang ... ingin membuatkan suaminya makan malam ... kacang polong ... cheesecake ... tak mungkin dia ...

Di sela-sela isak tangisnya, Mary dengar sepotong-sepotong ucapan mereka yang berbisik, " ... berperilaku sangat normal ... sangat ceria ... ingin memasak makan malam yang enak ... kacang polong ... cheesecake ... tidak mungkin dia ... "

(44)

When the sergeant returned the second time, she looked at him with her large, **dark tearful eyes**.

Ketika Sersan itu kembali kedua kalinya, Mary Maloney melihat lelaki itu dengan matanya yang besar, gelap, dan berair.

Ketika sersan itu kembali ke ruangan depan, Mary menatapnya dengan mata bulatnya yang hitam dan berkaca-kaca.

The source text (44) term **tearful** is terjemahand as *berair* in TT1 and *berkaca-kaca* in TT2. The term **tearful** connotes someone who is crying or on the verge of tears. The translation *berair* (TT1) suggests that something contains water, which may not fully capture the emotional state implied by

tearful. On the other hand, *berkaca-kaca* (TT2) conveys the image of eyes streaked with tears, which aligns more closely with the source text's emotional nuance.

The findings of this study suggest that translations employing dynamic equivalence are generally more effective in conveying contextual meaning. Dynamic equivalence permits greater flexibility, allowing the translation to be tailored to the cultural and linguistic context of the target audience. This adaptability enhances both comprehension and engagement. In contrast, formal equivalence focuses on maintaining the original language structure, which is crucial for texts where the form itself is integral to the meaning. The translation process demands a comprehensive grasp of both the source and target languages.

However, this analysis is inherently limited to a basic comparison of word and phrase choices, which might appear superficial upon direct examination. The translation process encompasses more than mere text transfer; it necessitates a profound understanding of the text's underlying meaning, cultural nuances, and various other contextual factors. Consequently, the role of the translator extends beyond simple language conversion, requiring an approach that addresses these complexities. Translators must navigate these multifaceted requirements skillfully to ensure the effectiveness of the translation.

CONCLUSION

This project has notable limitations regarding its scope and the aspects explored. Future research could significantly benefit from a more strategic comparison of translation techniques, including a detailed examination of translation errors. Engaging with translators and literature enthusiasts through interviews could provide deeper insights into readers' perceptions of short story translations. These approaches would offer a more comprehensive understanding of the effectiveness and reception of different translation methods. Due to constraints related to my limited knowledge and time, these elements were not incorporated into this study. Additionally, future researchers might consider investigating the presence and impact of sarcasm within the narrative using various theoretical frameworks and methodologies. Such analysis could reveal how sarcasm is *terjemahand* and perceived across different languages and cultures.

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