

CHAPTER I

INTRODUCTION

1.1 Background of the Problem

In today's quickly globalising world, audiovisual content crosses borders faster than ever. From foreign films and documentaries to internet videos and streaming services, the demand for accessible and localised media is growing. Subtitling has evolved as an important tool in this process, allowing viewers from various linguistic and cultural backgrounds to comprehend and interact with information initially created in a foreign language. Lee and Ewoldsen (2013) viewers who watched narrative films with subtitles had a considerably superior understanding of storyline and details mention that subtitles not only serve to clarify conversation, but also aid in memory recall of tale aspects. Subtitling enhances comprehension for both hearing audiences and second-language learners. According to Titford (1982), subtitling is a type of translation in which spoken dialogue and other on-screen verbal elements (e.g., letters, banners, song lyrics) are converted into written text and displayed at the bottom of the screen in the target language. Subtitlers must balance reading speed with the requirement to follow visuals, making subtitling a type of restricted translation. Unlike dubbing, which replaces the original audio, subtitling keeps the original dialogue, both aurally and visually, while adding translated text. Given the material's multimedia nature, subtitlers must successfully balance the audio and visual parts.

The analysis are taken from Travis Scott music because of Scott's culturally rich lyrics in modern rap, the researcher believes that there is a lot of ambiguity in the song. Additionally, Scott's lyrics are full of emotional meaning, frequently reflecting struggle, loneliness, and ambition, which inspires reflection and a sense of power. The researcher enjoys rap music, particularly Travis Scott's songs, which have a powerful beat, emotionally driven lyrics, and a dreamy but lively atmosphere. Travis Scott is associated with rap music due to his musical style, which incorporates autotune techniques such as heavy trap beats with 808 bass, vocal adlibs typical of rappers (e.g.,

'It's lit!', 'Straight up'), and a dark atmospheric vibe in his aesthetic production, which is very similar to the modern rap/trap genre. Because YouTube only had seven song that had been translated from English into Indonesian, the researcher only analysed at seven of Travis Scott's songs from his four solo albums.

The subtitles were translated from English as the source language to Indonesia as the target language. This study focusses on capturing the target language's meaning using Newmark Translation method. Because of its adaptive and contextual approach, Newmark's translation method is excellent for examining the lyrics to seven Travis Scott songs: Goosebumps, My Eyes, Franchise, Highest in the Room, The Scotts, Out West, and Telekinesis. Newmark employs eight methods, ranging from word-for-word translation to cultural adaptation, to address not just language structure but also meaning, style, and communication function in the target language environment. Researchers examined how Scotts' song lyrics were translated by using Newmark's method.

When translating from English to Indonesian, words can become ambiguous. Ambiguity is defined as words of several different meanings or interpretations, which can cause confusion or ambiguity regarding the intended message. For example, in Travis Scott's song The Schotts, the word "wave" is ambiguous because it might refer to popularity or a real ocean wave. This is a case of lexical ambiguity, as the word has multiple meanings depending on context.

The "Lexical Ambiguity" theory is useful to the researcher. According to Ullmann in *The Lexical Ambiguity in News Headlines of the Jakarta Post* (2022), Lexical ambiguity occurs when a word can have multiple meanings. Without extra information, spoken or written language can be interpreted various ways. Ullmann identified two causes of linguistic ambiguity: polysemy and homonymy. Polysemy is a common trait of human speech that can manifest in various ways. The same word may have multiple meanings. Homonymy, while less prevalent and intricate than polysemy, can have as dangerous and dramatic implications. Here are the examples of Homonym and Polysemy:

- "Fan"

The first meaning is a device for creating an air current through the movement of a surface. And the second meaning will be an enthusiastic supporter or admirer. This shows that it is Homonym due to it have two different meaning in the same pronunciation.

- “Punch”

The first meaning is a fist blow, while the second is a mixed iced drink, usually containing alcohol. This demonstrates that it is a Homonym because it has two different meanings in the same pronunciation.

- “Tie”

The first definition is neckwear made of a long, narrow piece of material tied in a knot at the front, while the second is to bind or secure with a rope, string, or cord. This proves that the word "tie" is a Pononym because it has numerous very nearly similar meanings.

- “Blind”

The first term is inability to see, while the second is a protective covering that keeps things out or obstructs vision. This demonstrates that the term "blind" is a pononym because it has several extremely similar meanings.

1.2 Research Problem

- What are lexical ambiguity found in seven of Travis Scott song?
- What translation methods are found in seven of Travis Scott song lyrics?

1.3 Purpose of the Study

The purpose of this study is to analyze the Lexical Ambiguity that are found in the song and to find the translation methods that are used when dealing with fast-paced rap music.

1.4 Significance of the Study

- Accurate subtitles are crucial for deaf and hard-of-hearing viewers to understand lyrics and fully appreciate music. This research can help folks who have trouble of

hearing in understanding the meaning of the music, these actions allow communities to fully participate with the genre's artistic expressions.

- Analyzing skilled subtitlers' tactics can help develop best practices for subtitling fast-paced musical genres including rap, heavy metal, and electronic dance music. This research can help develop novel methods for prioritizing meaning, successfully expressing wordplay, and synchronizing subtitles with music beat.
- Rap music may effectively address social issues and cultural experiences within a community, bridging cultural gaps. These gaps can be bridged using effective subtitling procedures that include cultural explanations or footnotes. Viewers from all backgrounds can thus appreciate the social and cultural intricacies buried in the lyrics, developing a more comprehensive knowledge of the music's influence.

1.5 Research Method

This is a qualitative descriptive study that uses thematic analysis to examine lexical ambiguity in Travis Scott's lyrics. According to Heriyanto (Heriyanto, 2018) this approach provides for uncomplicated, systematic study and is based on real data in the form of lyrics and subtitles. By employing observation method a systematic strategy of viewing and recording behaviours, events, or phenomena in their natural setting without interference. Data were gathered by repeatedly listening to Travis Scott's lyrics, reading subtitles, and labelling translation methods and lexical ambiguities. The analysis was conducted through five stages:

1. Familiarizing with the data by listening Travis music and reading subtitles multiple times.
2. Generating data by labeling translation method and lexical ambiguity found in the lyrics.
3. Grouping data into potential themes that represent methods used to maintain or lexical ambiguity.
4. Reviewing and defining the themes in relation to translation theory, particularly Newmark 8 methods.

5. Identifying the themes to draw conclusions about how lexical ambiguity is handled in translation and what cultural or linguistic adjustments are made (Heriyanto, 2018).

According to Heriyanto (2018) thematic analysis is detecting and analysing patterns or themes in data that are relevant to describing the phenomenon under study.

1.6 Scope and Limitation of the Study

Scope

- Focus on Travis Scott Music:

This study delves into the subtitling of fast-paced rap music in seven Travis Scott song, examining the unique challenges and methods involved.

- Translation Methods:

The study look into the Newmark translation method, with a focus on finding out what translation methods are often used to find ambiguity in Travis songs based on determining what translation methods are most often used based on Newmark's theory.

- Cultural interchange:

The study's goal is to illustrate the importance of subtitling in facilitating cultural interchange and understanding, particularly in the context of rap music's numerous cultural references and social messages.

- Multilingual Perspective:

The study will look at subtitling procedures in many languages to see how subtitlers handle linguistic and cultural variations in rap music.

Limitation

- Music Specificity:

The study focuses on seven Travis Scott rap music, because his fan management experience is higher. For example, his partnership with Fortnite for a virtual concert, not only set attendance records but also demonstrated how musicians can use gaming platforms to reach new audiences. Over 12 million participants attended this event, highlighting the possibilities of cross-industry partnerships. And the

researcher used seven song of Scott because the YouTube only had seven song that had been translated from English into Indonesian. But it may not provide a comprehensive picture of subtitling procedures across other genre.

- **Language & Lyric Limitation:**

While the study intends to examine multilingual subtitling processes, due to resource and time restrictions, it may not cover all languages in depth.

- **Cultural Contexts:**

Due to the wide cultural variation in Scott music, the research may not cover all cultural nuances and references found in other rap sub-genres and regional styles.

1.7 Status of the Study

First, Chin and Gunawan's research (2024) entitled "Lexical Ambiguity in the Lyrics of the Cigarettes After Sex Album: A Semantic Study" examines the phenomenon of lexical ambiguity in the song lyrics of the band Cigarettes After Sex, known for their melancholic and ambient musical style. The research problem focuses on two key questions: the types of lexical ambiguity present in the lyrics and the meanings of these ambiguous words within the context of the album. Utilizing a qualitative descriptive method, the study reveals that the lyrics frequently employ words with multiple meanings, including nouns, adjectives, and verbs, which not only enrich the lyrical content but also foster a subjective and personal listening experience for the audience. The findings indicate that this lexical ambiguity enhances the emotional depth of the songs by allowing listeners to interpret the lyrics in various ways, reflecting their own experiences and emotional states. Ultimately, the study concludes that lexical ambiguity is a significant poetic device that contributes to the complexity and richness of the music, enabling deeper engagement and resonance with the listeners.

Second, the titled "Investigating Translation Strategies Used by EFL Students Across Text Types" by Habeeb and Jameel (2023) undertook a study to investigate the translation procedures used by English as a Foreign Language (EFL) students when translating various sorts of writings, including journalistic, literary, and political. The

study sought to identify specific techniques utilised and to investigate any differences in strategies implementation between male and female students. The study included 27 fourth-year EFL students at the University of Kirkuk who were instructed to translate materials from each genre. The study found that students primarily employed the transposition method for journalistic articles, adaptation for literary works, and a combination of borrowing and adaptation for political writings. Notably, female students' translations were more accurate and precise than male student'. The study indicated that EFL students need a thorough understanding of translation procedures in order to improve translation quality across diverse text categories.

Third, Rosa, Amri, and Zainil (2020) looked into how student translators dealt with equivalency issues when translating historical recount writings from English to Indonesian in their work "Translation Strategies Used by Student Translators in Solving Equivalence Finding-Related Problems" The study focused on a common issue that student translators face when a word, phrase, or concept in the source language lacks a direct or culturally equivalent articulation in the target language. The study conducted qualitative research to look into the various strategies that students used to deal with these issues. According to the findings, depending on the context and complexity of the text, students utilised a number of translation methods such as borrowing, naturalisation, generalisation, description, and deletion. Borrowing and generalisation were the most commonly utilised, particularly where there was no exact equivalent. The study indicated that, while student translators provided a wide range of strategic solutions, their decision-making was frequently impacted by their linguistic and cultural understanding. This study sheds light on the actual implementation of translation strategies among learners and indicates the need for more specialised instruction in equivalency problem-solving.

Finally, the article of "Ambiguity in Song Lyrics of The Best Day by Taylor Swift" by Imas Meilisa Dewiwo Pratiwi (2023) examines the presence of ambiguity in the lyrics of Taylor Swift's song "The Best Day." The research problem focuses on identifying the types of ambiguities specifically lexical and structural that are present in the song's lyrics and understanding how these ambiguities contribute to the overall

meaning and emotional expression within the song. Utilizing a qualitative descriptive method, the study analyzes the lyrics and identifies a total of eight ambiguities, with four being lexical ambiguities and four structural ambiguities. The findings indicate that Taylor Swift employs various forms of ambiguity, such as homonymy and polysemy, to convey complex emotions and experiences from her childhood, particularly her relationships with her family. This use of ambiguity not only enriches the lyrical content but also allows listeners to interpret the song in multiple ways, reflecting their own personal experiences and emotions. Ultimately, the study highlights the significance of ambiguity in enhancing the aesthetic and artistic quality of song lyrics, making them more relatable and impactful for the audience.

The scope, genre, and objective of the prior four studies differ from those of the current study. Chin and Gunawan (2024) and Pratiwi (2023) investigate lexical ambiguity in song lyrics, the former in the sombre manner of *Cigarettes After Sex* and the latter in Taylor Swift's emotive tune, emphasising how ambiguity improves emotional resonance. Neither, however, mentions translation. Rosa et al. (2020) and Habeeb & Jameel (2023) investigate translation strategies, with Rosa examining how students deal with equivalence problems in historical recount texts and Habeeb & Jameel analysing text-type-specific strategies across journalistic, literary, and political texts, with gender-based comparisons. In contrast, the current researcher employs both lexical ambiguity and translation techniques, notably within the context of fast-paced rap music subtitling. The purpose of this study is to detect ambiguity and translation methodologies, as well as to propose creative enhancements in subtitle quality for varied audiences, which has not been examined in prior works.

1.8 Organization of the Study

- Chapter I (Introduction)

In chapter one numerous topics mention such as Background of the problem, Research method, Significance of the Study, Purpose of the Study, Scope and Limitation of the Study, Status of the Study, and their explanation in depth.

- Chapter II (Review of Related Literature)

The second chapter examines the theoretical foundations and prior investigations on the subject. It covers The Meaning of Translation, which defines translation and its role in cross-cultural communication; Translation Process, which outlines the steps a translator takes to convert source text to target text; and Translation Method, which investigates various strategies such as literal, communicative, adaptive translations, and so on. This chapter also looks into Lexical Ambiguity, specifically polysemy and homonymy, using Ullmann's theory, as well as The Meaning of Subtitling, which sheds light on how translation is used in audiovisual contexts, particularly music and lyrical writings.

- Chapter III (Finding & Discussion)

This chapter discusses the findings of an investigation of lexical ambiguity and translation methods employed in selected Travis Scott lyrics, with a focus on how polysemy and homonymy are recognised and translated into Indonesian. It also covers using Peter Newmark's (1988) translation technique framework to assess how different methods (literal, communicative, adaptation, etc.) are used to express ambiguous meanings. The findings are explored in relation to Ullmann's (1962) theory of lexical ambiguity, with each translation scenario interpreted both linguistically and culturally.

- Chapter IV (Conclusion & Suggestion)

This chapter summarises the findings from the study of lexical ambiguity and translation method in Travis Scott lyrics. It describes the two types of lexical ambiguity identified polysemy and homonymy and examines how each was addressed using Peter Newmark's (1988) translation methods. This chapter also includes final thoughts on the tactics' success in expressing message, cultural complexity, and style tone. Finally, it provides recommendations for future translators or scholars working with similar music or slang-rich materials.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 The meaning of Translation

Translation, as defined by Peter Newmark, a well-known figure in translation studies, is the process of communicating the meaning of a work from one language to another while keeping the author's original intent. On his book *A Textbook of Translation* (1988), which was published on Internet Archive by Fauji Imamul Arifin (2017), Newmark highlights the need of preserving the semantic meaning of the source text while adapting it to the target audience's cultural and linguistic environment. He recommends two basic approaches: semantic translation, which emphasises on a close, faithful representation of the original text, and communicative translation, which aims to have the same effect on the target audience as the original does on its audience. This dual approach emphasises the translator's responsibility for striking a balance between integrity to the source material and the necessity for clarity and naturalness in the target language. Newmark's views are especially useful when it comes to subtitling rap music, where linguistic intricacies and cultural references must be carefully managed to preserve meaning and effect.

2.1.1 Translation Process

According to Peter Newmark's book *A Textbook of Translation* (1988), the translation process consists of a series of interconnected steps that help the translator progress from understanding the source text to producing an accurate and meaningful version in the target language. Newmark describes a rigorous technique that includes reading the text, analysing language and meaning, transferring meaning, and restructuring. Here's an outline of the detailed steps:

1. Reading and Comperhantion

The first stage for the translator is to properly read the source text to understand its substance, intention, tone, and nuances. This includes not just language understanding, but also cultural, emotional, and contextual components.

2. Analysis

Following comprehension, the translator examines the text's structure, syntax, and stylistic aspects. This includes recognising keywords, idioms, metaphors, and other rhetorical techniques that may require additional attention during translation.

3. Choosing Translation Method

At this point, the translator chooses between semantic translation (which emphasises integrity to the original text) and communicative translation (which focusses on how the message will be perceived by the target audience). The choice is determined by the translation's goal and the nature of the content.

4. Transference (Meaningful Transfer)

The translator's adaptability skills are put to use in this phase, when they begin transferring the core meaning of the source text into the target language. This is a creative process that necessitates a balance between literal accuracy and natural expression.

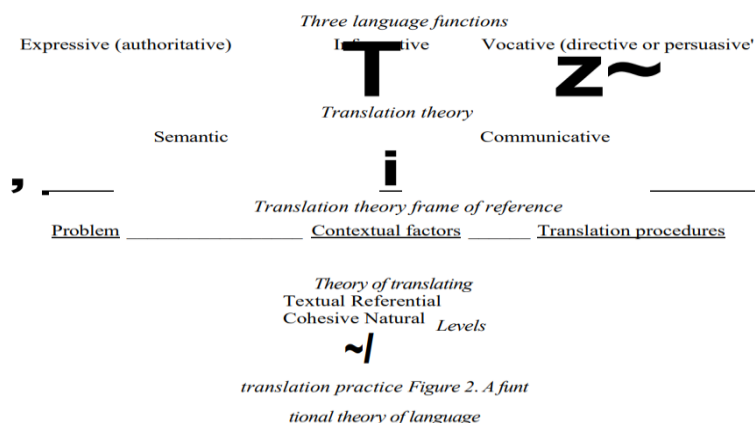
5. Restoration and Revision

Following the first draft, the translator restructures the translated material to ensure coherence, readability, and consistency. The goal is to make the translated content sound natural in the target language, as if it were written there initially. This is followed by revision and, if applicable, peer review.

6. Finalization

Finally, the translator checks the final version for errors, omissions, and inconsistencies to ensure semantic accuracy as well as stylistic appropriateness.

Newmark describes this process as emphasising both linguistic competency and cross-cultural awareness. He advises translators to be both true to the source and effective in the target language.



2.1.1 Images of Translation process by Newmark

2.1.2 Translation Methods

Peter Newmark advocates viewing translation methods as a continuum between emphasis on Source Language (SL) and emphasis on Target Language (TL). Newmark proposes a scale of eight levels:

1. Word for word translation

This is sometimes illustrated as interlinear translation, with the TL right beneath the SL words. The SL word order is retained, and the words are translated out of context, using their most prevalent meanings. Cultural words are translated literally. The primary purpose of word-for-word translation is to either comprehend the mechanics of the source language or to interpret a complex text as a pre-transcription procedure. Example:

SL: *I love music*

TL: Saya cinta musik

This is a famous example of word-for-word translation, with the emphasis on retaining each word exactly without changing syntax or idiomatic meaning. While it is intelligible, it is not necessarily appropriate in the target language.

2. Literal Translation

The SL grammatical structures are transformed to their nearest TL equivalents, while lexical words are translated separately and out of context. This is a pre-translation procedure that shows the difficulties to be fixed. Example:

SL: *Time flies*

TL: Waktu terbang

Even though the phrase "time flies" is an idiom in English, the literal translation (waktu terbang) is not natural in Indonesia. However, it demonstrates how a faithful translation adheres to the original structure even when the content becomes slightly strange or lyrical. This is an example of when literal translation may not be the best approach to idioms.

3. Faithful Translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer. Example:

SL: *She passed away peacefully in her sleep*

TL: Dia meninggal dengan tenang saat tidur

This is an example of a faithful translation because the phrase structure and emotional meaning are kept. The word 'passed away' is translated as 'died' rather than 'left' or 'passed on' since it is linguistically correct and does not detract from the emotional nuances of the source sentence. The original text's meaning, passion, and style were correctly translated, including the detail of 'while sleeping' which was significant information.

4. Semantic Translation

Semantic translation differs from 'faithful translation' only in that it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text), while compromising on 'meaning' where appropriate, so that no assonance, word-

play, or repetition jars the finished version. The translator may use culturally neutral third or functional phrases instead of cultural counterparts, for as 'une nonne repassant un corporal' becoming 'a nun ironing a corporal fabric'. Additionally, slight concessions may be made for the reading. The difference between 'faithful' and 'semantic' translation is that the former is uncompromising and dogmatic, while the latter is more flexible, allowing for creative exceptions to 100% fidelity and intuitive empathy with the original. Example:

SL: *Time flies when you're having fun*

TL: Waktu terasa cepat berlalu saat kamu sedang bersenang-senang

Instead of translating word-for-word ("waktu terbang..."), this version understands the idiom's intended message and metaphor. The emphasis is on preserving the original meaning and style explaining how delightful moments seem to pass swiftly. This is semantic because it prioritises context, nuance, and intention while remaining true to the source structure.

5. Adaptation

The 'freest' type of translation. It is primarily used for plays and poetry, preserving ideas, characters, and narratives while converting the text from the original language to the target language. The technique of having a play or poetry literally translated and subsequently redone by an established dramatist or poet has resulted in unsatisfactory adaptations. However, some adaptations have "rescued" period pieces. Example:

SL: *It's raining cats and dogs*

TL: Hujannya deras banget

This is an Adaptation Translation since there is no direct Indonesian counterpart to the original English expression. Translating it literally ("Hujan kucing dan anjing") would be confusing for the reader. Instead, the sentence is translated into a natural Indonesian idiom with the same meaning. Adaptation entails substituting a cultural reference or phrase with something that has a similar effect in the target language, even if it is not physically identical.

6. Free Translation

Reproducing a matter without its original shape or content. Typically, it is a considerably longer paraphrase than the original, a so-called 'intralingual translation' that is typically prolix and pretentious, if not a translation at all. Example:

SL: *He's not the sharpest tool in the shed*

TL: Dia kurang begitu pintar

This is a classic example of free translation because the idiomatic expression is completely rephrased to meet natural Indonesian comprehension. The original "tools" metaphor is dropped in favour of a more direct and culturally suitable phrase. The idea is to communicate the appropriate meaning (someone isn't very smart) without using the original terminology or metaphors.

7. Idiomatic Translation

Idiomatic translation can distort meaning by using colloquialisms and idioms that are not present in the source text. Authors such as Seteskovitch and Stuart Gilbert favour this 'natural' translation style. Example:

SL: *Don't cry over spilled milk*

TL: Nasi sudah menjadi bubur

This is an Idiomatic Translation because, rather than translating the phrase literally ("jangan menangis karena susu yang tumpah"), the translator chose an alternative Indonesian idiom that conveys the same meaning: what's done is done, and there's no point in regretting it. This method captures the spirit and cultural meaning of the expression in the target language. Idiomatic translation prioritises naturalness and cultural familiarity.

8. Communicative Translation

Communicative translation aims to convey the original context in a way that readers can understand both the topic and the language. Example:

SL: *We're on the same page*

TL: Kita sepemahaman

In this scenario, "on the same page" is an idiomatic term in English. Instead of translating it literally ("Kita berada di halaman yang sama"), which may seem strange, the translator uses the Indonesian equivalent "sepemahaman" (which means "in agreement" or "understanding each other"). This maintains the intended concept while making the translation sound natural and appropriate to Indonesian speakers.

2.2 Lexical Ambiguity

The theory below is assisting the researcher in achieving the goal of this research:

"Lexical Ambiguity" theory is useful to the researcher. According to experts, there are three definitions of lexical ambiguity; the first is provided by Nordquist (2019) in the article "Lexical ambiguity definition and examples." ThoughtCo. (2019). The author defines lexical ambiguity as "the presence of two or more possible meanings for a single word," as opposed to syntactic ambiguity, which is concerned with sentence structure.

Second, according to Rodd (2018) in article "Lexical Ambiguity" on Research Gate. Rodd observes that "most words are ambiguous: a single word form can refer to more than one different concept," demonstrating the pervasiveness of lexical ambiguity in language.

Finally, according to Ullmann (1967) in The Lexical Ambiguity in Jakarta Post News Headlines (2022), lexical ambiguity occurs when a word has numerous meanings. Without additional context, spoken or written language can be interpreted in a variety of ways. Ullmann discovered two sources of language ambiguity: polysemy and homophony. In order to achieve his purpose, the author will apply Ullmann theory. Here are some examples of Homonymy and Polysemy:

1. Polysemy

Polysemy is a common trait of human speech that can manifest in various ways. The same word may have multiple meanings.

Example 1

*The window is made of **glass***

The word "glass" is a polysemy since it has several similar meanings that stem from the same root. "The window is made of glass" refers to the material. Other related definitions of glass include:

- *I drank from a **glass*** (Container constructed of glass)
- *He looked through the **glass*** (An object made of the material)

All of these meanings are linked to the original material (a transparent, fragile substance), making "glass" a polysemy – a single word with multiple interrelated senses.

Example 2

*I will **book** a hotel for the weekend*

The word "book" is a polysemy since it has numerous related meanings that stem from the same origin. In the statement "I will book a hotel for the weekend," the word book refers to the act of making a reservation. Other relevant definitions of book include:

- *I read a fascinating **book*** (A physical thing with pages)
- *An account book or police **book*** (A record of information)

All of these meanings are tied to the original concept of documenting or writing things down, making "book" a polysemy – a single word with multiple interrelated senses.

2. Homonymy

Homonymy, while less prevalent and intricate than polysemy, can have as dangerous and dramatic implications. Examples:

Example 1

*A **bat** flew through the night sky*

In the statement "A bat flew through the night sky," the flying mammal is referred to as "bat." It's a homonym since "bat" can also refer to a sports club (like baseball), which has a completely different origin and meaning. Because the two meanings of "bat" (animal vs. sporting equipment) are conceptually unrelated, the word is a homonym – it has the same spelling and pronunciation but separate and unrelated definitions.

Example 2

*Turn **right** at the next intersection*

In the statement "Turn right at the next intersection," "right" refers to a direction. It is a homonym because the word "right" can also refer to anything morally correct (for example, "You did the right thing"), which has a completely different origin and meaning. Because the two meanings of "right" (direction vs. morally proper) are unrelated in both history and concept, the word is a homonym it has the same spelling and sound but separate and unrelated meanings.

2.3 Definition of Subtitle

The Oxford Advanced Learner's English-Chinese Dictionary (6th Edition) (2004: p. 1763) describes a subtitle as "words that translate what is said in a film/movie into a different language and appear on the screen at the bottom" According to Mark Shuttleworth and Moira Cowie in a journal of "An Analysis of Subtitle Translation of Hello, Mr. Billionaire from the Perspective of Skopos Theory" (2019), subtitling is "the process of providing synchronised captions for film and television dialogue, and more recently for live opera" (Shuttle & Cowie, 2014: p. 161). Subtitle translation is defined as a textual, instantaneous, and synchronous translation. According to these definitions, subtitle translation refers to providing interpretations of the original words appearing at the bottom of a film or television screen. The primary role of subtitle translation is to effectively deliver a precise message to the audience, allowing them to comprehend and appreciate the film and television that are constrained by time and space. To attain this purpose, translators must adhere to certain principles, employ certain procedures and methods, and place a high value on the cultural phenomena.

CHAPTER III

FINDING & DISCUSSIONS

3.1 FINDING

In this chapter, the author shows how several translation methodologies are used to translate English lexical ambiguity to Indonesian language, determine whether the words are homonymy or polysemy, and determine which translation methods are used in seven song of Travis Scott's lyrics. The results are summarised in the table below:

NO	Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
1.	I get those goosebumps every time, yeah, you come around, yeah	Aku selalu merinding setiap saat, ya, kau datang di sekitar, ya	Polysemy	Semantic Translation
2.	Why they on me? I'm flyin', sippin' low-key	Mengapa mereka di dalam-ku? Aku terbang, meminum obat-obatan dengan santai	Homonymy	Free Translation
3.	Yeah, when I'm with my squad I cannot do no wrong	Ya, Ketika aku bersama pasukan-ku, aku tak bisa melakukan kesalahan	Polysemy	Literal Translation
4.	Throw that to the side	Lempar itu kesamping	Polysemy	Literal Translation
5.	I'm the highest in the room (it's lit)	Aku paling senang/mabuk dalam ruangan ini	Polysemy	Communicative Translation
6.	She fill my mind with ideas	Dia mengisi pikiranku dengan ide-ide	Polysemy	Literal Translation
7.	Gorgeous, baby, keep me hard as steel	Menawan, sayang, tetap buat aku keras seperti baja	Polysemy	Literal Translation
8.	I'm the highest, you might got the Midas touch	Aku paling Bahagia, mungkin kamu punya keajaiban	Polysemy	Adaptation Translation
9.	I'm okay and I take the cake , yeah	Aku tidak benci, semua orang menikmatinya	Homonymy	Free Translation
10.	Ten thousand on my eyes	Sepuluh ribu di mataku	Polysemy	Literal Translation

11.	And I bought some more ice 'cause I brought in the heat	Dan aku membeli lebih banyak es karena aku membawa panas	Polysemy	Literal Translation
12.	I take me beat and I turn to a beast	Aku mengalahkan dan aku berubah menjadi Binatang buas	Polysemy	Literal Translation
13.	No peacemaker, I sweep up cases	Tak ada pembawa damai, aku menyapu kasus	Homonymy	Literal Translation
14.	I eat molly and I take this bitch on a trip	Saya makan molly dan saya bawa pelacur ini dalam perjalanan	Polysemy	Literal Translation
15.	Ayy, bangin out west (bangin), slangin' out west (yeah)	Pukulan dari barat (pukulan), menepis dari barat (ya)	Polysemy	Semantic Translation
16.	Your bitch cheatin', she under my cover , we cuddle and shit	Pelacurmu curang, dia di bawah selubungku Kami berpelukan dan peduli	Polysemy	Literal Translation
17.	The way she was drankin' my spit	Cara dia meludahiku	Polysemy	Literal Translation
18.	They gon' wipe you, before you wipe me	Mereka akan menghapusmu , sebelum kamu menghapusku	Polysemy	Literal Translation
19.	Bangers in the system, it's that	Bangers dalam sistem, itu saja	Polysemy	Literal Translation
20.	Unboxing my checks , not my Nikes	Membuka kotak cek saya, bukan Nike saya	Polysemy	Literal Translation
21.	We heard that your wave went dry, Yeah	Kami mendengar bahwa ombak anda mengering, Yeah	Polysemy	Literal Translation
22.	She know I got all the bread , she know me	Dia tahu saya mendapatkan semua Roti dia tahu saya, mengerti	Polysemy	Literal Translation
23.	We runnin the scouts	Kami menjalankan pengintayan	Homonymy	Communicative Translation
24.	Might as well turn up now, He gon' pop up unannounced	Mungkin juga muncul sekarang, dia akan muncul tanpa pemberitahuan	Polysemy	Literal Translation

25.	You know the future of the bounce	Anda tahu masa depanku melambung	Polysemy	Literal Translation
26.	My bro cook up dope it take real skill	Temanku meracik obat dengan sangat mahir	Polysemy	Literal Translation
27.	Bitch knew I was toxic when she met me I was a savage	Pelacur tahu aku adalah toxic Ketika dia bertemu saya, saya adalah seorang biadab	Polysemy	Communicative Translation
28.	It's so cold	Ini sangat dingin	Polysemy	Literal Translation

3.2 DISCUSSION

The author explores Ullman's definition of lexical ambiguity in rap music, specifically Travis Scott. The author discuss which translation methods are used in order to determine which are more commonly used. The results are shown below:

Table 3.2.1 Analysis Result of “goosebumps” in the Goosebumps music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
I get those goosebumps every time, yeah, you come around, yeah	Aku selalu merinding setiap saat, ya, kau datang di sekitar, ya	Polysemy	Semantic Translation

The phrase "goosebumps every time you come around" appears in line 4 of the song lyrics from Lil Think's purrpMan YouTube channel. Goosebumps is ambiguous since it can be two things: the first is the condition of the skin getting elevated due to fear, and the second is related to its figurative meaning, which is a strong emotional reaction such as amazement. In this context, goosebumps is related to the second ambiguity meaning, indicating that it refers to the supernatural since it depicts a deep and strong emotional experience that causes goosebumps by a person's existence, resulting an effect to its body. According to Ullmann (1967) contains polysemy, where

a form of multiple meaning in which a single word has several meanings that are still conceptually and historically related; this differs from pure lexical ambiguity, which involves meanings that are unrelated to each other.

The term "goosebumps" in Travis Scott's song communicates a supernatural intensity, representing a deep emotional reaction bordering on obsession. Its translation into Indonesian as "merinding" is a semantic translation since it retains the source language's emotional nuance and style rather than translating it literally. This methodology follow Newmark's (1988) semantic translation method, which prioritises meaning, nuance, and aesthetic value over strict word for word accuracy. KBBI defines merinding as hair standing on edge owing to fear, cold, or excitement, which captures the song's multifaceted emotional impact.

Table 3.2.2 Analysis Result of “sippin low-key” in the Goosebumps music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Why they on me? I'm flyin', sippin' low-key	Mengapa mereka di dalam-ku? Aku terbang, meminum obat-obatan dengan santai	Homonymy	Free Translation

The word "sippin' low-key" appears in line 15 of the song lyrics, according to the version uploaded to YouTube by Lil Think the PurrrMan. The term "sippin' low-key" can mean two things, which creates an ambiguity. The first definition refers to sipping a beverage discreetly or without drawing notice. The second is a reference to drinking alcohol or drug use in a low profile manner. It is more related to the second ambiguous meaning, which indicates that it relates to low-key drinking alcohol or drug use. This interpretation is consistent with Travis Scott's broader themes of intoxication, altered states, and party culture, which are prevalent throughout his music, particularly Goosebumps. The term reflects a lifestyle in which such acts are carried out discreetly, which fits the song's melancholy, hazy atmosphere and emotional intensity perfectly. According to Ullman's (1967) its contain homonymy, where a single word "sippin'" has two unconnected meanings: one is the casual act of drinking a beverage, and the

other is a coded reference to using alcohol or drugs, notably in hiphop culture. These meanings aren't historically or conceptually linked, hence it is homonymy.

The original phrase's lost its artistic flavor when translated into Indonesian as "meminum obat-obatan dengan santai". This translation is classified as a free translation since it delivers the message without keeping the source's original form or metaphors, in accordance with Newmark's (1988) method, which prioritises meaning interpretation. While "sippin'" and "low-key" together imply discreet consumption in a comfortable context, the Indonesian version brings a more explicit and serious connotation of drug use, particularly because the phrase "obat-obatan" in Indonesian frequently contains criminal or medical overtones. As a result, the original's peaceful, coded mood is replaced with a more literal and possibly harsher tone, demonstrating how the removal of ambiguity can alter the listener's emotional interpretation of the lyric.

Table 3.2.3 Analysis Result of “squad” in the Goosebumps music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Yeah, When I'm with my squad I cannot do no wrong, yeah	Ya, Ketika aku bersama pasukan -ku, aku tak bisa melakukan kesalahan	Polysemy	Literal Translation

The term "squad" comes in line 25 of Goosebumps lyrics, as seen in the version uploaded to YouTube by Lil Think the PurrrMan. The phrase "squad" can signify two different things, leading to misunderstanding. The first term relates to a group of friends or close associates, which is sometimes used informally to define a social circle. The second is a military or tactical unit, with a more formal, organised, and confrontational sense. It is more into the first ambiguous meaning, which denotes a casual, devoted group of friends that move and act together. This suits the song's atmosphere, which combines emotional intensity with the sense of togetherness and loyalty common in close friendships or partnerships. Ullmann's (1967) polysemy

theory states that "squad" is a polysemous term since its meanings are theoretically and historically related.

The term "pasukan" is considered a literal translation because it translates the word 'squad' directly and structurally into 'pasukan' without regard for the context of the meaning in the source language. The translation is done word-for-word using Newmark's (1988) literal translation method, with the grammatical structure intact, even if the result appears stiff. "Geng," "kelompokku," or "teman-temanku" might be better alternatives that represent the cultural and emotional meaning behind "squad." The explanation also strengthens why it is polysemy because both definitions pertain to groups of individuals operating as one in opposite contexts military and social.

Table 3.2.4 Analysis Result of “Throw” in the Goosebumps music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Throw that to the side	Lempar itu kesamping	Polysemy	Literal Translation

The phrase "throw that to the side" comes in line 9 of Travis Scott's song "Goosebumps," as seen on Lil Think the PurrrpMan's YouTube channel. This term in English has both literal and figurative meanings, ranging from physically discarding something to symbolically dismissing a thought, feeling, or concern. When translated into Indonesian, phrases like "Lempar ke samping" are commonly interpreted literally, meaning a physical movement rather than the intended emotional or metaphorical sense. Between the two unclear definitions, the first is more accurate, as it refers to the literal act of discarding or throwing something away. This meaning is more compatible with the surface structure of the phrase "throw that to the side" and is frequently how such utterances are first understood in Indonesian, as seen by translations such as "lempar ke samping." While the figurative meaning of discarding a notion or concern exists, the context in which this word appears frequently emphasises a direct, real action, making the literal interpretation more appropriate.

According to Ullmann's (1967) polysemous categories, the word "throw" is an example of polysemy because its several meanings are semantically related. For example, "throw a ball" (literally, physical action) and "throw an idea out" (figuratively, to reject or dismiss) share the overall concept of projecting or getting rid of something.

Throw that to the side" is translated as "Lempar itu ke samping" using Newmark's (1988) Literal Translation method. As stated by Newmark, occurs when the source language's grammatical structures are transformed to their nearest target language equivalents, but the lexical elements are translated out of context. In this case, "throw" is immediately transcribed as "lempar," "that" as "itu," and "to the side" as "ke samping" word for word, with no attempt to account for idiomatic meaning or emotional intent. In spoken or poetic English, "throw that to the side" frequently means "singkirkan," "abaikan," or "lupakan," implying a contemptuous or passionate undertone. Although the literal translation is structurally correct, it may lack the complete expressive flavour that a Communicative Translation such as "singkirkan saja" or "lupakan saja itu" would capture more effectively for an Indonesian audience.

Table 3.2.5 Analysis Result of “highest” in the Highest in the Room music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
I'm the highest in the room (it's lit)	Aku paling senang/mabuk dalam ruangan ini	Polysemy	Communicative Translation

The phrase "highest in the room (it's lit)" from line 4 of the song *Highest in the Room*, uploaded by Arwindah on YouTube. Because there are two possible meanings, it can be considered ambiguous. The first definition refers to a physically elevated position, such as standing on a high platform or being physically higher in the room. The second term frequently refers to a heightened emotional or psychological state, which is commonly associated with drug or alcohol use. All of these meanings involve

the idea of extreme elevation, whether physical or metaphorical. The second of the two ambiguous definitions is more accurate, referring to a heightened emotional or psychological state that is usually associated with drug or alcohol usage. This interpretation is more consistent with the phrase "highest in the room" cultural and lyrical meaning. According to Ullmann's (1967) theory, this makes "highest" a case of polysemy, as all interpretations revolve around the shared conceptual core of elevation.

To represent this nuance in Indonesian, use Newmark's (1988) communicative translation method because it seeks to transmit idiomatic concepts in a natural and understandable for the intended readers or listeners. Rather than translating "highest" directly into tertinggi, which may mislead the listener, terms such as mabuk, lagi tinggi, or di atas angin better represent the emotional and cultural undertone intended in the lyric. This is because in hip-hop and urban culture, particularly in Western contexts, the term "highest" refers to being high on drugs or alcohol a state of exhilaration or detachment from reality. When translated into Indonesian, phrases like paling senang/mabuk have cultural significance because they sound similar to local idioms that describe elevated emotional states, which are frequently associated with intoxication or strong delight. Thus, the translation crosses not only linguistic but also socio-cultural boundaries, allowing the intended audience to understand the lyric's multifaceted meaning.

Table 3.2.6 Table of Analysis Result of “fill” in the Highest in the Room music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
She fill my mind with ideas	Dia mengisi pikiranku dengan ide-ide	Polysemy	Literal Translation

The phrase "fill my mind with ideas" appears in line 3 of the song *Highest in the Room*, which Arwindah uploaded to YouTube. It is ambiguous since it has two possible interpretations. The first definition describes the physical act of filling something, such as pouring a material into a container until it is full. The second definition is more

accurate, referring to the act of occupying or overwhelming the mind with ideas, feelings, or inspirations. The second of the two ambiguous definitions is more accurate, as it refers to the abstract or metaphorical act of filling one's mind with thoughts, emotions, or inspirations. According to Ullmann's (1967) theory, the term "fill" exemplifies polysemy rather than homonymy, as its various meanings share a common conceptual core: the act of making something full, whether in a physical or abstract sense. For example, *fill the glass with water* represents a literal meaning, while *fill my heart with joy* illustrates a more emotional or metaphorical use both stemming from the same foundational idea of fullness.

To convey this emotional and metaphorical nuance more naturally in Indonesian, Newmark's (1988) Literal translation focusses on translating word-for-word or structure-for-structure from the source language to the target language without altering form or taking into account idiomatic or contextual changes. In this scenario, "fill my mind with ideas" becomes "mengisi pikiranku dengan ide" a near translation of the original syntax and lexical choices. This puts the phrase "mengisi pikiranku dengan ide" in a lyrical and emotional context, because the emphasis is on mental influence rather than physical activity. It is technically valid and conveys the precise meaning, but it may lack the naturalness and expressiveness required for emotional or metaphorical content, particularly in artistic works such as song lyrics.

Table 3.2.7 Analysis Result of “steel” in the Highest in the Room music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Gorgeous, baby, keep me hard as steel	Menawan, sayang, tetap buat aku keras seperti baja	Polysemy	Literal Translation

Travis Scott's song *Highest in the Room*, featured on Arwindah's YouTube channel, contains the line "Gorgeous, baby, keep me hard as steel" in line 33. It contain ambiguous meaning since it might be interpreted in two ways. Steel is a strong, stiff

metal that is often employed in building or industry, according to the first definition. The second definition is metaphorical, with steel representing emotional or physical tension, particularly desire or restrained energy. This figurative usage takes advantage of steel's strength and rigidity to represent internal intensity or pressure. The explanation lends itself better to the second definition. It is the metaphorical usage of steel to signify emotional or physical tension, especially desire or suppressed energy. According to Ullmann's (1967) theory, the term "steel" here exemplifies polysemy, where a single word encompasses several related meanings. The transition from a literal object (metal) to a figurative idea (emotional or physical hardness) is grounded in the shared concept of resilience or strain, distinguishing it from homonymy, which involves unrelated meanings. For instance: *He created a weapon out of steel* refers to the material directly, while *Her glance transformed him to steel* conveys a figurative, emotional transformation both tied to the same conceptual root of strength.

The literal translation "keras seperti baja" follows Newmark's (1988) method and effectively delivers the surface meaning. Yet, it does not fully capture the emotional intensity conveyed by the metaphorical use, making the figurative interpretation more acceptable in this poetic setting. Communicative translation is better appropriate for creative materials such as song lyrics. More idiomatic interpretations, such as "kamu cakep banget, bikin aku nggak bisa tenang" or "manis, kamu bikin aku panas terus," better capture the lyric's sensuous and emotional tone. These translations keep the latent meaning while making the term sound more natural, emotional, and culturally appropriate in Indonesian.

Table 3.2.8 Analysis Result of “Touch” in the Highest in the Room music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
I'm the highest, you might got the Midas touch	Aku paling Bahagia, mungkin kamu punya keajaiban	Polysemy	Adaptation Translation

In line 42 of Travis Scott's song *Highest in the Room*, which is aired on Arwindah's YouTube channel, the lyrics "I'm the highest, you might have the Midas touch" appear. It contains an ambiguous word that can be interpreted in two ways. The first meaning depicts a literal act of physical contact, such as laying a hand or object on another surface. The second term is figurative, alluding to the concept of the "Midas touch," which represents a magical or remarkable power to bring success, transformation, or value to anything one encounters with. The second of the two unclear definitions is more correct, relating to the figurative meaning of "touch" as in the "Midas touch," which represents a magical or unusual capacity to bring about success, transformation, or worth. According to Ullmann's (1967) theory, this is a case of polysemy, where one word *touch* has multiple interrelated meanings. While its literal sense refers to physical contact, its figurative extension conveys symbolic concepts like influence, power, or transformation, especially when framed within the cultural context of the Midas myth. For example: *She felt the breeze's touch* (literal), and *His words have a unique touch* (figurative), both illustrate the layered, connected meanings that define polysemy.

The English translation "mungkin kamu punya keajaiban" is an adaptation translation since, in line with Newmark's method (1988), it substitutes a more emotionally and culturally appropriate metaphor. Instead of translating "Midas touch" literally as *sentuhan Midas*, which may appear obscure or foreign to an Indonesian audience unfamiliar with Greek mythology, the phrase *punya keajaiban* replaces the original idiom with a culturally familiar and emotionally resonant expression that conveys the desired sense of miraculous power. In Western culture, the "Midas touch" refers to King Midas, whose legendary ability to transform whatever he touched into gold represents unparalleled prosperity or luck. However, without that legendary foundation, the metaphor may lose its impact in the Indonesian context. By utilising *keajaiban*, the translator changes the emphasis from the cultural origin to the desired meaning, expressing the sensation of amazement, luck, or supernatural ability in a more accessible and impactful way for the target audience.

Table 3.2.9 Analysis Result of “Cake” in the Highest in the Room music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
I'm okay and I take the cake , yeah	Aku tidak benci, semua orang menikmatinya	Homonymy	Free Translation

The lyric "I'm okay and I take the cake, yeah" appears in line 48 of Travis Scott's song *Highest in the Room*, as featured on Arwindah's YouTube channel. It includes an ambiguous word that has two possible meanings. The first meaning portrays cake as a literal treat, usually sweet and linked with festivities or special occasions. The second meaning is figurative, as in the idiom "take the cake," which refers to someone or something being the most remarkable, extreme, or outrageous in a specific situation, unrelated to the actual food item. The second of the two ambiguous definitions is more accurate, referring to "cake" figurative meaning in the idiom "take the cake," which describes someone or something as the most remarkable, extreme, or outrageous. This interpretation better fits the explanation because the phrase has a colloquial and boastful tone that is lost in the more neutral translation. According to Ullmann's (1967) theory, this is a case of homonymy, where a single word form carries two or more completely independent meanings with no conceptual or etymological connection. For example: *She prepared a chocolate cake* (literal) versus *His attitude truly takes the cake* (figurative). These instances of "cake" illustrate distinct meanings, classifying them as homonyms.

However, the translation "Aku tidak benci, semua orang menikmati" lacks the original phrase's colloquial and boastful tone. This translation is more consistent with Newmark's (1988) Free Translation method, since it paraphrases the original to sound broadly acceptable in Indonesian while straying greatly from its structure, imagery, and cultural nuance. A superior alternative is the Idiomatic Translation method, which emphasises utilising a culturally comparable expression to keep both tone and meaning. For example, a translation like "Gue yang paling keren, semua ngikutin" or "Gue yang punya gaya, semua nikmatin" might better convey the original

line's swagger, rhythm, and social meaning, making it more natural with the Indonesian hip-hop audience.

Table 3.2.10 Analysis Result of “eyes” in the My Eyes music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Ten thousand on my eyes	Sepuluh ribu di mataku	Polysemy	Literal Translation

The lyrics "Ten thousand on my eyes" are found on line 10 of Travis Scott's song My Eyes, which can be heard on Honey XOXO's YouTube website. It has an ambiguous word with two alternative interpretations. The first meaning describe eyes as the literal organ of vision, one of the five senses. The second meaning is figurative, indicating emotional depth, perception, or personal sacrifice, particularly in lyrical or poetic circumstances. In hip-hop culture, "eyes" can represent vulnerability, scrutiny, or the emotional weight of one's experiences, in addition to their physical function. The second of the two ambiguous definitions is more correct, referring to "eyes" as a metaphor for emotional depth, vulnerability, or personal sacrifice. This interpretation is more consistent with the explanation, in which the phrase "ten thousand in my eyes" is most likely intended to convey emotional or figurative weight rather than an exact description. According to Ullmann's (1967) theory, this is an example of polysemy, in which a single term has many, conceptually related meanings.

The literal translation method used in the translation of "Sepuluh ribu di mataku" is consistent with Newmark's (1988) Literal Translation method, which converts grammatical structures from the source language into their closest target language equivalents and uses words' primary meanings to translate out of context. While this maintains surface-level accuracy "ten thousand" becomes "sepuluh ribu" and "in my eyes" becomes "di mataku" the original line's metaphorical and emotional significance may be lost, especially if "ten thousand" denotes to pressure, tears, or a figurative weight. A superior alternative is the Semantic Translation method, which takes into account both the source's metaphorical depth and aesthetic worth. For example, interpreting it as "Mataku seberat sepuluh ribu" or "Terasa ada sepuluh ribu beban di

mataku" may more effectively reflect the line's metaphorical intensity, emotional complexity, or poetic weight, especially if it suggests burden, fame, or sadness.

Table 3.2.11 Analysis Result of “heat” in the My Eyes music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
And I bought some more ice 'cause I brought in the heat	Dan aku membeli lebih banyak es karena aku membawa panas	Polysemy	Literal Translation

The line "And I bought some more ice 'cause I brought in the heat" appears on line 72 of Travis Scott's song *My Eyes*, featured on Honey XOXO's YouTube channel. It features an ambiguous word with two possible interpretations. The first definition depicts heat as physical warmth or high temperature, which is usually related with weather, fire, or bodily experience. The second meaning is figurative, and it is widely used in hip-hop culture to represent intensity, celebrity, pressure, artistic success, or even legal problems. In lyrical contexts, "heat" frequently represents being "on fire" in terms of popularity or risk, serving as both a metaphor for danger and recognition. The second of the two unclear definitions is more accurate, referring to the figurative meaning of "heat" as intensity, fame, pressure, or legal trouble, which is widely utilised in hip-hop culture. This reading is more consistent with the explanation, as the literal translation "panas" fails to express the symbolic complexity of the poem. According to Ullmann's (1967) theory, "heat" here illustrates polysemy, as it encompasses multiple related meanings stemming from the core concept of intensity or high energy. For example: *The heat from the sun was intolerable* refers to temperature, while *He's been bringing the heat with his new tunes* reflects metaphorical energy and creativity.

The literal translation "Dan aku membeli lebih banyak es karena aku membawa panas" employs Newmark's (1988) Literal Translation method, which renders grammatical structures precisely into their nearest TL equivalents while translating words out of context. "Ice" is translated as "es" and "heat" as "panas" to reflect their physical connotations. While the syntax is valid, the figurative and cultural nuance

where "ice" refers to jewelry and "heat" to fame or intensity is lost, causing the statement to seem unusual or perplexing to Indonesian speakers. According to Newmark's Communicative Translation such as "karena aku lagi panas-panasnya di game ini" or "karena aku lagi ramai dibicarakan" would make the line more approachable, reflecting the lyric's cultural spirit and confidence. These translations maintain Travis Scott's signature double meaning and poetic flow, as well as his figurative swagger and style play with opposites.

Table 3.2.12 Table of Analysis Result of “beast” in the My Eyes music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
I take me beat and I turn to a beast	Aku mengalahkan dan aku berubah menjadi Binatang buas	Polysemy	Literal Translation

Travis Scott's song *My Eyes*, featured on Honey XOXO's YouTube channel, includes the lyric "I take me beat and I turn to a beast" on line 67. It includes ambiguous word with two possible meanings. The first definition portrays a beast as a literal wild animal, often aggressive, untamed, and associated with nature or danger. The second meaning is figurative, and it is commonly used in hip-hop culture to describe someone who is unusually strong, competent, or intense. In lyrical contexts, being a "beast" or entering "beast mode" represents a change into an unstoppable force, particularly in creative, athletic, or competitive environments. This metaphor suggests that the speaker draws energy from the rhythm to become something fierce and unstoppable. The second of the two ambiguous definitions is more accurate, referring to "beast" as a figurative term for someone who is unusually strong, competent, or intense. This interpretation is more consistent with the explanation, which describes the phrase as a metaphorical transformation into an unstoppable force. According to Ullmann's (1967) theory, this represents polysemy, where a single word like "beast" holds multiple, thematically related meanings. While the literal sense refers to an animal, the figurative usage taps into associations of wildness, strength, and instinct to convey a form of emotional or performative transformation. For example: *He came across a beast in the*

bush (literal), versus *She transformed into a beast on the microphone* (figurative, denoting powerful performance).

The target translation "Aku mengalahkan dan aku berubah menjadi binatang buas" captures some of the figurative meaning, but the line risks appearing overly literal, lessening the metaphor's punch. This is the outcome of using Newmark's (1988) Literal Translation method, which converts the source language's grammatical structures into their closest equivalents in the target language while translating lexical elements out of context. The phrase "take me beat" becomes "mengalahkan," which emphasises the literal action of defeating rather than its musical or figurative meaning, whereas "turn to a beast" is literally translated as "berubah menjadi binatang buas."

Table 3.2.13 Table of Analysis Result of “case” in the My Eyes music

Target Language	Source Language	Lexical Ambiguity Type	Translation Method Type
No peacemaker, I sweep up cases	Tak ada pembawa damai, aku menyapu kasus	Homonymy	Literal Translation

On line 17 of Travis Scott's song *My Eyes*, available on Honey XOXO's YouTube channel, the phrase "No peacemaker, I sweep up cases" contains lexical ambiguity, particularly in the word "cases." It has an ambiguous word with two different interpretations. The first definition depicts cases as legal matters or investigations, which are usually involving law enforcement or the judiciary. The second meaning is figurative, and it refers to bullet casings, the metal shells ejected from firearms after they are fired. In lyrical contexts, "cases" frequently conjures up images of violence, conflict, or crime scenes, particularly when paired with phrases like "No peacemaker," which strengthen the notion of confrontation and street life. The second of the two ambiguous definitions is more accurate, referring to bullet casings, which are metal shells ejected from firearms after they have been fired. This interpretation is more consistent with the explanation, where the phrase "No peacemaker" implies themes of violence or confrontation rather than legal proceedings. This dual interpretation makes "cases" an example of homonymy, as described by Ullmann (1967), where a single

word form holds two or more unrelated meanings. For instance, *He was involved in various court cases* refers to legal matters, while *The ground was strewn with bullet cases* denotes physical evidence of gunfire. In the lyric, the second meaning intensifies the theme of aggression and survival, aligning with the street narrative and the metaphorical tone set by the rejection of peace suggested in "No peacemaker."

The objective translation "Tak ada pembawa damai, aku menyapu kasus" follows Newmark's (1988) Literal Translation method, translating "cases" as "kasus," which in Indonesian refers to legal processes rather than bullet shells. While this translation is grammatically correct, it fails to capture the original lyric's intended meaning. Faithful Translation, which strives to preserve the source text's contextual meaning and intention within the limits of the target language, is a more appropriate method. Using a word like "aku bersihkan selongsong peluru" would better convey the slang meaning of "cases" (i.e., expended bullet casings), preserving the visual of violence or aftermath in the original hip-hop context while sounding natural in Indonesian.

Table 3.2.14 Table of Analysis Result of “Trip” in the Outwest music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
I eat molly and I take this bitch on a trip	Saya makan molly dan saya bawa pelacur ini dalam perjalanan	Polysemy	Literal Translation

The lyrics 'I eat molly and I take this bitch on a trip' come on line 14 of Travis Scott's song Out West, which is included on MR MAQ's YouTube channel. It has an ambiguous word with two alternative interpretations. The first definition describe a trip as a literal physical journey or travel, usually involving transportation from one location to another for recreation, commerce, or discovery. The second meaning is figurative, and it is often used in hip-hop and drug-related slang to describe a hallucinogenic or psychedelic experience, which is frequently triggered by substances such as molly (MDMA). In lyrical contexts, "trip" refers to altered states of perception or consciousness, implying a departure from reality rather than a geographical

location. The second meaning of the word "trip" corresponds better to the explanation provided. The explanation emphasises how the term "trip" in the original lyric alludes to a hallucinogenic or psychedelic experience caused by drugs such as molly (MDMA), which is consistent with the metaphorical, slang-based interpretation. The Indonesian version reads "trip" incorrectly as perjalanan, reflecting the initial, literal sense of physical travel, and therefore missing the intended figurative context of drug-induced hallucination. According to Ullmann's (1967) theory, this is a clear example of polysemy, which occurs when a single word has numerous linked meanings. While the term "trip" can refer to both a real voyage and a metaphorical drug-induced mental journey, both meanings share a semantic root: the idea of departing from a regular condition.

The Indonesian version "Saya makan molly dan saya bawa pelacur ini dalam perjalanan" was translated using Newmark's Literal Translation method (1988). This method converts the source language's grammatical structures into their closest equivalents in the target language, while individual lexical items are translated separately and out of context. Despite its efforts to maintain structural faithfulness, this technique frequently overlooks idiomatic, figurative, and cultural implications. For example, "molly" (a slang name for MDMA) is translated directly without any clarification, which may confuse Indonesian listeners who are new with the drug. Similarly, "trip" is rendered as perjalanan, removing the slang connotation associated with drug-induced hallucinations. While the translation faithfully follows the original structure and word choices, the result is an awkward, unnatural, and culturally tone-deaf phrase in Indonesian, demonstrating how literal translation can fail to convey the nuanced meanings embedded in idiomatic and culturally specific expressions.

Table 3.2.15 Analysis Result of “bangin” in the Outwest music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Ayy, bangin out west (bangin), slangin' out west (yeah)	Pukulan dari barat (pukulan), menepis dari barat (ya)	Polysemy	Semantic Translation

Line 2 of Travis Scott's song *Out West*, which can be found on MR MAQ's YouTube channel, has the words "Ayy, bangin out west (bangin)". The word *bangin* is ambiguous, with two possible meanings. First, it refers to a loud sound, such as an explosion, gunshot, or heavy hit, which is frequently used in standard English to indicate sudden, strong loudness. Second, in hip-hop and street culture, *bangin* refers to something striking or attractive, such as a catchy beat, stylish appearance, or standout performance that demonstrates high quality and cultural flare. The first of the two ambiguous definitions is more accurate: a loud sound, such as an explosion, gunfire, or hard hit. This is because the translation into *pukulan* (which means "hit," "strike," or "blow" in Indonesian) captures the physical and impactful connotations of *bangin*, aligning with its association with intensity, aggression, or sudden force concepts that are consistent with the literal interpretation rather than the figurative one. Instead of changing to a more current, metaphorical usage, the semantic translation here keeps the original word's emotional impact and tone. According to Ullmann (1967), polysemy is defined as a single term with numerous connected meanings. In this context, "bangin" in urban slang can refer to anything good or amazing (e.g., "That track is bangin"), a reference to violence or gang activity (e.g., "He's bangin' with the West Side"), or a strong beat or lively mood. All of these meanings revolve on intensity, energy, or power, making them semantically related, which is the essence of polysemy.

The translation of the slang phrase "bangin" into "pukulan" falls within Newmark's (1988) semantic translation method, which prioritises contextual meaning and stylistic complexity above word-for-word reproduction. In hip-hop slang, "bangin" frequently communicates anger, intensity, or impact, which corresponds to the meaning of "pukulan" in KBBI, defined as "hasil memukul," "hantaman," or "serangan." By using "pukulan," the translator keeps the original term's connotative energy and mood rather than using a more neutral or literal counterpart like "keren" or "hebat." This option exemplifies the idea of semantic translation, which, unlike literal translation, allows for variable interpretation to maintain naturalness and aesthetic flow in the target language while expressing the source's intended meaning and cultural tone.

Table 3.2.16 Analysis Result of “Cover” in the Outwest music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Your bitch cheatin', she under my cover , we cuddle and shit	Pelacurmu curang, dia di bawah selubungku Kami berpelukan dan peduli	Polysemy	Literal Translation

Line 10 of Travis Scott's song Out West, which can be viewed on MR MAQ's YouTube channel, has the words "Your bitch cheatin', she under my cover, we cuddle and shit." The word cover is ambiguous, as it has two similar meanings. First, it might refer to a literal blanket or duvet, which are typically understood in English to provide warmth and physical protection when sleeping. Second, it can mean to conceal or hide anything, particularly in the context of secrecy, such as covering up a covert relationship or affair. The second meaning is more appropriate, as cover symbolises a concealed situation beyond its physical sense. This ambiguity arises because the word can be understood both literally and figuratively. According to Ullmann (1967), this turns cover into a polysemy with several related meanings because both interpretations share the fundamental concept of concealing or protection.

The official translation, "di bawah selubungku," follows Newmark's (1988) Literal Translation method, in which the source language's grammatical structure is modified to the closest equivalent in the target language, while lexical words are translated separately and somewhat out of context. In this context, the term "cover" is transcribed as "selubung," which technically refers to a physical covering but can also connote secrecy or concealment. Although this translation retains the original structure and closest lexical match, it falls short of entirely capturing the original phrase's colloquial or informal tone. Instead, it favours a more lyrical or abstract interpretation, which may make the expression appear unnatural or unduly formal in Indonesian. As a literal translation, "di bawah selubungku" preserves the semantic core of the

original sentence without conforming to cultural or idiomatic standards, highlighting the method's limits in communicating complex meaning in natural target-language expression.

Table 3.2.17 Analysis Result of “spit” in the Outwest music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
The way she was drinkin' my spit	Cara dia meludahiku	Polysemy	Literal Translation

Travis Scott's song Out West, which can be viewed on MR MAQ's YouTube channel, features the lyric "The way she was drinkin' my spit." The word spit is ambiguous, with two meanings. First, it refers to saliva expelled from the mouth, as is the typical literal meaning. Second, spit in hip-hop lyrics can have sexual or provocative connotations, particularly in words like "drinkin' my spit," which may imply an intimate relationship. The second interpretation is significantly more correct since it matches the metaphorical and suggestive tone common in hip-hop songs, capturing the intended erotic nuance that would be lost if understood literally. According to Ullmann (1967), this indicates polysemy, in which one term takes on numerous similar meanings, both involving a form of bodily fluid exchange, but one physical and the other figuratively sexual.

"Cara dia meludahiku" employs the word "meludahi," which literally means "to spit on someone," signifying a violent, rude behaviour. This translation uses Newmark's (1988) Literal Translation method, focussing on the surface meaning of "spit" as saliva. This choice, however, has the potential to misinterpret the original line's sexual and metaphorical implications. In hip-hop, lyrics frequently have double meanings, and in this case, 'drinkin' my spit' has sexual overtones, maybe hinting to an intimate or provocative deed, mixed with vernacular complexity. A more appropriate method is Semantic Translation, which takes into contextual meaning. A term like "cara dia nikmati tiap tetesnya" or "cara dia seruput tiap rasanya" could better sustain the sexual, suggestive undertone without being overtly explicit, while yet maintaining the genre's metaphorical depth and rhythmic sense.

Table 3.2.18 Analysis Result of “wipe” in the Franchise music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
They gon' wipe you, before you wipe me	Mereka akan menghapusmu , sebelum kamu menghapusku	Polysemy	Literal Translation

Travis Scott's song Franchise, which can be accessed on JLO MUSIC's YouTube account, includes the line "They gon' wipe you, before you wipe me." The word wipe is ambiguous, with two meanings. First, it refers to the act of rubbing something to clean or remove it, which is its traditional, literal meaning. Second, in hip-hop and street slang, wipe can refer to killing or symbolically destroying someone, such as by tarnishing their reputation or dominance in a tough environment like street life or music industry. The second interpretation is significantly more appropriate, as it corresponds to the aggressive, confrontational tone frequently found in hip-hop lyrics, where violence and dominance are common themes. Translating wipe literally as "menghapus" may capture a surface level sense of erasure, but it ignores the threatening undertone that suggests physical or symbolic elimination. This, according to Ullmann (1967), reflects polysemy, which occurs when a term evolves to have multiple related meanings. In this situation, both meanings revolve around the concept of elimination, but one is literal and cleaning, while the other is damaging.

The official translation "Mereka akan menghapusmu, sebelum kamu menghapusku" uses Newmark's (1988) Literal Translation method, understanding "wipe" as "menghapus," which directly translates to "erase" or "delete." While grammatically acceptable, this rendering emphasises digital or metaphorical erasure (e.g., deleting a file or erasing a memory), rather than expressing the frightening tone of street jargon, which implies bodily elimination or murder. A alternative option is the Faithful Translation method, which aims to preserve the original's precise contextual meaning and emotional impact. A more appropriate translation maybe "Mereka akan menyingkirkanmu sebelum kamu menyingkirkanku" or "Mereka bakal ngehabisin lo duluan," which better portrays the real-world consequences and street-level danger suggested in the phrase "wipe" in a hip-hop setting, without losing the original intent.

Table 3.2.19 Analysis Result of “Banger” in the Franchise music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Bangers in the system, it's that	Bangers dalam sistem, itu saja	Polysemy	Literal Translation

The lyric "Bangers in the system, it's that" appears on line 62 of Travis Scott's song Franchise, which is available on JLO MUSIC's YouTube page. The word banger is ambiguous, with two potential meanings. First, it refers to something that makes a loud bang, such as an explosive device or a heavy sound, in its normal, literal English. Second, in contemporary music and street slang, a banger is a song with great energy, strong beats, or catchy melodies that is frequently used to describe a successful track in genres such as hip-hop, EDM, or pop (for example, "That song's a banger"). The second definition is more accurate, as it corresponds to the expressive and rhythmic tone common in music culture, where banger indicates excitement and popularity rather than physical explosion. According to Ullmann (1967), this indicates polysemy, in which a single term takes on multiple related meanings, all linked by the concept of intensity and impact, whether aural or cultural.

The Indonesian translation "Bangers dalam sistem, itu saja" follows Newmark's (1988) Literal Translation method. The translation keeps the word "bangers" in its original English form and incorporates it into the Indonesian phrase structure. This shows an attempt to keep the original phrase, but without explaining its figurative significance. As a result, Indonesian listeners who are unfamiliar with the lingo may miss the cultural significance of "banger" as a hit song or powerful music. Alternatively, a Communicative Translation might improve clarity and cultural relevance by rendering it as "lagu-lagu keras udah masuk sistem" or "semua hits udah masuk sistem," which better captures the lively tone and cultural nuance in language accessible to Indonesian audiences.

Table 3.2.20 Analysis Result of “checks” in the Franchise music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
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Unboxing my checks , not my Nikes	Membuka kotak cek saya, bukan Nike saya	Polysemy	Literal Translation
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Line 4 of Travis Scott's song Franchise, which can be accessed on JLO MUSIC's YouTube page, says, "Unboxing my checks, not my Nikes." The word checks is ambiguous, with two interpretations. First, it relates to financial checks, which are written orders instructing a bank to pay money or pay cheques that represent income. Second, in hip-hop culture, checks might represent Nike emblems (called "checks" because of their swoosh shape). In the context of the lyric, checks are more correctly taken as money or payment, especially when combined with "unboxing," which metaphorically denotes getting financial benefits rather than footwear. According to Ullmann (1967), this exemplifies polysemy, in which a single term has many, semantically linked meanings in this case, all related to symbols of worth and achievement, whether monetary or material.

The Indonesian translation "Membuka kotak cek saya, bukan Nike saya" applies Newmark's (1988) Literal Translation method. The translation directly translates "checks" as "cek," alluding to money checks, while retaining the sentence's structure. While this is grammatically acceptable and retains the surface meaning, it may generate confusion for Indonesian listeners who are unfamiliar with the underlying slang meaning. The concept of "unboxing" a financial check feels odd or strange in Indonesian, as checks are rarely "unboxed." A superior option is the Communicative Translation method, which prioritises intended meaning and cultural relevance. Translating it as "gue buka isi rekening, bukan sepatu gue" more naturally emphasises the contrast between wealth and material objects, while also fitting with prevalent slang and lifestyle allusions.

Table 3.2.21 Analysis Result of “wave” in the Scotts music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
We heard that your wave went dry, Yeah	Kami mendengar bahwa ombak anda mengering, Yeah	Polysemy	Literal Translation

Line 17 of Travis Scott's song The Scotts, available on Ravi Arjuna's YouTube channel, features the lyric "We heard that your wave went dry, yeah". The word wave is ambiguous, with two meanings. First, it refers to a literal flow of water, such as ocean waves, in its most basic description. Second, in hip hop culture, a wave can indicate a trend or an increase in popularity. The second interpretation is correct since it represents the metaphorical use of waves to describe success or impact in a cultural context. According to Ullmann (1967), this is an example of polysemy, which occurs when a single word comes to convey many semantically related meanings. Both meanings include motion or rising power, whether physical (water) or symbolic (fame or hype).

The Indonesian translation "Kami mendengar bahwa ombak anda mengering, yeah" is based on Newmark's (1988) Literal Translation method. The translator interprets "wave" as "ombak," which maintains its core, physical meaning as a water-based phenomena. While the syntax is valid, this version eliminates the slang's figurative connotation of lessened popularity or influence, making the sentence sound odd or out of place for those unfamiliar with this metaphorical use. A better alternative is Idiomatic Translation, which replaces unfamiliar slang with suitable terms. For example, translating it as "Kami mendengar oengaruhmu sudah meredup, yeah" or would make the meaning obvious while maintaining the informal, music-centered tone in a way that seems natural to the target audience.

Table 3.2.22 Analysis Result of “bread” in the Scotts music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
She know I got all the bread , she know me	Dia tahu saya mendapatkan semua Roti , dia tahu saya	Polysemy	Literal Translation

Line 36 of Travis Scott's song The Scotts, which can be viewed on Ravi Arjuna's YouTube channel, features the lyric: "She knows I got all the bread, she knows me". The word bread is ambiguous, with two potential meanings. First, it refers to a baked food prepared from flour and water, which is the most common meaning. Second, in

hiphop and street slang, bread symbolises money or wealth, as in the phrase "get that bread." The first interpretation is the real meaning, as the Indonesian translation renders bread immediately as *roti*, emphasising its real, physical significance. According to Ullmann (1967), this illustrates polysemy, in which one term takes on multiple semantically related meanings, both centred on the concept of sustenance, one literal and the other metaphorical.

The Indonesian translation "Dia tahu saya mendapatkan semua roti, dia tahu saya" utilises Newmark's (1988) Literal Translation method. The translator renders the word "bread" straight as "*roti*," focussing on its surface-level, physical sense. While grammatically valid, this translation misses the figurative connotation buried in the slang, which may confuse Indonesian audiences who are unfamiliar with "bread" as a symbol for money. A more communicative translation, such as "*uang*" or "*duit*," could keep the lyric's allegorical complexity while also appealing to local ears.

Table 3.2.23 Analysis Result of “scouts” in the Scotts music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
We runnin the scouts	Kami menjalankan pengintayan	Homonymy	Communicative Translation

Line 39 of Travis Scott's song *The Scotts*, which can be accessed on Ravi Arjuna's YouTube channel, features the following line: "We runnin' the scouts". The word *scouts* is ambiguous with two possible meaning. First, it refers to people who are formally assigned with gathering information, usually in the military, sports, or youth organisations like Boy Scouts, which is a common literal usage. Second, in informal or street situations, scouts can refer to talent spotters or agents active in underground surveillance or recruiting, such as music scouts or street operations lookouts. While both include observing and receiving information, The second definition is significantly different in tone and context, which makes it the true meaning in this circumstance. According to Ullmann (1967), this demonstrates homonymy rather than polysemy because the meanings are not semantically related

despite sharing the same form, rendering the word ambiguous depending on narrative application.

The Indonesian translation "Kami menjalankan pengintayan" uses Newmark's (1988) Communicative Translation method. The translation changes the figurative notion of "scouts" to "pengintayan," which means "surveillance" or "reconnaissance" in Indonesian. This conveys the likely intention of watching or seeking information, particularly in a strategic or street-smart environment. However, this translation may tilt towards a military interpretation, ignoring any cultural or industry specific of the phrase "scouts" as used in the song's hip-hop setting.

Table 3.2.24 Analysis Result of “pop up” in Telekinesis music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Might as well turn up now, He gon' pop up unannounced	Mungkin juga muncul sekarang, dia akan muncul tanpa pemberitahuan	Polysemy	Literal Translation

The phrase "*He gon' pop up unannounced*" appears in line 17 of the song lyrics from Travis Scott's *Telekinesis*, available on urpan.archive.agency's YouTube channel. The term pop up has two different meanings. First, it explains physical motion, such as toast leaping from a toaster, suggesting a quick upward movement. Second, pop up indicates to emerge unexpectedly, as in "he just popped up outta nowhere." This second definition is the correct one, implying a sudden presence or entrance rather than a bodily movement. According to Ullmann (1967), this is a case of polysemy, in which one term takes on multiple semantically related meanings, both of which involve unexpected emergence, whether literally or symbolically.

The translation "dia akan muncul tanpa pemberitahuan" adheres to Newmark's (1988) Literal Translation method. In this case, the translator renders the phrase "pop up unannounced" by converting each component into its closest target language equivalent: "pop up" becomes "muncul", and "unannounced" becomes "tanpa pemberitahuan." The source language's grammatical structure is additionally modified to normal Indonesian grammar while retaining lexical content. However, the

translation is significantly out of context and does not capture the idiomatic or stylistic nuances of the original.

Table 3.2.25 Analysis Result of “bounce” in Telekinesis music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
You know the future of the bounce	Anda tahu masa depanku melambung	Polysemy	Literal Translation

The phrase *"You know the future of the bounce"* appears in line 19 of Travis Scott's song *Telekinesis*, which can be seen on urpan.archive.agency's YouTube channel. The word *bounce* is ambiguous, with two interpretations. First, it refers to a real physical motion, such as a ball bouncing from a surface. Second, in hip-hop culture, *bounce* has taken on metaphorical meanings ranging from defining a track's rhythm or groove ("this beat has bounce") to slang meanings such as leaving a place quickly ("he bounced") or recovering from a setback ("bounce back"). In the lyrics "the future of the bounce," The second meaning of the translation 'melambung' is the true one, as it refers to a figurative increase or advancement, as in the phrase 'masa depanku melambung'. According to Ullmann (1967), this exemplifies polysemy, in which a single term grows into numerous semantically related meanings where all linked by the shared concept of energy or motion.

The translation *"Anda tahu masa depanku melambung"* applies Newmark's (1988) *Literal Translation* method. The word *"bounce"* is rendered as *melambung*, which denotes flying or soaring typically upward in either a literal or metaphorical sense. While this maintains the structure and a sense of movement, it fails to capture the cultural and musical nuance embedded in *bounce* within the hip-hop context. Target audiences unfamiliar with this genre-specific expression might misinterpret the meaning, thinking it refers to status or success rather than rhythmic influence. A better method would be Newmark's *Communicative Translation*, which seeks to produce the same impact on the target audience as the original did for its source audience. Phrasings like *"Kau tahu masa depanku makin mantap langkahnya"* would better

convey the sense of musical innovation and energy, preserving the stylistic tone and rhythm-centric meaning in a way that resonates more naturally with Indonesian listeners.

Table 3.2.26 Table of Analysis Result of “dope” in Telekinesis music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
My bro cook up dope it take real skill	Temanku meracik obat dengan sangat mahir	Polysemy	Literal Translation

The phrase *"My bro cook up dope it takes real skill"* appears in line 38 of the song lyrics from Travis Scott's *Telekinesis*, as featured on urpan.archive.agency's YouTube account. The word *dope* has two possible meanings. First, it is commonly used to refer to narcotics like heroin or cocaine, particularly in medical or law enforcement context. Second, in hip-hop vernacular, *dope* has come to signify something extraordinary, impressive, or innovative, such as a "dope beat" or "dope lyrics." The first meaning is the literal meaning, since the term "cook up dope" refers to the process of producing narcotics, which aligns with the gritty, street-oriented themes common in hip-hop songs. According to Ullmann's (1967) polysemy theory, this exemplifies how a term can acquire many semantically connected meanings: both senses involve the concept of anything potent, whether it's a drug or a remarkable creative work.

The Indonesian translation *"Temanku meracik obat dengan sangat mahir"* is based on Newmark's (1988) *Literal Translation* method. The word "dope" is transcribed as "obat" (medicine or drugs), which roughly corresponds to its literal surface meaning. While this translation is grammatically correct and understandable, it does not capture the figurative and culturally charged connotation of "dope" as a term of praise in the hip-hop context often used to describe something excellent, stylish, or skilfully made, such as music, fashion, or performance. The translation loses this dual-layered meaning by using "obat," reducing "dope" to a drug reference while

ignoring its vernacular role as a complement. This results in a loss of metaphorical richness, potentially misleading the audience into interpreting the phrase as a reference to actual narcotics rather than creative genius. A more appropriate method would be *Semantic Translation*, which, unlike literal translation, accounts for nuance, tone, and cultural resonance, especially in idiomatic or stylistically loaded expressions. A more contextually faithful rendering such as "*Temanku meracik karya dengan sangat jenius*" or "*Temanku menciptakan sesuatu yang keren banget*" would better preserve the intended meaning, tone, and social register of the original line while making it more relatable and natural for the Indonesian audience.

Table 3.2.27 Table of Analysis Result of “Bitch” in Telekinesis music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
Bitch knew I was toxic when she met me I was a savage	Pelacur tahu aku adalah toxic Ketika dia bertemu saya, saya adalah seorang biadab	Polysemy	Communicative Translation

The phrase "*Bitch knew I was toxic when she met me, I was a savage*" appears in line 47 of Travis Scott's song *Telekinesis*, which can be seen on urpan.archive.agency's YouTube channel. The term bitch is ambiguous, with two interpretation. First, it refers to a disparaging name for a lady that was initially meant to describe a female dog but is now often used as an insult, particularly in formal or confrontational circumstances. Second, in hip-hop culture, "bitch" can have a variety of meanings, ranging from a neutral or familiar way to refer to a woman to a term signifying someone perceived as emotionally weak or submissive, regardless of gender. The first interpretation is correct, as the word is used in a negative way to demean, insulting woman or resentment. According to Ullmann's (1967) theory of polysemy, this demonstrates how a single term, such as bitch, can grow into several meanings depending on context and cultural usage, notably in street slang and music.

The translation of the English slang term "bitch" into Indonesian as "pelacur" is a communicative translation method according to Newmark (1988) because it

expresses the desired meaning in a culturally and emotionally appropriate manner for Indonesian readers. Instead of translating "bitch" literally as "anjing betina," which would sound strange or odd in human circumstances, the translator uses "pelacur," a phrase defined in KBBI as "wanita yang melacurkan diri" (a woman who offers sexual services). This selection represents the morally judgemental tone commonly connected with the term "bitch," particularly when used to disparage a woman's character or behaviour. The translator uses "pelacur" to adapt the insult to Indonesian sociolinguistic norms, preserving both the effect and the speaker's original purpose, which coincides with the goal of communicative translation: to preserve meaning in a way that feels natural and suitable for the target audience.

Table 3.2.28 Table of Analysis Result of “cold” in Telekinesis music

Source Language	Target Language	Lexical Ambiguity Type	Translation Method Type
It's so cold	Ini sangat dingin	Polysemy	Literal Translation

The phrase "*It's so cold*" appears in line 59 of Travis Scott's *Telekinesis*, which can be seen on urpan.archive.agency's YouTube channel. The word cold is ambiguous, with two interpretations. First, it refers to low temperatures, which is the literal usage. Second, in cultural contexts, cold frequently denotes emotional numbness, detachment, or even a merciless. The first interpretation is the real meaning since it alludes directly to physical temperature, which is more consistent with the literal imagery sometimes utilised in song lyrics to convey a mood or environment. According to Ullmann (1967), this is an example of polysemy, in which one word grows into numerous related meanings, all based on a lack of warmth, either physically or emotionally.

The Indonesian translation "*Ini sangat dingin*" uses Newmark's (1988) *Literal Translation* method. The word *cold* is translated as *dingin*, which accurately conveys its direct physical meaning. While semantically correct, this approach may fail to reflect the line's potential emotional or metaphorical layers. If the lyric intends to

express psychological distance or inner emptiness, then a literal method would underdeliver in emotional resonance. A better alternative would be the *Communicative Translation* method, which focuses on conveying meaning and emotional effect rather than direct lexical equivalence. A more suitable version like "*Terasa hampa*" or "*Dingin sampai ke hati*" could more effectively reflect the emotional weight of the original, making the line feel more natural and resonant for Indonesian listeners.



CHAPTER IV

CONCLUSION & SUGGESTION

4.1 Conclusion

Using Ullmann's (1962) lexical ambiguity theory and Peter Newmark's (1988) translation method framework, this study identified and analysed the types of lexical ambiguity (polysemy and homonymy) and translation procedures employed in Indonesian translations of selected Travis Scott lyrics. Polysemy was shown to be the most common type of lexical ambiguity among 28 data samples, with homonymy appearing less frequently. Meanwhile, the dataset indicated five of Newmark's eight translation methods: literal, communicative, adaptation, free, and semantic translation.

According to the analysis, literal translation was the most commonly used strategy, especially when the translator strove to replicate the structure and vocabulary of the source language, as in "Unboxing my checks" or "Bitch knew I was toxic." However, this technique frequently resulted in a loss of cultural nuance, idiomatic depth, or slang meaning, particularly in phrases with complex hip-hop meanings such as "dope," "bounce," or "cold." Communicative translations were utilised to prioritise target audience comprehension, such as "We runnin' the scouts" to "Kami menjalankan pengintayan", delivering a clearer message for Indonesian speakers but potentially eliminating the original's street-slang.

Other methods, like semantic, adaptation, free, and communicative translation, were utilised sparingly, frequently when literal meanings were too vague or culturally irrelevant. For example, "I'm the highest" was changed to a more euphemistic phrase that implied happiness or intoxication, in line with the adaption approach. While adaptation and communicative translation were effective in bridging cultural divides, they occasionally deviated from the original's style, rhythm, and emotional weight. The analysis also emphasises semantic translation's ability to capture layered meanings while retaining stylistic flow. For example, in the sentence "I get those goosebumps every time, yeah, you come around, yeah", the word "goosebumps" was rendered as

"merinding". Although not an exact translation, "merinding" (as defined in KBBI) captures the emotional and physiological impact intended by the original lyric.

Overall, the data indicate that, while literal translation may preserve surface semantics, it frequently costs artistic and cultural resonance. On the other hand, communicative and adaptive strategies provide more fluency and audience relatability while potentially diluting the expressive impact of the original lyrics. A balanced use of translation procedures, especially when dealing with polysemy and homonymy in music texts, is critical for preserving the original content's correctness, tone, and effect. Translators working in the musical and lyrical areas should develop not only technical linguistic skills, but also cultural sensitivity and stylistic sensibility.

4.2 Suggestion

Future translators and subtitlers working with rap music or other fast-paced, culturally rich genres should explore using more complex translation methods. When translating idiomatic idioms, slang, or culturally particular references, it is best to use communicative, semantic, and adaptive tactics rather than solely literal translation. Furthermore, greater exposure to the source culture and its vernacular will improve a translator's ability to maintain both meaning and rhythm. Academic institutions should emphasise instruction that involves the translation of creative texts, such as song lyrics, to help students develop the cultural sensitivity and interpretive flexibility required in real-world translation circumstances.

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