

CHAPTER I

INTRODUCTION

1.1. Background

Listening to a song in a different language can probably lead to misunderstanding if the listener doesn't comprehend the intended meaning and message that is conveyed. Furthermore, to hear a song, a listener must also know the corresponding meaning that is delivered by the lyrics of the song. For example, a lyric from 'Hey Stephen' by Taylor Swift (2008) says "*I can't help myself*", it is well-understood that the lyric simply tells one cannot help herself or himself. The meaning shows the message as the lyric intended to deliver as it is. It is called semantic, where language is understood based on its form and the basic meanings according to what people usually know (Griffiths, 2006).

However, understanding language is not only about the basic meaning of words, but also about how meaning can change depending on the situation or how it is said (Birner, 2013). "*I can't help myself*" may semantically mean that someone can't control their actions. But pragmatically, it may mean something deeper, like falling for someone or being overwhelmed with emotion. This shift in meaning shows how the same words can be understood differently depending on tone, context or emotion. This is closely related to semantic shift, where the meaning of a word or phrase changes over time or use. In songs this happens a lot, turning simple phrases into something more emotional and poetic, which is why knowing just the basic or literal meaning isn't always enough.

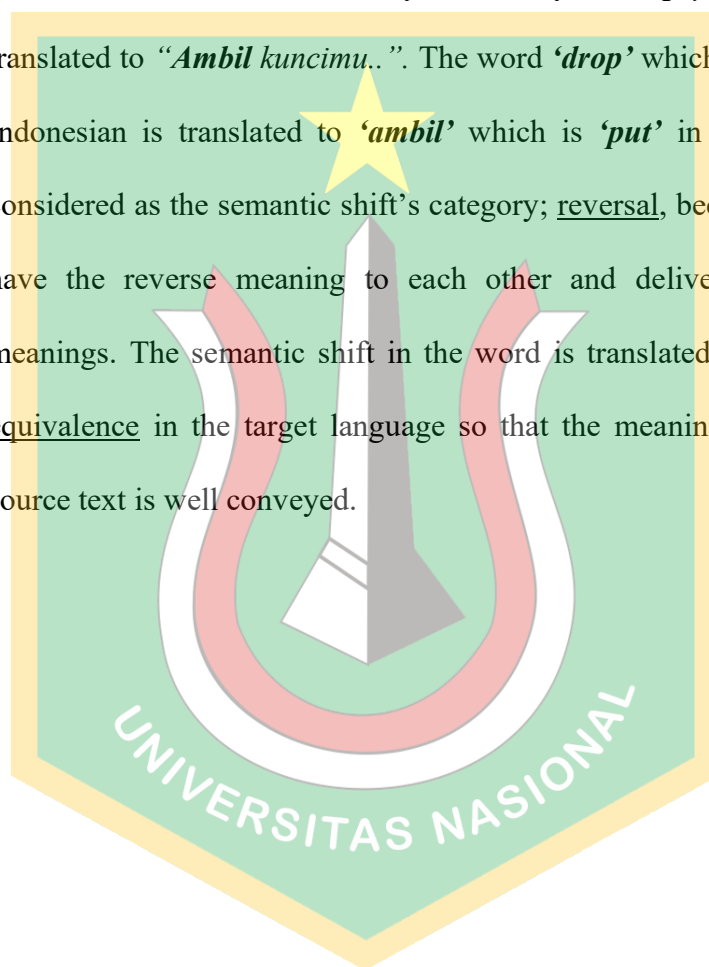
Some lyrics are not delivered as the same as the meaning that is expressed in the original lyrics. Some lyrics are also translated into different variations to suit the culture and language style of the native users, so that they can be understood and fit the mood of the language users. This changing meaning is called semantic shift Narawaty (2017).

For instance, a lyric from '*Birds of a Feather*' by Billie Eilish (2024) says "*Birds of a feather, we should stick together*", the listener cannot take it as raw as its form as "*Burung sejenis, kita harus terus bersama*". It's translated into Indonesian as "*Kita harus tetap bersama karena kita serupa dan sangat cocok*". It's translated in such a way, so that the meaning conveyed by the lyrics can be understood well as what it is meant to be delivered.

In this research, the writer describes the semantic shift and identifies the translation procedures in song lyrics due to many meaning changes that occur from the source text to the target language of the songs. Writer conducts this research, because semantic shift topic has not been found in the Nasional University Repository. Semantic shift in translation is very important and interesting to be conducted because of the unique change in the original meaning of the source text to the meaning of the translated language. The writer also wishes to make good research in this research; thus, this research can explain how semantic shift takes an important role in language. The existence of semantic shift can facilitate communication between languages, this greatly helps understanding between languages users. Considering the culture and language style used

by native language users in translation greatly enhances understanding, so that the message conveyed is not translated as raw as its form and can be delivered in accordance with the intended message. Furthermore, the writer wishes this research will turn out to be a good source to be used as a reference in the future.

For instance; there's a lyric that says "**Drop** your keys.." , it's translated to "**Ambil** kuncimu..". The word '**drop**' which is '**jatuhkan**' in Indonesian is translated to '**ambil**' which is '**put**' in English. This is considered as the semantic shift's category; reversal, because both words have the reverse meaning to each other and deliver very different meanings. The semantic shift in the word is translated according to its equivalence in the target language so that the meaning of the original source text is well conveyed.



1.2. Limitation of the Problem

This research investigates the semantic shift and translation procedures occurs in the English song lyrics of Rosé's song album '*rosie*' which is released on 6th December 2024 and its Indonesian translation by Sub Indo Lirik containing 12 songs:

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|------------------------------|--------------------------------|
| 1. <i>number one girl</i> | 7. <i>gameboy</i> |
| 2. <i>3am</i> | 8. <i>stay a little longer</i> |
| 3. <i>two years</i> | 9. <i>not the same</i> |
| 4. <i>toxic till the end</i> | 10. <i>call it end</i> |
| 5. <i>drinks or coffee</i> | 11. <i>too bad for us</i> |
| 6. <i>APT.</i> | 12. <i>dance all night</i> |



1.3. Research Questions

From the background, the research question of the analysis in this research are:

1. How are the semantic shift dealt with the translation procedures of the Rosé's song album '*rosie*'?
2. How are the translation procedures applied in Rosé's song album

'rosie'?

1.4. Objectives of the Research

Based on the research questions above, the analysis of this semantic shift is intended to:

1. Analyze the semantic shift that occur in Rosé's song album '*rosie*'.
2. Identify the translation procedures that occur in Rosé's song album '*rosie*'.

