

**HYPERBOLE IN LOVE SONG LYRICS BY BRUNO MARS**

**A Paper**

**Submitted to the School Of Foreign Language-JIA as a Partial Fulfillment of  
the requirements for the Degree of Undergraduate Program in English  
Department**



**ANNA NURJANAH EKAWATI**

**043131.51124.019**

**ENGLISH DEPARTMENT  
SCHOOL OF FOREIGN LANGUAGES – JIA  
BEKASI  
2016**

# ***HIPERBOLA DALAM LIRIK LAGU CINTA DARI BRUNO MARS***

***ANNA NURJANAH EKAWATI***

## ***ABSTRAK***

*Penelitian ini bertujuan untuk mengetahui dan mengklasifikasikan jenis-jenis hiperbola dalam lirik lagu cinta yang dinyanyikan oleh Bruno Mars. Penelitian tersebut dilaksanakan pada awal Maret hingga Juni 2016. Dari 7 lagu tersebut terdapat 5 jenis hiperbola. Sebagai sebuah penelitian deskriptif, penelitian ini melalui langkah – langkah sebagai berikut: (1) perencanaan penulisan, (2) proses pengumpulan data, (3) pemilihan data, (4) analisis data, (5) pengambilan kesimpulan data. Hasil dari penelitian tersebut dapat menunjukkan 5 jenis hiperbola diantaranya adalah 14% single word, 19% phrasal, 38% clausal, 14% comparison dan terakhir 14% repetition. Dari hasil yang diperoleh penulis menyimpulkan bahwa jenis hiperbola yang banyak terdapat dalam lirik-lirik lagu tersebut adalah Clausal.*

*Kata kunci: Hiperbola, Bentuk, Fungsi.*

# **HYPERBOLE IN LOVE SONG LYRICS BY BRUNO MARS**

**ANNA NURJANAH EKAWATI**

## **ABSTRACT**

This research is aimed to know how to classify the types of hyperbole which attached in the lyric's love songs by Bruno Mars. The implementation of this research was conducted from March to June. In those songs there are 5 types of hyperbole. The steps of this research include: (1) planning, (2) collecting data, (3) sorting data, (4) analyzing data, and (5) concluding data. This research shows 5 types of hyperbole, they are 14% single word, 19% phrasal, 38% clausal, 14% comparison and the last 14% repetition. From the result the writer concludes that the types of hyperbole which exist the most is clausal.

Keywords: *Hyperbole, Form, Function.*

## INTELLECTUAL PROPERTY STATEMENT FORM

Name : Anna Nurjanah Ekawati  
Student Number : 04313151124019  
Department : English  
Title : Hyperbole in Love Song Lyrics By Bruno Mars.

This is to certify that my paper is my own original work and no portion of my paper has been copyrighted previously unless properly referenced.

If there is a breach of item above, I will take full responsibility to school of foreign languages – JIA for any legal action that might be caused.

Bekasi, 29<sup>th</sup> July, 2016



Anna Nurjanah Ekawati  
04313151124019

## THE APPROVAL SHEET

Name : Anna Nurjanah Ekawati  
Student Number : 04313151124019  
Department : English  
Title : Hyperbole In Love Song Lyrics by Bruno Mars

Supervised and Approved by:

Advisor I



**Elsan Arvian, S.S., M.Hum.**  
NIK.43D199050

Advisor II



**Iim Kamilah, S.S. M.Pd**  
NIK.43D107121

Approved by  
The Chairman of STBA – JIA



**Drs. H. Sudjianto, M.Hum.**  
NIP.195906051985031004

# THE IMPROVEMENT SHEET

## HYPERBOLE IN LOVE SONG LYRICS BY BRUNO

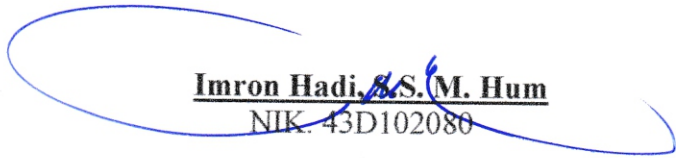
Anna Nurjanah Ekawati

04313151124019


Supervised and Approved by

Examiner I

Examiner II



Imron Hadi, S.S. M. Hum  
NIK. 43D102080



Yeni Norvatin, S.S. M. Hum  
NIK. 43D109138

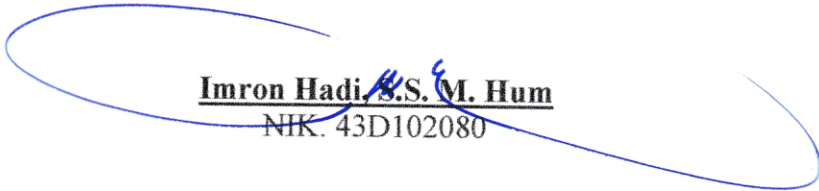
## APPROVAL SHEET FOR PAPER EXAMINATION

It is declared that on Saturday dated 29<sup>th</sup> July, 2016 from 08:30 to 09:10 a.m. The paper examination has been carried out.

Name : Anna Nurjanah Ekawati  
Student Number : 04313151124019  
Department : English  
Title : Hyperbole in Love Song Lyrics By Bruno Mars.


Approved by

Examiner I



Imron Hadi, S.S. M. Hum  
NIK. 43D102080

Examiner II



Yeni Noryatini, S.S. M. Hum  
NIK. 43D109138

## **MOTTO AND DEDICATION**

**MOTTO:**

**“Success and happiness are skill to cultivate a  
gratitude”**

**DEDICATION:**

**This paper is dedicated to my beloved mother and  
father, my brothers, my boyfriend and my best  
friends.**



## ACKNOWLEDGEMENTS

First of all, the writer would like to thank to Allah SWT for all blessing, giving health and loving. It is impossible for the writer to finish the paper.

This paper writing is to fulfill one of the requirements for taking undergraduate program (S1) of English Department of School of Foreign Languages JIA. In this paper, the writer explains and analysis about hyperbole in love song lyric by Bruno Mars.

During the process of making this paper, the writer encountered a lot of hardship and difficulties both in finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported the data and information to finish this paper, also for them having prayed for hes success, especially to:

1. Drs. H. Sudjianto M.Hum, the chairman of the School of Foreign language-JIA Bekasi.
2. Elsan Arvian, S.S. M.Hum, as the first advisor for his advice, suggestion, and patient guidance.
3. Iim Kamilah, S.S. M.Pd, as the second advisor for giving motivation, correction, and guidance.
4. Imron Hadi, S.S. M.Hum, as the first examiner for corrections and suggestions.
5. Yeni Noryatin, S.S M.Hum, as the second examinerfor giving corrections, suggestions and advices
6. All the lecturers and staffs of STBA – JIA for their guidance during her study.
7. Her lovely parents and younger brothersto their endless love, support, prayer and wise advice.

8. Her best friends Nyenaulin members; Aulia Windarti, Marlina Gadja, Nuraini and Zul Juliafit Alen, for their support, motivation, laugh, happiness, togetherness and help.
9. Her wonderful roommates, Cecep Supriadi and Rizca Pramita for their great support and friendship during her study.
10. Her boyfriend Daniel Prihandana Putra for his support, motivation and love.
11. All the lovely classmate who cannot be mentioned one by one for their motivation, support, prayer, laugh, and cry.
12. Last but not least, she also gives her deep gratefulness to some others who cannot be mentioned for their concerns.

Finally, the writer hopes this paper will be useful especially for her and generally for everyone who reads it.

Bekasi, 29<sup>th</sup> July 2016

ANE

## TABLE OF CONTENTS

Abstrak .....	i
Abstract .....	ii
Intellectual Property Statement Form .....	iii
The Approval Sheet .....	iv
The Improvement Sheet .....	v
The Approval Sheet for Paper Examination .....	vi
Motto and Dedication .....	vii
Acknowledgements .....	viii
Table of Contents .....	x
List of Appendices .....	xii

### CHAPTER I INTRODUCTION

A. The Background of the Research .....	1
B. The Scope of the Problem .....	6
C. The Question of the Research .....	6
D. The Objective of the Research .....	7
E. The Significance of the Research .....	7
F. The Systematic of the Research .....	8

### CHAPTER II THEORETICAL DESCRIPTION

A. Language .....	9
B. Linguistic .....	10
C. Meaning .....	11
D. Semantic .....	19
E. Pragmatic .....	23
F. Metaphor .....	26
G. Figurative Language .....	30
H. Hyperbole .....	33
I. Song .....	37

**CHAPTER III METHODOLOGY OF THE RESEARCH**

A. The Setting of the Research .....42  
B. The Subject of the Research .....42  
C. Method of the Research.....43  
D. Instrument of the Research.....44  
E. Technique of the Data Research .....45  
F. The Procedure of the Research .....45

**CHAPTER IV RESEARCH FINDINGS AND DISCUSSION**

A. The Data Description .....48  
B. The Data Analysis .....48  
C. The Data Interpretation .....90  
D. Discussion .....90

**CHAPTER V CONCLUSION AND SUGGESTION**

A. Conclusion .....91  
B. Suggestion .....92  
Bibliography .....93  
Appendices.....95  
Biography.....112

## LIST OF APPENDICES

1. Lyric Song 1.....	95
2. Lyric Song 2.....	97
3. Lyric Song 3.....	99
4. Lyric Song 4.....	101
5. Lyric Song 5.....	103
6. Lyric Song 6.....	105
7. Lyric Song 7.....	106
8. Biography of Bruno Mars .....	108

# CHAPTER I

## INTRODUCTION

### **A. The Background of The Research**

Talking about language, it cannot separate from involvement of social communication and interaction in human daily life. Language is one of the important things in human life. According to Brinton (2000: 4) said that language has the important role in our life. By means of language people can know many things in the world. English is also a part of key to socialize internationally. If we have ability in foreign language, that is precious knowledge. We can communicate with foreigner directly without a translator. Language also shows that through it we can learn to communicate well. In addition, Antilla in his book *An Introduction to Historical and Comparative Linguistic* (1972: 12) defines the language is a system of arbitrary vocal symbols by which the members of a speech community cooperate and also they communicate using the language.

In our daily life, all of the people use language to communicate and to interact each other. Communication can be built if there is an understanding between speakers and hearer in other words. It is also a significant tool in transferring human's mind. When people communicate, they transfer the message. Sometimes in using language, people do not always convey their messages with the words that have literal meaning and people need language to express their minds, ideas, and also their feelings to one another.

Meaning is what the source or sender expresses, communicates, or conveys in their messages to the observer or receiver, and what the receiver infers from the current context. Lyons (1977: 2) said that the meaning can be distinguished by the technique of substituting other words in the same context and enquiry whether the resulting sentences are equivalent, another definition is given by Siregar (1990: 8) “Although we are supposed not to make words mean what they do not mean, we sometimes mean something different from what our words mean (linguistically).” In other words, we sometimes speak non-literally. Thus, if we are speaking non-literally, then we will mean something different from what our words mean. If we are speaking literally, then we mean what our words mean.

Learning language is also about meanings. Saeed (2003: 3) stated that semantic is the study of meaning communicated through language. Further, semantic has four definitions, the first is the study of meaning. The second Linguistic semantics is the study of how languages organize and express meanings. The third, semantics is the study of meaning in language, and the fourth is followed by Frawley in *Linguistic Semantics* (1992: 1) said that “Linguistic semantics is the study of literal, decontextualized, grammatical meaning”. Whereas Cruse (2000: 120) said that semantic spectra look to be characteristic of situations where a core sense has a variety of relatively minor metaphorical extensions, and look particularly conventional when the basis of the metaphor is physical shape literal, figurative readings can be intuited and there is no inclusive reading in semantic spectra.

Literal and non-literal meaning is a part of semantics studies. Literal meaning is opposite of non-literal meaning. Literal meaning is when the speaker says something has natural meaning or does not have other meaning. While, non literal meaning is when speaker says something has different meaning of what his/her words or has hidden meaning.

In our daily life, all of touching lyrics. Lyric is a media to express and to communicate what the author thinks or feels about. In other words, lyric is a result of any kind of emotion.

Love song is one of the most preferred and desired kind of music by most people worldwide. In a love song lyric, mostly the authors like to exaggerate in the parable exaggerating. The romantic words are words expressed in their lives of someone who is in love. Whenever people hear or see the lyric, people get a pleasure. The people can express their purpose directly and indirectly. When they want to say something directly they can tell it in exact words. But, indirectly people were shared the emotion and expression between the listener and the singer or song writer. People can understand what is the singer or the song written want to talk to with different way and deep emotion or meaning.

Meaning requires that words (and sentence) has a meaning, again independent of context and speakers are part of the metaphor that says expression linguistic. Moreover, Lakoff and Johnson (2003: 36) defined that metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding.” Another broad definition is that of



Puglsey (1990: 42) in his thesis entitled "Figurative Language And Its Use In Press Advertising" do research about metaphors applied to figurative language, and metaphor itself refers to a specific range of figurative sense.

Based on Kennedy (2010: 730) "A figure of speech may be said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from the usual denotation of words." In addition, according to Perrine (1982) in Keraf (1998: 129) there are many kinds of figurative language such as personification, irony, metonymy, synecdoche, hyperbole, allegory, paradox, apostrophe, simile, metaphor, and litotes.

Dealing with figurative language above, this study will discuss hyperbole that related to the research according to Claridge (2011) in Carter (2003: 136) there are seven types of hyperbole, those are single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, the role of the superlative, comparison, and repetition. After identify the hyperbolic form, the following steps of this chapter to identify the function of hyperbole is divided into five forms. There are to exaggerates, to emphasize, show the depth of emotion, and something impossible to happen.

These are an example of hyperbole according to Cruse (2006: 80) "Exaggeration may be negative or positive." For instance, if someone says *He shot off like a rocket when I told him you were here* a (relatively) high rapidity of action is indicated, whereas *The traffic was moving at a snail's pace* exaggerates in the opposite direction. In neither case does the expression convey a literal truth, nor is it intended to deceive.

The writer gives example of the above data in the love song lyrics by Bruno Mars:

Datum 1: It will Rain, L.11

*Cause there'll be **no sunlight** if I lose you, baby.*

The phrase **no sunlight** in the text above that is phrasal hyperbole. In the lyrics tells about the power of love, because someone who loves is encouraging her life. In this case, tells of a fear someone to lose who is in loved. In this story of a man who really does not want to lose the woman because the man can not forget the memories that once he made along these women. The love of a man who is very excessive for the woman to her blind and no longer know anything to do something for the sake of the woman he loved.

**'no sunlight'** also means of sadness for lose the love. This is expression of hyperbole in phrase 'no sunlight' is exaggerated of someone who does not want to lose her. Impossible to happen if there is no sunlight if the men loss of the woman he loves. It is the expression of the man who the woman did not want to lose. That is also of emphasize how much he loves her. In this phrase of no sunlight also exaggerates the effect becomes something impossible to happen.

From the explaining and statements above, it can be concluded that we have known about figurative language especially hyperbole in the love song lyrics. In English hyperbole language can be occur at focuses on song lyrics identified as contain expressed by overstatement.

For these reasons, the writer is interested and wants to improve the knowledge about hyperbole, especially the types and the function of hyperbole. To analyze it, data are taken from love song lyrics by Bruno Mars which titles are “Just The Way You Are, Grenade, Liquor Store Blues, It Will Rain, Her World Goes On, I Am Not The One and Killa On The Run” The writer chose Bruno Mars because, he is the writer and favorite singer, he has beautiful voice and he got the Grammy Awards for Best Pop Vocal Album in 2014. From the above explanations, the writer chooses the title of the paper: *Hyperbole in Love Song Lyrics by Bruno Mars.*

## **B. The Scope of the Problem**

In this research the analysis just focused on how to analyze hyperbolic form. This analysis is limited on the types of hyperbole and also the function of hyperbole. The data of the figurative language are taken from love song lyrics by Bruno Mars.

## **C. The Problem of the Research**

Based on the background above, this paper is meant to analyze hyperbole in Love Song Lyrics by Bruno Mars. The questions of this research are:

1. What types of hyperbole are found in love song lyrics by Bruno Mars?
2. What types of hyperboles which are found the most?
3. How does the contextual meaning explain each hyperbole language?

#### **D. The Objective of the Research**

Everything in the world which exist absolutely has its own reasons why they should be there, and its existence definitely has its own purposes. Just like what the writer has just done with this research paper. Here are the objectives related to the questions above:

1. To find out the types of hyperbole language found in love song lyrics by Bruno mars.
2. To find out the most types of hyperbole are in love song lyrics by Bruno mars.
3. To describe the contextual meaning of hyperbole language used in love song lyrics by Bruno.

#### **E. The Significance of the Research**

The writer hopes this research paper can be useful not only for the writer but also for the readers mainly who learn or least like to learn English and also for the students of STBA JIA, they able to learn figurative language which contains hyperbolic form such as to exaggerate, to emphasize, to compare, to show depth of an emotion, something impossible to happen or to give additional information which are based on hyperbole language. This study is expected to get two benefits, that are theoretically and practicaly benefits.

In theoretically this research expected to enrich knowledge in semantic field specially in hyperbole and complete previous research. Practically this research are able to provide additional insight, knowledge, and experience of

the author in studying semantic. For the general public, especially anyone who have a concern or attention to semantic knowledge is expected to know purpose existing hyperbole in love song lyrics by Bruno Mars. For researcher expected to use as references material deepening semantic studies, particularly in aspects of figurative language and in addition to increase the language knowledge.

#### **F. The Systematic of the Paper**

The systematic of the paper means to present the paper in well edited composition. The systematic of the paper is divided into 5 chapters as follows:

Chapter I is Introduction. It explains about background of the research, the scope of the problems, the questions of the research, the objectives of the research, the significant of the research, the systematic of the research.

Chapter II is theoretical description it depicted of knowledge language, definition of meaning, definition of semantic, definition of metaphor, definition of figurative language, definition of hyperbole, definition of song.

Chapter III is methodology of research it describes about Setting of the Research, Subject of The Research, Method of the Research, Instrument of the Research, Technique of Data Analysis and The Procedure of the Research.

Chapter IV is research findings and discussion it gives explanation about the data description, data analysis, data interpretation, and the discussion. And the last is chapter V, it consists of the summary from all chapters and some suggestion relating to the result of the research.

## **CHAPTER II**

### **THEORETICAL DESCRIPTION**

In this chapter the research will be explained the theory related to the research and will be able to answer questions that were previously mentioned in chapter I. The topics which will explain are language, linguistic, meaning, semantic, metaphor, figurative language, classification hyperbole, and song.

In conducting this research is used theory some linguist such as Siregar, Saeed, Frawley, and Lobner. It will be analyzed hyperbole language, and love song lyrics by Bruno mars took as a object of this research.

#### **A. Language**

Language is the important tools of human life and as a media for communication. According to Fromkin (2003: 1), “language is the source of human life and power”. Meanwhile, Wierzbicka (2006: 3) said language as a tool of human interaction, it investigates various kinds of meanings which can be conveyed in language (not in one language, but in different languages of the world) – meanings which in involve the interaction between the speaker and the hearer. Furthermore, Meyer (2009: 3) explained that language as a part of a semiotic system because in the communication is not only verbal that used as the tool of the communication but also gesture, art, music, dress, body motion, etc.

Moreover, Kreidler (1998: 19) “Language is only one of the common activities of a society the totality of common activities, institutions, and beliefs make up the culture of that society”. Cultural groupings are not necessarily coterminous with language communities”. In addition, Sapir in Poole (2000: 4) defined language is a purely human an non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols. Language related to communication between human beings and not to communication between animals Poole (2000: 3).

Based on explanation above language can be defined as a way to communicate with one another constitute a society.

## **B. Linguistic**

Linguistic is relating to language. Linguistic often called general linguistics. Based on Akmajian, Demers, Farmer, Harnish (2001: 4) Fundamentally linguistic is concerned with the nature of language and communication. Meanwhile, Crystal (2008: 283) said linguistics is the scientific study of language; also called linguistic science. Aronoff and Miller (2001: 150) explained that “linguistic is the scientific study of the nature, use, and variety of all aspects of language”. The field of linguistics, the scientific study of human natural language, is so growing and exciting area of study, with an important impact on fields as diverse as education, anthropology,

sociology, language teaching, cognitive, psychology, philosophy, computer science, among neuroscience, and artificial intelligence among other.

Linguistics field is concerned with the nature of language and communication (Akmajian, 2001: 5). In addition Hayes (2010: 3) said that linguistic is the science of language; it studies the structure of human languages and aims to develop a general theory of how language work. Linguistic has some branch of linguistic field. According to Akmajian and Demers (2001: vii) branch of linguistic such as Morphology : The Study of structure Word; Phonology : The study of sound structure; Semantic : The study of linguistic meaning; Pragmatic : The study of language use and communication; Syntax : The study of sentence structure; Sociolinguistic : The study of the relationship between language and society.

Based on explanation of linguistic above, it can be concluded that linguistic is the science of language, including the sounds, words, and grammar rules.

### C. **Meaning**

Meaning has a very broad sense and difficult to define. The Definitions that exist at present are highly variable from one linguists to other linguists. In the study of meaning, semantics and pragmatics are two of science that study of the meaning.



“Semantic is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings”(Kreidler, 1998: 3). The same definition was also said by Saeed (2003: 3) Semantic is the study of meaning communicated through language. Moreover, Griffiths (2006: 1) defined semantics is the study of word meaning and sentence meaning, abstracted away from contexts of use, is a descriptive subject. It is an attempt to describe and understand the nature of the knowledge about meaning in their language that people have from knowing the language. Thus, semantically, it can be concluded that meaning defined as the characteristics of phrases in a particular language, apart from the situation, the speaker and its addressees.

The other ways to study of meaning is by Pragmatic. According to Yule (1996: 3) Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Further, Griffiths (2006: 153) defines that pragmatic is about the use of utterance in context more than is literally encoded by semantic of sentence. In addition Akmajian and Demers (2001: 361). Pragmatically meaning is related to structure and context. It can be conclude that semantic and pragmatic are two field of linguistic that studying it.

The following examples demonstrate the difference meaning in semantically and pragmatically:

- (a) She hasn't taken a shower.

(b) He was so tired he could sleep for days.

In both of these examples, the context and pragmatic meaning really define the sentence. In the first sentences, the listener in the conversation may understand, based on other factors, that the speaker means that the woman they are referring to has not taken a shower today. In the second sentences, a guy who is so tired he can sleep for day. Semantically, it would need to take that sentence to mean exactly that, in casual conversation, the listeners and speaker might tell you that the guy was just saying he was really, really tired, and using those words to convey that meaning, instead of saying, 'he was really tired'.

The other explanation are stated by Lyons (1977: 138)“Meaning as a word of the ordinary everyday vocabulary of English”. In everyday English, the word ‘mean’ is used in a number of different ways.” According to Leech in his book *Semantics* (1983: 9) mentioned that there are seven types of meaning, They are as followings:

#### 1. Conceptual or Denotative Meaning

Conceptual meaning is also called logical or cognitive meaning. It is the basic propositional meaning which corresponds to the primary dictionary definition. Such a meaning is stylistically neutral and objective as opposed to other kinds of associative meanings. Conceptual meanings are the essential or core meaning while other six types are the peripheral. It is peripheral in as sense that it is non-essential.

Examples:

- (a) Father = (+) human (+) male (+) adult.
- (b) Son = (+) human (+) male (-) adult
- (c) Mother = (+) human (+) female (+) adult
- (d) Daughter = (+) human (+) female (-) adult

The aim of conceptual meaning is to provide an appropriate semantic representation to a sentence or statement. A sentence is made of abstract symbols. Conceptual meaning helps us to distinguish one meaning from the meaning of other sentences. Thus, conceptual meaning is an essential part of language. A language essentially depends on conceptual meaning for communication. The conceptual meaning is the base for all the other types of meaning.

## 2. Connotative Meaning

Connotative meaning is the communicative value of an expression over and above its purely conceptual content. It is something that goes beyond mere referent of a word and hints at its attributes in the real world. It is something more than the dictionary meaning. Still further connotative meaning can embrace putative properties of a referent due to viewpoint adopted by individual, group and society as a whole. So in the past woman was supposed to have attributes like frail, prone to tears, emotional, irrigational, inconstant, cowardly, etc. as well as more positive qualities such

gentle, sensitive, compassionate, hardworking, etc. Connotations vary age to age and society to society.

Examples:

Conceptual meaning:

(a) Woman = (+) human, (+) female, (+) adult

Connotative meaning:

(b) Woman = (+) human (+) female (+) adult (+) wearing Kebaya 'in Java society'

(c) Woman = (+) human (+) female (+) adult (+) wearing Kebaya 'in Western society'.

The boundary between conceptual and connotative seems to be analogous. Connotative meaning is regarded as incidental, comparatively unstable, in determinant, open ended, variable according to age, culture and individual, whereas conceptual meaning is not like that. It can be codified in terms of limited symbols.

### 3. Social Meaning

Social meaning is the meaning conveyed by the pieces of language about the social context of its use. The decoding of a text is dependent on our knowledge of stylistics and other variations of language. We recognize some words or pronunciations as being dialectical i.e. as telling us something about the regional or social origin of the speaker. Social meaning is related to the situation in which an utterance is used.

It is concerned with the social circumstances of the use of a linguistic expression. For example, some dialectic words inform us about the regional and social background of the speaker. In the same way, some stylistic usages let us know something of the social relationship between the speaker and the hearer. Through utterances we come to know about the social facts, social situation, class, region, and speaker-listener relations by its style and dialect used in sentences.

Examples:

(a) "I ain't done nothing"

In sentence (a), it tells us about the speaker is probably a black American, underprivileged and uneducated.

Another example can be,

(b) "Come on yaar, be a sport. Don't be lallu"

In sentence (b), the social meaning can be interpreted that it is uttered by Indian young close friends.

#### 4. Affective or Emotive Meaning

For some linguists it refers to emotive association or effects of words evoked in the reader, listener. It is what is conveyed about the personal feelings or attitude towards the listener. In affective meaning, language is used to express personal feelings or attitude to the listener or to the subject matter of his discourse.

For Leech (1983: 25) affective meaning refers to what is conveyed about the feeling and attitude of the speaker through use of language (attitude to listener as well as attitude to what he is saying). Affective meaning is often conveyed through conceptual, connotative content of the words used.

Examples:

(a) "I hate you, you idiot!"

In sentence (a), speaker seems to have a very negative attitude towards his listener. This is called affective meaning.

(b) "I am terribly sorry but if you would be so kind as to make lower your voice a little"

In sentence (b), speaker uses a sentence in politeness. Intonation and voice quality are also important here.

Richards (in Leech 1983: 25) argued that emotive meaning distinguishes literature or poetic language from factual meaning of science. Finally it must be noted that affective meaning is largely a parasitic category. It overlaps heavily with style, connotations and conceptual content.

##### 5. Reflected Meaning

Reflected meaning and collocative meaning involve interconnection. At the lexical level of language, Reflected meaning arises when a word has more than one conceptual meaning or multiple conceptual meanings. In such cases while responding to one sense of the word we partly respond to another sense of the word too.

Reflected meaning is also found in taboo words. Thus we can see that reflected meaning has great importance in the study of semantics.

For example:

➤ Daffodils by William Wordsworth

“The could not but be a gay In such jocund company”

The word ‘gay’ in example was frequently used in the time of William Wordsworth but the word now is used for ‘homosexuality’.

## 6. Collocative Meaning

Collocative meaning is the meaning which a word acquires in the company of certain words. Collocative meaning refers to associations of a word because of its usual or habitual co-occurrence with certain types of words.

Examples:

(a) Beautiful

(b) Handsome

The examples (a) and (b) indicate ‘good looking’. Beautiful collocates with girl, woman, garden, or flower, etc. ‘handsome’ collocates with boys and men.

## 7. Thematic Meaning

Thematic meaning refers to what is communicated by the way in which a speaker or a writer organizes the message in terms of ordering focus and emphasis. Thus active is different from passive though its conceptual

meaning is the same. Thematic meaning helps us to understand the message and its implications properly.

Examples:

- (a) Mr. Andi donated the car
- (b) The car is donated by Mr. Andi.

In sentence (a), 'who gave away the car' is more important, but in sentence (b) 'what did Mr. Andi gave is important". Thus the change of focus changes the meaning also.

In constructing a Semantics theory, Katz (1972: 7) says, : A semantics theory must explain why the meaning of a linguistic construction makes it a case of a certain Semantics property or relation, makes it exhibit the phenomenon of synonymy, ambiguity, or redundancy, so forth".

Based on description above, it can be concluded that the different of meaning in semantically and pragmatically, Pragmatics involves how speakers use language in contextualized social interactions how they do things with words, as Austin would say. Semantics invites a focus on meaning and truth conditions without regard to communication and context.

#### **D. Semantic**

Semantic is the area of linguistic devoted to the study of meaning. It can be said that semantic is one of linguistic branches study about meaning. Etimologically, the word semantic actually comes from Greek word



‘semantics’ means ‘significant’; ‘semaine’ means ‘to show, signify’ or ‘indicated by a sign’: from ‘sema’ means ‘to show, signify’ or ‘indicated by a sign’; from ‘sema’ means ‘sign’. However the word ‘meaning’ has wide range of perceptions and there is no general agreement among experts about it which it should be described.

According to Matthewson (2007: 1) “Semantics is concerned with the way natural language express meanings”. Semantic is also at the centre of the study of the human mind-thought process, cognition, and conceptualization. All these are intricately bound up with the way in which we classify and convey our experience of the world through language.”In the other opinion Riemer (2010: 2) “linguistic semantics is to distinguish between these different types of meaning, and to make it clear exactly what place each of them has within a principled theory of language. Semantic is concerned with meaning are: what meaning are, how meanings are assigned to words, phrases and sentences of natural and formal languages, and how meanings can be combined and used for inference and reasoning.

Clearly, semantics is a vast subject, we will only be able to introduce the most important parts of it. ‘Meaning’, however, is a very vague term, as shown below:

- (a) *‘I don’t quite understand what you’re getting at by saying “meat is murder”’: do you mean that everyone should be a vegetarian?’*
- (b) *‘I meant the second street on the left, not the first one.’*

(c) 'Seiketsu means "clean" in Japanese.'

In ordinary English, the word 'meaning' is used to refer to such different things as the *idea* or *intention* lying behind a piece of language, as in (a), the *thing referred to* by a piece of language (b), and the translations of words between languages (c).

In addition Kearns (2000: 1) defined "Semantics deals with the literal meaning of words and the meaning of the way they are combined, which took together form the core of meaning, or the starting point from which the whole meaning of a particular utterance is constructed." Furthermore, based on Hurford, Heasley and Smith (2007: 1) "Semantics is the study of meaning in language." Thus, by studying theory of semantic can be trained to better understand and use the language properly.

According to Siregar (1992: 5), there are at least two major approaches to the way in which meaning in language is studied, each of which is often vary in fluently in determining which fact of meaning are relevant for semantics. The first is the linguistic approach. The students of language or linguistics have long been interested in the way in which meaning in a language is structured. There have been studies of the meaning of words and the semantic structure of sentence. Some of them also have distinguished between different types of meanings in the language. In addition, Kreidler (1998: 3) defined "semantic is the systematic study of meaning and linguistic semantic is the study of how languages organize and express meanings". Its means that,

meaning in linguistic semantic was very needed for us to limit ourselves to the expression of meanings in a single language.

Ridwan (1997: 45) in Saleh (2008) stated that there are some terms of semantics, such as semasiology, semology, semiotics, sememmis, and semics. Beside having some terms, semantics also has some close relations with some disciplines, such as philosophy, psychology, anthropology and sosiology. Furthermore, Katz (1972 : 11) said that theory of semantics concerns with the semantics structure of natural language in general. It is not a theory which concerns with the semantic structure of any particular language and it does not concern with individual's meaning. Hence semantics scopes down its attention to the sentence meaning as a part of linguistic system rather than utterance meaning.

Actually, semantics has not always enjoyed a prominent role in modern linguistic. Many of the more in fluently books on linguistic that have appeared in the last thirty years devote little or no attention to semantics. The reason for this is that many linguistic have come to doubt whether meaning can be studied as objectively ad as rigorously as grammar as phonology, for the present at least. Furthemore, whereas phonologically and grammar quite clearly fall wholly within the province of linguistic (although the way in which a child learns the phonological and grammatical structure of his language is of considerable interest to the psychologist), what is commonly referred to as "the problem of meaning" might seem to be equal, is not

greater, concern to philosophy, logic and psychology, and to the other disciplines such as anthropology and sociology.

From some definitions of the semantic above, it can be concluded that semantic is the study of linguistic meaning of words, phrases, and sentences, note that, a linguistic description tends to reduced into three level of analysis such as phonological, morphological, and syntactic analysis, hence philosophers have investigated the relation between linguistic expressions, such as the words of language, and persons, things, and events in the world to which these words refer.

#### **E. Pragmatics**

Pragmatics theory explains the reason or opinion of the speaker and listener in arranging the correlation between the contexts of a sentence and a proposition (planning or problem). It is also analyzing the relation between language and contexts which is representing foundation for a record or report of understanding language, equally a study about language user's ability to connect and make compatible sentences and contexts precisely.

Griffiths (2006: 153) defines that pragmatic is about the use of utterance in context more than is literally encoded by semantic of sentence. Levinson (1983: 5) says pragmatics is the study of language use, that is the study of relation between language and context which is basic to an account of language understanding which involves the making of inferences which will

connect what is said to what is mutually assumed or what has been said before. Leech (1983: 36) stated that pragmatics involves problem solving both from the speaker's point of view and from the hearer's point of view. The problem of speaker's point of view is how to produce an utterance which will make the result. Meanwhile, Yule (1996: 3) explained there are four areas that pragmatics are concerned,

1. Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatic is the study of speaker meaning.
2. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speaker organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. Pragmatic is the study of contextual meaning.
3. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible

meaning. Pragmatic is the study of how more meaning gets communicated than it said.

4. This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said. Pragmatic is the study of the expression of relative distance. In a process of communication is very important for the perception of knowledge and background in the event of a speech event with the aim to minimize misunderstandings.

Moreover, Pragmatics is distinguished from semantics in being concerned with meaning in relation to speech situation (Leech 1983: 15). This phenomenon can be viewed from a criterion of speech situation. They address the context of an utterance, the goals of utterances, and the utterances as a form of fact or activity or called as a speech act and the utterance as a product of a verbal act. In other words, pragmatic is mostly focused on the process of producing language and its producers, not just in language itself.

Based on the description above it can be concluded that Pragmatic is the study of interpretation of utterances in a language that is associated with

context influenced by the knowledge and background of the speaker and hearer to understand the meaning and purpose of the speech as a whole.

#### **F. Metaphor**

Metaphor is a statement that one thing is something else, which, in literal sense, it is not. A metaphor creates a close association between them. Saeed (1997: 303) stated, “Metaphor is often seen as a departure from literal meaning, detected as anomalous by the hearer, who then has to employ some strategies to construct the speaker’s intended meaning”. According to Thornborrow and Wareing (1998: 96), “Metaphor is another linguistic process used to make comparisons between the attributes of one thing/person and something else.” Metaphor can be very simple, but there are many ways in which they can also be extremely complex, so we will be considering this feature of language in detail.

In metaphor, the conceptual form is equated by two concept areas. They are “source domain” and “target domain”. Saeed (1997: 303) stated that source domain is the comparison concept or the analogy while target domain is the starting point or described concept. Barcelona (2003: 109) said, “Metaphor is seen as the partial mapping of a source domain onto a target domain, with a set of correspondences between the source and the target.” Hence, Metaphor is used for substitution and makes use of another word to

describe the subject, it is also an expression which shows the similarity or correspondent of two things, subject or events on some aspects.

According to cognitive concept of metaphor propounded by Lakoff, Johnson, and Turner and by the cognitive linguists that have been investigating the field for the past nineteen years, the domain that is mapped is called the source or donor domain, and the domain onto which the source is mapped is called the target or recipient domain.

As discussed that metaphor is a term of figure of comparison which can be characterized with the formula 'A' is 'B', where the target domain 'A' is comprehended through a source domain 'B'. This comprehension is based on a set of mappings (conceptual mapping) that exist between element of 'A' and element of 'B'. Simply in metaphor, the target domain is understood through the source domain with a set of correspondences between the source and the target. In other words, to know a conceptual metaphor is to know the set of mapping.

The three elements of metaphor also have been introduced, such as tenor (topic), vehicle, and the grounds, respectively the meaning, the linguistic expression, and the similarities or connections between two objects. Moreover, Kovecses (2010: 33) stated that there are three kinds of metaphor that categorized based on the cognitive function in conceptual metaphor. It is in line with Knowles and Moon in their book *Introducing Metaphor*. Here are kinds of metaphor based on its cognitive function in conceptual metaphor:



- a. Structural Metaphor, the source domain provides a relatively rich knowledge structure for the target concept. In other words, the cognitive function of these metaphors is to enable speakers to understand target A by means of the structure of source B.
- b. Ontological Metaphor, this kind of metaphor provides much less cognitive structuring for target concept than structural ones do. Their cognitive job seems to be “merely” give an ontological status to general categories of abstract target concepts.
- c. Orientational Metaphor provides even less conceptual structure for target concepts than ontological ones. Their cognitive job, instead, is to make a set of target concepts coherent in our conceptual system. The name “orientational metaphor” derives from the fact that most metaphors that serve this function have to do with basic human spatial orientation, such as up-down, center-periphery, perhaps it will be more appropriate if this kind of metaphor called as coherence metaphor.

There are also many reasons why metaphor is used in speech or writing. Not at least, because there is sometimes no other word to refer to a particular thing. Thus, metaphor is used in order to communicate what people think or how people feel about something, to explain what a particular thing is like, to convey a meaning in more interesting or creative ways or to do all these.

Based on Cruse (2011: 112) ”metaphor is figurative language usage on resemblance.” Furthermore, Arvius (2008: 15) argued”A metaphor extends

over and relates phenomena in two distinct experiential domains, because they are perceived to be similar in certain respects.” She also added that usually a metaphorical extension is described as a mapping of features from a source to a target understanding.

Understanding the meaning of the metaphorical utterance involves identifying things which holiday and nightmare might hold in common, such as being unpleasant. According to Riemer (2012: 246) he stated that on the traditional view of metaphor, it asserts a resemblance between two entities. Thus, the metaphor sense of ‘the holiday was a nightmare’ works because it asserts a resemblance or similarity between the ‘holiday’ and ‘nightmare’. In other examples of metaphor term, can be seen from the expression as follows:

(a) The *coconut* never falls far from the *tree*.

(b) The *fire eye* in the clouds survives the gods (Wallace Stevens)

The first example contains a metaphor sense, in which *parents* or *family* (literal term) is compared to *tree* (figurative term), while *children* (literal term) is compared to a coconut (figurative term).

In these examples, the metaphor expresses that children are never very different from the parents or family from where they come. While in the second one, the sun is compared to an eye. The figurative term from the second examples is ”fire eye in the cloud” the literal term is “the sun”.

Metaphor is a primary way in which we accommodate and assimilate information and experience to our conceptual organization of the world. According to Arthur (1996: 653), “Metaphor is a figure of speech which concisely compares two things by saying that the one is the other.” Furthermore, Knowles and Moon (2006: 9) introduced three important elements in metaphor, they are *tenor* (also called topic), *vehicle*, and the last is *ground*.

It can be concluded that metaphor describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object.

#### G. **Figurative Language**

Figurative expression is the expressive which uses a language that needs interpreting of the meaning of the speaker or writer’s word. Usually, the writer or speaker describes something using unusual comparison, for effect, interest, and to make thing clear. The result of using this technique is the creation of interesting images. Kennedy and Gioia (2010: 730) said, “A figure of speech said to occur whenever a speaker or write, for the sake of freshness and emphasis, departs of usual denotation of words.” Keraf (2002: 112) “Figurative language is that kind of way to express idea by language to know soul and the writer personality.” Figures of speech are not devices to state what is demonstrably untrue. Indeed they often state truths that more

literal language cannot communicate; they call attention to such truths; they lend them emphasis.

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. According to Stull (2002: 4) "figurative language is the language, on whole, favoured by rethoricians, poets, fiction writers, lovers, and the like." Whereas to Crystal (2008: 98) "Figure of Speech is an expressive use of language where words are used in a non literal way to suggest illuminating comparisons and resemblances." Negatively, figurative language is the language that avoids speaking directly or plainly about the subject under examination. Positively, figurative language is the language that either speaks symbolically about the subject or heightens the musicality of the language when speaking about the subject.

Figurative language often provide emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use, as any figure of language introduces an ambiguity between literal and figurative interpretation. Figurative language is language which employ various figures of speech. Some examples are metaphor, hyperbole, personification, simile and paradox.

In general, figurative language is that kind of language which departs from the language employed in the traditional, literal ways of describing persons or objects. Using figurative language is making imaginative descriptions in fresh

ways. It is usually immediately obvious whether a writer is using figurative or literal language.

Figurative language affords readers imaginative pleasure of literary works. Based on Abrams (1999: 96) said that figurative language is a deviation from what speakers of a language apprehends as the ordinary, or standard, significance of sequence of words, in order to achieve some special meaning or effect. Moreover, Arthur (1992: 402) explained that figurative language is the language in which figures of speech such as metaphors freely occur. He also states that figures of speech are rhetorical device using words in distinctive ways to achieve a special effect. Mc Arthur classified figures of speech into four main groups, they are:

1. Phonological figures which include alliteration, assonance and onomatopoeia.
2. Orthographic features; they are visual forms created for effect.
3. Syntactic figures; they may bring the non-standard into standard language.
4. Lexical figures; they extend the conventional so as to surprise or entertain.

Even though some linguists have different classifications of figures of speech, the concept and principle are almost the same.

From some definitions of figurative language, it can be concluded that figurative expression is that expressive which uses a language that needs

interpreting of meaning of the speaker or writer's words. The existence of figurative language is to achieve some special meaning or effect.

#### H. **Hyperbole**

In traditional analysis, words in literal expression denote what the speaker or writer mean according to common or dictionary usage, while words in hyperbole can note they add layers of meaning. To convert an utterance into meaning, the human mind requires knowledge, made up the memories of all the possible meanings that available to apply to the the particular words in their context. This set of memories will give prominence to the most common or literal meanings, but also suggest reason for attributing diferrent meaning.

A hyperbole is an extreme exaggeration used to make a point. It is like the opposite of "understatement." It is from a Greek word meaning "excess." As Kennedy (2010: 740) "hyperbole is emphasize a point with a statement containing exaggeration. On the other hand, hyperbole is an expression to make something looks bigger or greater than it really is. Based on Keraf (2006: 135) "hyperbole is a kind of figure of speech that has overstatement by raising a matter." Usually the writer or speaker describes something using unusual comparison, for effect, interest, and to make things clear. The result of using this technique is the creation of interesting images.

In hyperbole a statement is made emphatic by overstatement. It is an exaggerated or extravagant statement used to make a strong impression, but

not intended to be taken literally. According to Wren & Martin (1995: 325) "hyperbole is an exaggeration to effect an emotional response." Barnwell (1977: 49) proposed that "A hyperbole is a deliberate exaggeration, used for emphasis and dramatic effect." This statement is supported by Murfin and Ray (2003: 205), "A figure of speech that uses deliberate exaggeration to achieve an effect, whether serious, comic, or ironic." It means hyperbole is the style of language in expressing something exaggeratedly even beyond of human logic. Hyperbole or overstatement is used to cause the effect and reaction from the reader such as serious, ironic, and humorous.

Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally see Larson (1998):

- (a) *She rushed out of the room in floods of tears* → crying a lot
- (b) *Let's have dinner, I am starving* → very hungry.
- (c) *When she was in Paris, she spent ton of money* → a lot of money.

Hyperbole has the keywords that indicate them as an expression of hyperbole. Based on Carter (2003: 136) there are four types of hyperbole, as follows:

#### 1. Types of Hyperbole

##### a. Vague quantifiers

- 1) Numerical quantifiers (e.g. *dozens of, scores of, thousands of, millions of*).
- 2) Measurement expression (e.g. *yards of, miles of, tons of*).

- 3) General size quantifiers (e.g. *heaps of, loads of, stacks of*).
- 4) Container quantifiers (e.g. *buckets of, truck of/lorry loads of, ocean of*).
- 5) Time quantifiers (e.g. *seconds, minutes, hours, centuries*).
- b. Modifiers: e.g. *gigantic, enormous, to be dying, massive, vast, endless, wall-to-wall*.
- c. Verb phrases: e.g. *to be covered in, to be dying of, to be up to one's eyes in*.
- d. Counterfactual expressions: (often used in conjunction with *literally, nearly/almost* and related metalingual 'triggers'), e.g. *I ran when I was waiting to go on, I nearly died of thirst waiting for them*.

Meanwhile according to Claridge (2011) hyperbole classified of hyperbolic form of hyperbole is divided into seven forms and they are:

- a. Single word hyperbole is the use of single word to shows depth of the emotion about a case.
- b. Phrasal hyperbole is the particular combination of words and senses that produces the overall hyperbolic meaning.
- c. Clausal hyperbole is created only by the combined effect of items in two or more clausal constituents – as the minimum requirement.
- d. Numerical hyperbole is the most basic category for numbers is the single word as it is in this category that they occur somewhat more



frequently than in other categories (word: ten instances, phrase: six ( *SBC* ), clause: five (newspapers)) in all three corpus sources.

- e. The role of superlative marks a potential high point suggested by the sequence plain/positive-comparative-superlative; Spitzbardt counted it among the hyperbole-prone items and Bolinger (1977: 28) remarked more generally that ‘the superlative can jump any adjective to the outer limits of its scale’.
- f. Comparison hyperbole is category goes back to antiquity includes non-metaphorical comparison which contain explicit comparative particles.
- g. Repetition for hyperbolic purposes is a spoken language phenomenon. In a way it is the very simplest form of saying ‘more of X’, by just repeating the same X several times. What is meant by repetition here is the re-occurrence of the same item or phrase in strict sequence without interruption by other material. Spaced-out repetition, such as employed for the sake of cohesion, is a totally different matter.

## 2. Function of Hyperbole

Thus, in her book *Hyperbole in English* Claridge divided the function of hyperbole into four forms, they are:

- a. Function of hyperbole to exaggerates is to make the emphasis by saying exaggerated expression.
- b. Function hyperbole to emphasize is a statement containing exaggeration to emphasize a point.

- c. Function of hyperbole to show the depth of emotion is a statement describe expresses how deep about feeling.
- d. Function hyperbole to show something impossible to happen is exaggerates the effect becomes something impossible to happen.

The reader should be sensitive to this hyperbole because it contains excessive statement and it brings untrue meaning. Galperin (1997: 76) alerts the reader to be careful in determining the expression of hyperbole by saying “If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes mere lie.” He gives the example he was so tall that I was not sure he had a face (O.Henry). This expression included to modifiers form because using tall. The meaning of this hyperbole expression that he is indeed so tall and then the speaker cannot see his face because if somebody is very tall, the speaker will talk and see his friend to look up to see his face. The use of hyperbole is to emphasize the strong expression that he has very tall body.

The reader has to pay attention in interpreting an expression of hyperbole because if he believes with what is said by the author and then the use of hyperbole as exaggerative expression is fail.

## **I. SONG**

In human life, we ever heard about song. However we occasionally listen and sing it. From <https://en.wikipedia.org/wiki/Song> a song is an artistic form

of expression based on sound, generally considered a single (and often stand alone) work of music with distinct and fixed pitches, pattern, and form. It can be wordless or with words, but must include some form of vocalization. Written words created specifically for music or for which music is specifically created, are called lyrics. The song has types (see <http://www.buzzle.com/articles/types-of-songs.html>) they can be mentioned as follow:

1. Classical Songs

As the name suggest, classical songs are those in which traditional music has a main role.

2. Pop Songs

Pop songs are those which have contemporary lyrics and an upbeat rhythm, basically for the youth culture. The composition of pop songs concentrates more on music technology and recording instead of live performances. Rhythm and effects are two important elements in pop.

3. Rock Songs

Rock songs are most popular among teenagers and youngsters. They consist of clear pieces of lead guitar, drums, and keyboards as some of main instruments. When the instruments are played in sync, they sound energetic along with the vocals.

#### 4. Metal Songs

Metal songs are a bit more hard – sounding than rock songs. These songs have high pitches and streaming vocals, heavy guitar leads, and solid drum work. In a majority of metal songs, power chords and riffs are used. They may consist of random lyrics, as the primary focus is on the music.

#### 5. Country Songs

Country songs are suitable for easy listening. They mainly consist of clean lyrics with music pieces using classical guitars and other traditional instruments. Occasionally, solos of instruments like the banjo, mandolin, fiddle, and harmonica can also be heard in these songs.

#### 6. Hip Hop Songs

In hip hop or rap songs, the singers recite lyrics in an off – beat manner but with the continuity of the rhythm. These songs primarily include rhythmic beats and synth, with a focus on the way the lyrics are sung. Hip hop songs have become popular not only in the USA, but all over the world. The most popular stars in hip hop music are Eminem, Nelly, Akon, Flo, Rida, Jay – Z, 50 Cent, and Kanye West.

#### 7. Ballads

Ballads are songs which include a narration of a story in a musical way. These are basically slow songs, but may contain heavy

components as well. Generally, ballads have an emotional touch to them, owing to the lyric content. This is why they are a great hit during live shows. Ballads can be composed by artists from any genre of music. Power ballads are those which combine heavy music with emotional lyrics.

#### 8. Love Songs

Love songs are songs whose lyrics concentrate of the feelings of love and relationship. These songs are largely played in marriages. There are sad love songs whose lyrics relate breakups, too. These songs are mostly composed by pop and rock artists. Some of the artists who have composed the best love songs are Elton John, Bryan Adams, Richard Mark, Mariah Carey, and George Michael.

#### 9. Gospel Songs

Gospel songs contain lyrics taken Bible verses or are just written out of Christian belief. Usually, the lyrics are made out of a personal experience with God. These songs are sung in churches all around the globe. Gospel songs may be any music genre such as country, rock, rap, or metal. World-renowned artists to compose gospel songs are Don Moen, Petra, Sonicflood, Michael W. Smith, and Hillsong.

Those songs are just some types of the songs. The kind of songs will be analyzed in this chapter is love songs. Where the love song is going to be analyzed here is from Bruno Mars, the famous singer from American who

popular with love song such as Just The Way you Are, Grenade, Liquor Store Blues, It Will Rain, Her World Goes On, I Am Not The One, and Killa On The Run.

## **CHAPTER III**

### **METHODOLOGY OF THE RESEARCH**

#### **A. The Setting of the Research**

The research was accomplished for four months, the writer has researched and got various kind of books as references needed for the paper from JIA's library and also some from other University's libraries. Besides, the references from e-books, were also used in accomplishing the paper. The writer, started from March and finished July 2016 in Bekasi. During the term, the writer committed every necessary thing related to the process of writing. The activities consist of collecting references, accumulating data, and analyzing data.

#### **B. The Subject of The Research**

The sources of the data are taken from the love song lyrics of Bruno Mars entiteled 1. *Just The Way You Are* 2. *Grenade*, 3. *Liquor Store Blues*, 4. *It Will Rain*,5. *Her World Goes On*, 6.*I Am Not The One*, 7. *Killa On The Run*. The writer chooses those songs for the research because the lyrics loaded by hyperbole language. After the writer had done the research, the writer found some hyperbole language that equivalent in English. Besides, the songs contain many data which relevant with the problem being discussed and analyzed in this research.

### **C. Method of the Research**

The method in this research used descriptive analysis with qualitative approach. The writer collects the data from what was heard in the songs and was seen in the lyric's songs. This research refers to the qualitative research because there are reduction, representing, descriptions and evaluation the result of research. In this case, reduction refer to how to to select important data which relates to the researcher. The researcher classified, and writer organized and also arranged the related data, representing is to explain the data with more information about the data, then description is about how to describe analyses into a paper (in writing context) and the last topic (evaluation) refers to the result of this research , whether it is fit with the theory or not.

That reason is related to the theory by Moleong (2006: 11)"descriptive data could be data collected in the form of words, pictures, and not the numbers. In addition, Strauss and Corbin (1998: 8) stated that the qualitative research is type of research that produces findings not arrived by statistical procedures or other means of qualification. What the writer does with this method is to develop concept and to collect facts without testing any hypothesis.

In qualitative writers analyze their data by reading it several times and conducting an analysis each time (Creswell, 2008: 245). Each time the research read the database, they develop a deeper understanding about the information supplied by the participants. Initial preparation of the data for analysis requires organizing the vast amount of information, transferring it



from spoken or written words to a typed file and making decisions about whether to analyze the data by hand or by computer. In qualitative analysis, writers organize data into file folders or computer files or onto index cards. Therefore, the writer chooses both of those procedures. The writer uses a qualitative computer program to facilitate the process of storing, analyzing, and sorting the data. She also uses hand-analyze by reading the data, marking it by hand involving color coding, and dividing it into parts (Creswell, 2008: 246).

#### **D. Instrument of the Research**

The writer is the one of the most important in this research. It means that the writer actively searches for every supporting material needed in this research, so the writer is the instrument herself.

In this research, the text of three songs of Bruno Mars and data sources as supporting instruments. The writer will take some words from that text contains hyperbole language. The reference books used as sources here have role as the basic theory and data. In additional, the writer also used some dictionaries to search for the meaning of the word. Usage of more than one dictionary to find the meaning of the word and to minimize the meaning errors.

### **E. Technique of the Data Analysis**

In this research the writer tries to analyze the data by collecting some references as books and e-books which are related to this paper. There are some steps that the writer have done to analyze the data: collecting data, classifying data, identifying data, analyzing data, and the result. After collecting the data, the research classifies the data. Classifying is done by selecting the words which contain hyperbole language. Then the writer reads the song's lyrics and listens the recording the songs. After that, the writer chooses the title of the song by random technique. Continue the next step is identified the hyperbole language which attached in song's lyric. The last step is the writer analyzes the hyperbole language through semantically conditioned by describing those hyperbole language, and determining the types and the function of hyperbole language in the song's lyrics.

### **F. The Procedure of the Research**

The writer has taken the data through two steps, they are library and literary study.

#### **1. Library Study**

It is related to the collecting the references, both books or e-books. Books or hard copy more often get from library at STBA JIA Bekasi and from counselor, meanwhile for the e-books are got from the internet.

## 2. Literary Study

This study refers to what will be discussed in this research. As mentioned above that the subject is the text of three songs in single and four songs in Doo-Wops & Hooligans album by Bruno Mars and the topic is hyperbole in love song lyrics which has been thought by the counselor to the writer about how to do a research well, and then the researcher started to learn about that topic so that it can be interesting to learn.

In this research, the writer does some procedures as follow:

### a. Preparation

- 1) Formulating and limiting in the problem.
- 2) Explaining the purpose of the research, the method of the research, and the technique of collecting the data.
- 3) Discussing with the counselor.

### b. Implementation

- 1) Reading the song's lyrics and listening the songs *Just The Way You Are*, *Grenade*, *Liquor Store Blues*, *It Will Rain*, *Her World Goes On*, *I Am Not The One* and *Killa On The Run*.
- 2) Searching for the references.
- 3) Collecting the data.
- 4) Processing and analyzing the data.

c. Finishing

- 1) Composing the analyzing.
- 2) Formulating the problem.
- 3) Concluding the system.
- 4) Discussing with the counselor.
- 5) Revising the result.
- 6) Concluding the result.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. The Data Descriptions

The problem of the research will be answered in this chapter. This chapter presents the analysis search finding and discussion. The data are taken from three Bruno Mars's songs on album. Those songs are: 1. *Just The Way You Are*, 2. *Grenade*, 3. *Liquor Store Blues*, 4. *It Will Rain*, 5. *Her World Goes On*, 6. *I Am Not The One*, 7. *Killa On The Run*.

Finding data in those three love song lyrics by Bruno Mars are analyzed according to some steps. In the beginning step, transcribing those three songs into the chapter IV. The second step is analyzing the first until the last songs per line to find hyperbole language, next step is explaining those data one by one which attached hyperbole language by describing those hyperbole languages, and the last is determining the types and the function of hyperbole language in the song's lyrics. Those data are presented as below.

#### B. The Data Analysis

In the data of the research, they are analyzed from those three songs lyrics by Bruno Mars which contain hyperbole language. The description is listed in those lyrics which contain those hyperbole to make the interpretation of data analysis easily.

1. ***Just The Way You Are*** (Bruno Mars)

Oh, her eyes, her eyes (L.1)

*Make the stars look **like** they're not shinin'*

Her hair, her hair

Falls perfectly without her trying (L.4)

She's so beautiful

And I tell her everyday

I know, I know

When I compliment her she won't believe me (L.8)

And it's so, it's so

Sad to think that she don't see what I see

But every time she asks me, "Do I look okay?"

I say, (L.12)

When I see your face (face, face...)

There's not a thing that I would change

'Cause you're amazing (amazing)

Just the way you are (are) (L.16)

*And when you smile*

***The whole world stops and stares for a while***

'Cause, girl, you're amazing (amazing)

Just the way you are (are). (L.20)

Her lips, her lips

I could kiss them all day if she'd let me

Her laugh, her laugh

She hates but I think it's so sexy (L.24)

She's so beautiful

And I tell her everyday,

Oh you know, you know, you know  
I'd never ask you to change (L.28)  
If perfect's what you're searching for  
Then just stay the same  
So don't even bother asking if you look okay  
You know I'll say, (L.32)

When I see your face (face, face...)  
There's not a thing that I would change  
'Cause you're amazing (amazing)  
Just the way you are (are) (L.36)  
And when you smile (smile, smile...)  
The whole world stops and stares for a while  
'Cause, girl, you're amazing (amazing)  
Just the way you are (are) (L.40)

The way you are  
The way you are  
Girl, you're amazing (amazing)  
Just the way you are (are) (L.44)

When I see your face  
There's not a thing that I would change  
'Cause you're amazing (amazing)  
Just the way you are (are) (L.48)  
And when you smile  
The whole world stops and stares for a while  
'Cause, girl, you're amazing  
Just the way you are (L.52)

### Datum 1

*Make the stars look **like** they're not shinin'* (L.2)

The word *like* in the text above that is *comparison hyperbole*. The hyperbole with the word '*like*' is comparison hyperbole because of this category goes back to antiquity includes non-metaphorical comparison which contain explicit comparative particles. In the lyrics tells about admiration for a man to a woman who was considered so pretty with just the way you are. This song tells about of the compliments that contains levelled against a beautiful woman who caught his attention. The praise recited from head to the toe. In a statement '*Make the stars look like they're not shinin'*' is hyperbole function that contains *exaggerates* because it is make the emphasis by saying excessive expression.

### Datum 2

*And when you smile, **the whole world stops and stares** for a while*  
(L.17-18)

The sentence *And when you smile, the whole world stops and stares for a while* is *clausal hyperbole*. The quotation above is expressed by the men. This song tells the story of a man who so admired the woman he loves. The praise expressed in this song. In the lyrics is much persuasion from the bottom of my heart. "Just the way you are" is the best ever. Every day the man always throws a compliment to the woman he loves. The woman he loved so always looked at the woman and was amazed. In this statement '*the whole world stops and stares*' for a while there is a phrase



that contains hyperbole. The phrase the whole world stops means of admiration for the man to someone because she is beautiful and wonderful. There is something *impossible to happen* in this phrase because this is expression of the man who exaggerates impossible to happen.

**Table of C.4.B.1**

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1	<i>Like</i>	<b>Comparison hyperbole</b>	Exaggerate	In a statement ‘ <i>Make the stars look like they're not shinin'</i> is hyperbole function that contains <i>exaggerates</i> because it is make the emphasis by saying excessive expression.
2	<i>the whole world stops and stares</i>	<b>Clausal hyperbole</b>	Impossible to happen	In this statement ‘ <i>the whole world stops and stares'</i> for a while there is a phrase that

				<p>contains</p> <p>hyperbole. The phrase the whole world stops means of admiration for the man to someone because she is beautiful and wonderful. There is something <i>impossible to happen</i> in this phrase because this is expression of the man who exaggerates impossible to happen.</p>
--	--	--	--	---

## 2. *Grenade* (Bruno Mars)

Easy come, easy go (L.1)  
 That's just how you live, oh  
 Take, take, take it all  
 But you never give (L.4)  
 Should've known you was trouble  
 From the first kiss  
 Had your eyes wide open  
 Why were they open? (L.8)

Gave you all I had  
 And you tossed it in the trash  
 You tossed it in the trash, you did  
 To give me all your love is all I ever asked (L.12)  
 'Cause what you don't understand is...

*I'd catch a grenade for you*

*Throw my hand on a blade for you*

*I'd jump in front of a train for you* (yeah, yeah, yeah) (L.16)

You know I'd do anything for you (yeah, yeah, yeah)

Oh, I would go through all this pain

*Take a bullet straight through my brain*

*Yes, I would die for you, baby* (L.20)

But you won't do the same

Black, black, black and blue

Beat me 'til I'm numb

Tell the devil I said "Hey" when you get back to where you're from (L.24)

Mad woman, bad woman

That's just what you are

Yeah, you'll smile in my face then rip the brakes out my car

Gave you all I had (L.28)  
 And you tossed it in the trash  
 You tossed it in the trash, yes you did  
 To give me all your love is all I ever asked  
 'Cause what you don't understand is...(L.32)

I'd catch a grenade for you  
 Throw my hand on a blade for you  
 I'd jump in front of a train for you  
 You know I'd do anything for you (yeah, yeah, yeah) (L.36)  
 Oh, I would go through all this pain  
 I take a bullet straight through my brain  
 Yes, I would die for you, baby  
 But you won't do the same (L.40)

*If my body was on fire*  
*Oh, you'd watch me burn down in flames*  
*you said you loved me, you're a liar*  
 'Cause you **never, ever, ever** did, baby (L.44)

But, darling, I'd still catch a grenade for you (yeah, yeah, yeah)  
 Throw my hand on a blade for you (yeah, yeah, yeah)  
 I'd jump in front of a train for you (yeah, yeah, yeah)  
 You know I'd do anything for you (yeah, yeah, yeah) (L.48)  
 Oh, I would go through all this pain  
 I take a, take a bullet straight through my brain  
 Yes, I would die for you, baby  
 But you won't do the same (L.52)

No, you won't do the same

You wouldn't do the same  
 Oh, you'd never do the same  
 No no no no no no (L.56)

### **Datum 1**

*I'd catch a grenade for you* (L.14)

The statement above *I'd catch a grenade for you* is *phrasal hyperbole* because it's contain the particular combination of words and senses that produces the overall hyperbolic meaning. The quotation above is expressed by the man. This song tells us about the disappointment of a man who has sacrificed so much for his woman. In the lyric above the man revealed that he would do everything for the woman. The anger expressed in this song. In the lyrics is much described figuratively as being 'tossed in the trash' it mean that the woman throws all the things he gives like a trash. In this statement '*catch a grenade*' is a phrase that contains hyperbole. The phrase catch a grenade means of wrath to someone because he was not able to do as he did. There is something impossible to happen in this phrase because this is expression of the man who *exaggerates* impossible to happen.

### **Datum 2**

*Throw my hand on a blade for you* (L.15)

The sentence above '*Throw my hand on a blade for you*' is *clausal hyperbole* because created only by the combined effect of items in two or more clausal constituents as the minimum requirement. The quotation

above is expressed by the man. This song tells us about the disappointment of a man who has sacrificed so much for his woman. In the lyric above the man revealed that he would do everything for the woman. The anger expressed in this song. The '*Throw my hand on a blade*' is overstatement because impossible for a woman to ask a man for '*Throw his hand on a blade*' to testify his love, it is the expression of the man who is feeling deep anger for the woman who couldn't love him as he loves her. The quotation above is expressed by the man. This is expression of hyperbole in statement *Throw my hand on a blade for you* is *emphasize* of someone who is willing to do everything for love. This is described by the previous excessive lyrics on sentence '*I'd catch a grenade for you* (L.14)

### **Datum 3**

*I'd jump in front of a train for you* (L.16)

The sentence above '*I'd jump in front of a train for you*' is *clausal hyperbole* because created only by the combined effect of items in two or more clausal constituents as the minimum requirement. The quotation above is expressed by the man. This song tells us about the disappointment of a man who has sacrificed so much for his woman. In the lyric above the man revealed that he would do everything for the woman. The anger expressed in this song. The '*jump in front of a train*' is overstatement because impossible for a woman to ask a man for '*jump in front of the train*' to testify his love, it is the expression of the man who is feeling deep anger for the woman who couldn't love him as he loves her. This is

expression of hyperbole in statement *I'd jump in front of a train for you* is *emphasize* of someone who is willing to do everything for love. This is described by the previous excessive lyrics on sentence *'Throw my hand on a blade for you'* (L.15).

#### **Datum 4**

*Take a bullet straight through my brain* (L.19)

The sentence above *'Take a bullet straight through my brain'* is *clausal hyperbole* because created only by the combined effect of items in two or more clausal constituents as the minimum requirement. The quotation above is expressed by the man. This song tells us about the disappointment of a man who has sacrificed so much for his woman. In the lyric above the man revealed that he would do everything for the woman he loves, until he was willing to die. The *'Take a bullet straight through my brain'* is *impossible to happen* because surely an ordinary human are not lifeless if there is a bullet lodged in his brain, and someone who are not lifeless can not take a direct bullet in his brain. The statement in the text above is *impossible to happen*. It is the anger expression of someone who has sacrificed for love.

#### **Datum 5**

*Yes, I would die for you, baby* (L.20)

The quotation above happens to the woman. Grenade is a song about unrequited love and although he realized, he was not able to avoid feeling it and continue to do the same ignorance, repeatedly. This song tells about

the story of a man's love for a woman, but she never loves him. He was willing to sacrifice for the woman, but the woman didn't reply. She opposite the man who wants to throw into the trash was so hated her with him. He is too loves with her even willing to die for her. In the lyrics, it is an expression of an excessive songwriter who said that he could not live without someone she loves. The use of *single word 'die'* shows ***depth of the men's emotion about*** this case. In other words, he is willing to die for their loved ones. The single-word hyperbole with the word '*die*' exaggerates the emotion that the man feels.

#### **Datum 6**

*Oh, If my body was on fire. Oh, you'd watch me burn down in flames, you said you loved me, you're a liar 'Cause you never, ever, ever did, baby*  
(L.41-44)

The sentence above is hyperbole occurs ***repetition*** form. In this data form of hyperbole only happens in one form. In the lyrics tells about of the betrayal of love. In this story of two lovers who no longer trust the words of the man because he had and often lied to the woman. He easily comes in the life of the man and also easy going. He always made him into a slave of love, but he remained patient. In the lyrics of this song tells the anger of a man against a woman who is always playing with his feelings. Many provision of these men always she received, but she never received their love. This story tells us that the woman was the one who betrayed and very nasty to the man who sincerely love. The repetition of the word



'*ever*' give *emphasize* that the disappointed of the man to the woman because she always fool the man.

**Table of C.4.B.2**

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1.	<i>catch a grenade</i>	Phrasal hyperbole	Exaggerates	In this statement ' <i>catch a grenade</i> ' is a phrase that contains hyperbole. The phrase <i>catch a grenade</i> means of wrath to someone because he was not able to do as he did. There is something impossible to happen in this phrase because this is expression of the man who <i>exaggerates</i>

				impossible to happen.
2.	<i>Throw my hand on a blade</i>	Clausal hyperbole	Emphasize	This is expression of hyperbole in statement <i>Throw my hand on a blade for you</i> is <i>emphasize</i> of someone who is willing to do everything for love. This is described by the previous excessive lyrics on sentence <i>'I'd catch a grenade for you</i>
3.	<i>jump in front of a train</i>	Clausal hyperbole	Emphasize	This is expression of hyperbole in statement <i>I'd jump in front of a train for you</i> is

				<p><b>emphasize</b> of someone who is willing to do everything for love. This is described by the previous excessive lyrics on sentence ‘<i>Throw my hand on a blade for you</i>’</p>
4.	<p><b>Take a bullet straight through my brain</b></p>	<p><b>Clausal hyperbole</b></p>	<p>Impossible to happen.</p>	<p>The ‘<b>Take a bullet straight through my brain</b>’ is impossible to happen because surely an ordinary human are not lifeless if there is a bullet lodged in his brain, and</p>

				<p>someone who are not lifeless can't take a direct bullet in his brain.</p> <p>The statement in the text above is <b><i>impossible to happen</i></b>. It is the anger expression of someone who has sacrificed for love.</p>
5.	<b><i>Die</i></b>	<b>Single word hyperbole</b>	Show the depth of emotion	The use of <i>single word 'die'</i> shows <i>depth of the men's emotion about</i> this case
6.	<b><i>never, ever, ever</i></b>	<b>Repetition</b>	Emphasize	The repetition of the word ' <i>ever</i> ' give <b><i>emphasize</i></b> that the disappointed of the man to the woman because

				she always fool the man.
--	--	--	--	-----------------------------

### 3. *Liquor Store Blues* (Bruno Mars)

Standing at this liquor store (L.1)

*Whiskey coming through my pores*

Feeling like I run this whole block

Lotto tickets, cheap beer(L.4)

That's why you can catch me here

*Tryna scratch my way up to the top*

Cause my job got me going nowhere

So I ain't got a thing to lose (8)

Take me to a place where I don't care

This is me and my liquor store blues

I'll take one shot for my pain

One drag for my sorrow (L.12)

Get messed up today

I'll be okay tomorrow

One shot for my pain

One drag for my sorrow (L.16)

Get messed up today

I'll be okay tomorrow

Me and my guitar tonight

Singing to the city lights (L.20)

Tryna live on more than what I got

Cause 68 cent  
 Just ain't gonna pay the rent so  
 I'll be out here til they call the cops (L.24)

Cause my job got me going nowhere  
 So I ain't got a thing to lose  
 Take me to a place where I don't care  
 This is me and my liquor store blues (L.28)

I'll take one shot for my pain  
 One drag for my sorrow  
 Get messed up today  
 I'll be okay tomorrow (L.32)  
 One shot for my pain  
 One drag for my sorrow  
 Get messed up today  
 I'll be okay tomorrow (L.36)

Here comes Junior Gong  
*I'm flying high like superman*  
 And thinking that I run the whole block  
 I don't know if it's just because (L.40)  
 Pinapple kush between my jaws  
 Has got me feeling like I'm on top  
 Feeling like I woulda stand up to the cops  
 And stand up to da bigger heads because de whole a dem a saps (L.44)  
 All de talk dem a talk and dem fly make no drop  
 Nuff ghetto youth cannot escape the trap

Give me this one shot for my pain  
 One drag for my sorrow (L.48)

Get messed up today  
 I'll be okay tomorrow  
 One shot for my pain  
 One drag for my sorrow (L.52)  
 Get messed up today  
 I'll be okay tomorrow

### **Datum 1**

*Whiskey coming through my pores (L.2)*

The word '*Whiskey*' above is **single word hyperbole** because it is use of single word to shows depth of the emotion about a case. The lyrics above shows how depression of a man with his job and want to forget his problems for a while. The lines '*Whiskey coming through my por*' describe how disorderly his feeling on the problems of life that happened to him. *Whiskey* is a powerful and addictive drug used for stopping pain and making people calmer. However, the *whiskey* in this line should not be interpreted literally. Instead there is a connotative meaning within this line. This line implies that if the man who saturated with life, he will feel great. *Whiskey* denotes a a type of distilled alcoholic beverage used for are used for different varieties, also connotes a sense of delusion, which is a false belief about ourselves or the situation we are in. In the lyrics, it connotes much time and effort. The *whiskey* represents the idea that the great sadness will take much effort to relieve. It means that in this case *to emphasize* implied that the man needs much time, and effort to forget his problem, so the situation can be better tomorrow.

## Datum 2

*Tryna scratch my way up to the top* (L.6)

The sentence above '*Tryna scratch my way up to the top* is *clausal hyperbole* because created only by the combined effect of items in two or more clausal constituents as the minimum requirement. The quotation above is expressed by the man. The lyrics describe how disorderly his feeling on the problems of life that happened to him. The man depression with his job and want to forget his problems for a while. In the story is the form of devastated at being left . The man feels mess because of routine and the problems that existed. felt very desperate and wanted to eliminate his pain. It is the hopeless expression of someone who has a matter. This story tells us about a male who powerlessness of trouble. The '*Tryna scratch my way up to the top*' is because no matter how hard he tried, ordinary human will not be able to scratch the way move to the top with both hands, the statement expressed an element of *exaggeration* because it was part of an emotional expression of the turmoil of someone with his life.

## Datum 3

*I'm flying high like superman* (L.38)

The lyrics above that is **comparison hyperbole**. The hyperbole with the word '*like*' is comparison hyperbole because of this category goes back to antiquity includes non-metaphorical comparison which contain explicit comparative particles '*like*'. In the lyrics tells about the



desperation of a man with his job and want to forget his problems for a while, it is also reflected in the sentence *'I'll be okay tomorrow'* his song tells about of the compliments that contains level about a fed up guy finding solace in drink . The mess experienced by the man, make him want to be really alone. In this case the man was devastated and just wants drunk. This is the function hyperbole to show something ***impossible to happen*** because the statement *'I'm flying high like superman'* is exaggerates the effect becomes something impossible to happen.

**Table of C.4.B.3**

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1.	<b><i>Whiskey</i></b>	<b>Single word</b>	Emphasize	The <b><i>whiskey</i></b> represents the idea that the great sadness will take much effort to relieve. It means that in this case <b><i>to emphasize</i></b> implied that the man needs much time, and effort to forget his problem, so the situation can be better tomorrow.
2.	<b><i>Tryna</i></b>	<b>Clausal</b>	Exaggeration	The <b><i>'Tryna</i></b>

	<i>scratch my way up to the top</i>	<b>hyperbole</b>		<i>scratch my way up to the top</i> ' is because no matter how hard he tried, ordinary human will not be able to scratch the way move to the top with both hands, the statement expressed an element of <b>exaggeration</b> because it was part of an emotional expression of the turmoil of someone with his life.
3.	<i>I'm flying high like superman</i>	<b>Comparison</b>	Impossible to happen	This is the function hyperbole to show

				<p>something</p> <p><b>impossible</b> to</p> <p><b>happen</b> because</p> <p>the statement '<i>I'm</i></p> <p><i>flying high like</i></p> <p><i>superman</i>' is</p> <p>exaggerates the</p> <p>effect becomes</p> <p>something</p> <p>impossible to</p> <p>happen.</p>
--	--	--	--	--

#### 4. *It Will Rain* (Bruno Mars)

*If you ever leave me, baby, (L.1)*

*Leave some **morphine** at my door*

'Cause it would take a whole lot of medication

To realize what we used to have,(L.4)

We don't have it anymore.

***There's no religion that could save me***

No matter how long my knees are on the floor (Ooh)

So keep in mind all the sacrifices I'm makin'(L.8)

To keep you by my side

To keep you from walkin' out the door.

***'Cause there'll be no sunlight***

*If I lose you, baby (L.12)*

*There'll be **no clear skies***

*If I los4e you, baby*

Just like the clouds

My eyes will do the same, if you walk away (L.16)

Everyday it'll rain, rain, ra-a-a-ain

I'll never be your mother's favorite

Your daddy can't even look me in the eye

Ooh, if I was in their shoes, I'd be doing the same thing (L.20)

Sayin' "There goes my little girl

Walkin' with that troublesome guy"

But they're just afraid of something they can't understand

Ooh, but little darlin' watch me change their minds (L.24)

Yeah for you I'll try, I'll try, I'll try, I'll try

*I'll pick up these broken pieces 'til I'm **bleeding***

*If that'll make you mine.*

'Cause there'll be no sunlight (L.28)

If I lose you, baby

There'll be no clear skies

If I lose you, baby

Just like the clouds (L.32)

My eyes will do the same, if you walk away

Everyday it'll rain, rain, ra-a-a-ain

Oh, don't you say (don't you say) goodbye (goodbye),

Don't you say (don't you say) goodbye (goodbye) (L.36)

I'll pick up these broken pieces 'til I'm bleeding

If that'll make it right

'Cause there'll be no sunlight  
 If I lose you, baby (L.40)  
 There'll be no clear skies  
 If I lose you, baby  
 And just like the clouds  
 My eyes will do the same, if you walk away (L.44)  
 Everyday it'll rain, rain, ra-a-a-ain

### **Datum 1**

*If you ever leave me, baby, leave some **morphine** at my door (L.1-2)*

The word '***morphine***' above is single word hyperbole because it is use of single word to shows depth of the emotion about a case. The lyrics above shows how afraid the man is of losing his lover. The first two lines are related to the last three lines. The lines '*If you ever leave me, baby*' and '*Leave some **morphine** at my door*' describe how painful his feeling is if his lover ever leaves him. ***Morphine*** is a powerful and addictive drug used for stopping pain and making people calmer. However, the ***morphine*** in this line should not be interpreted literally. Instead there is a connotative meaning within this line. This line implies that if the man loses his girl, he will feel great. ***Morphine*** denotes a drug used for stopping pain but it also connotes a sense of delusion, which is a false belief about ourselves or the situation we are in. In the lyrics, it connotes much time and effort. The ***morphine*** represents the idea that the great sadness will take much effort to relieve. It means that in this case *to emphasize* implied that the man

needs much time, and effort to forget his lover if she leaves him because every memory they have will always reminds him of her.

### **Datum 2**

*There's no religion that could save me*(L.6)

The sentence '*There's no religion that could save me*' above is *clausal hyperbole* because created only by the combined effect of items in two or more clausal constituents as the minimum requirement. the lyrics tells about how afraid and painful the man of losing his lover ever leaves him. In the story is the form of the broken heart of a man who was devastated at being left . He feels his life would be empty without his lover. He will be in darkness each day, he loved his girlfriend and wanted to be with forever. It is the sadness expression of someone who has hurt for love.The quotation above is expressed by the man. This story tells us that a man with a broken heart when she left her lover, she would fall apart and cannot do anything without his girlfriend. *The 'There's no religion that could save me' is exaggeration statement because surely the religion can help humanity, the statement expressed an element of excessive because it was part of an emotional expression of the state of someone with a broken heart.*

### **Datum 3**

*Cause there'll be no sunlight, if I lose you, baby* (L.11-12)

In the statement *Cause there'll be no sunlight, if I lose you, baby* that is *phrasal hyperbole*. In the lyrics tells about the power of love, because

someone who loves is encouraging her life. In this case, tells of a fear someone to lose who is in loved. In this story of a man who really does not want to lose the woman because the man can't forget the memories that once he made along these women. The love of a man who is very excessive for the woman to her blind and no longer know anything to do something for the sake of the woman he loved. The '*no sunlight*' also means of sadness for lose the love. This is expression of hyperbole in phrase '*no sunlight*' is exaggerated of someone who doesn't want to lose her. *Impossible to happen* if there is no sunlight if the men loss of the woman he loves. It is the expression of the man who the woman did not want to lose. That is also of emphasize how much he loves her. In this phrase of **no sunlight** also exaggerates the effect becomes something impossible to happen.

#### **Datum 4**

*There'll be no clear skies, if I lose you, baby* (L.13-14)

In the statement that is *There'll be no clear skies, if I lose you, baby* is phrasal *hyperbole*. In the lyrics tells about the power of love, because someone who loves is encouraging her life. In this case, tells of a fear someone to lose who is in loved. In this story of a man who really does not want to lose the woman because the man can't forget the memories that once he made along these women. The love of a man who is very excessive for the woman to her blind and no longer know anything to do something for the sake of the woman he loved. The '*no clear skies*' also

means of sadness for losing the love. This is an expression of hyperbole in the phrase '*no clear skies*' which is *exaggerated* of someone who doesn't want to lose her. Impossible to happen if there are no clear skies if the man loses the woman he loves. It is the expression of the man who the woman did not want to lose. That is also to emphasize how much he loves her. In this phrase of *no clear skies* also exaggerates the effect becomes something impossible to happen.

#### **Datum 5**

*I'll pick up these broken pieces 'til I'm bleeding, if that'll make you mine.* (L.26-27)

The text above is *clausal hyperbole*. The quotation above is expressed by the man. This song tells the story of the power of love, because someone who loves is encouraging her life. The hurt expressed in this song. In the lyrics is much sadness and hopeful from the bottom of his heart. "*I'll pick up these broken pieces 'til I'm bleeding, if that'll make you mine*" is the best statement to reveal how much he was hoping that she could be his mine. In this statement '*til I'm bleeding*' that is a clause that contains hyperbole. The clause *til I'm bleeding* means the man was able to do anything to melt the heart of the woman he loves, although it must take pains. There is something impossible to happen in this clause because this is an expression of the man who *exaggerates* impossible to happen.



Table of C.4.B.4

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1.	<i>Morphine</i>	Single word	Emphasize	The <i>morphine</i> represents the idea that the great sadness will take much effort to relieve. It means that in this case <i>to emphasize</i> implied that the man needs much time, and effort to forget his lover if she leaves him because every memory they have will always reminds him of her.
2.	<i>There's no religion that could save me</i>	Clausal hyperbole	Exaggeration	The ' <i>There's no religion that could save me</i> ' is <i>exaggeration</i> statement because surely the religion

				<p>can help humanity, the statement expressed an element of excessive because it was part of an emotional expression of the state of someone with a broken heart.</p>
3.	<i>no sunlight</i>	<b>Phrasal hyperbole</b>	Impossible to happen	<p>This is expression of hyperbole in phrase ‘<i>no sunlight</i>’ is exaggerated of someone who doesn’t want to lose her. <b><i>Impossible to happen</i></b> if there is no sunlight if the</p>

				men loss of the woman he loves.
4.	<i>no clear skies</i>	Phrasal hyperbole	Exaggerate	This is expression of hyperbole in phrase ' <i>no clear skies</i> ' is <i>exaggerated</i> of someone who doesn't want to lose her. Impossible to happen if there is no clear skies if the men loss of the woman he loves.
5.	<i>til I'm bleeding</i>	Clausal hyperbole	Exaggerate	The clause <i>til I'm bleeding</i> means the man was able to do anything to melt the heart of the woman he loves, although it must

				<p>take pains. There is something impossible to happen in this clause because this is expression of the man who <i>exaggerates</i> impossible to happen.</p>
--	--	--	--	--

### 5. *Her World Goes On* (Bruno Mars)

I'm without her somewhere far away (L.1)

I keep thinking about her but I know I can't stay

She haunts me like a nightmare her image is everywhere

She doesn't leave me alone(L.4)

I can't escape her or erase her

When I know she's not coming home

I can't understand where I went wrong

I can't understand where her love has gone(L.8)

I don't know where I belong

*My world is over*

*When life goes on (her world goes on) and on and on*

(Her world goes on) (L.12)

When life goes on (her world goes on) and on and on

(My world is gone)

Am I crazy or just human  
 Is this what heartbreak is (L.16)  
*What should I be doing*  
*It feels like I got **seconds to live***  
 She haunts me like a nightmare her image is everywhere  
 She doesn't leave me alone (L.20)  
 I can't escape her or erase her  
 When I know she's not coming home

I can't understand where I went wrong  
 I can't understand where her love has gone (L.24)  
 I don't know where I belong  
 My world is over  
 When life goes on (her world goes on) and on and on  
 (Her world goes on) (L.28)  
 When life goes on (her world goes on) and on and on  
 (My world is gone)

My world is over while her world goes on  
 (... I don't know where I belong (L.32)  
 My world is over)  
 When life goes on (her world goes on) and on and on  
 (Her world goes on)  
 When life goes on (her world goes on) and on and on (L.36)  
 (My world is gone)

### **Datum 1**

*My world is over. When life goes on (her world goes on) and on and on. (L.11)*

The sentence above is hyperbole occurs *repetition* form. In this data form of hyperbole only happens in one form. In the lyrics tells about of the broken heart because of love. In this story of two lovers who no longer trust the words of the man because he had loss the woman who left him. He can't understand where he went wrong and why the woman has gone. He could not fodatrget about her and felt no enthusiasm for life anymore because of heartbreak. In the lyrics of this song tells the sadness of a man against a woman who is he loves very much. This story tells us that the man didn't want to lose the woman who left him with no reason. The *repetition* of the word '*life goes on and on and on*' give *emphasize* that the sadness of the man to the woman because she left him.

## **Datum 2**

*What should I be doing. It feels like I got **seconds to live** (L.17-18)*

In the statement *What should I be doing. It feels like I got **seconds to live*** that is *phrasal hyperbole*. In the lyrics tells about of the broken heart because of love. In this story of two lovers who no longer trust the words of the man because he had loss the woman who left him. In this case, In the lyrics of this song tells the sadness of a man against a woman who is he loves very much. This story tells us that the man didn't want to lose the woman who left him with no reason. The '*seconds to live*' also means of sadness for lose the love. This is expression of hyperbole in phrase '*seconds to live*' is expression of *exaggeration* fear for their lost hard to forget.

Table of C.4.B.5

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1.	<i>My world is over. When life goes on (her world goes on) and on and on.</i>	<b>Repetition</b>	Emphasize	The <i>repetition</i> of the word ' <i>life goes on and on and on</i> ' give <i>emphasize</i> that the sadness of the man to the woman because she left him.
2.	<i>seconds to live</i>	<b>Phrasal hyperbole</b>	Exaggerate	The ' <i>seconds to live</i> ' also means of sadness for lose the love. This is expression of hyperbole in phrase ' <i>seconds to live</i> ' is expression of <i>exaggeration</i> fear for their lost hard to forget.

6. *I Am Not The One* (Bruno Mars)

You think that you're so fly (L.1)  
 'Cause you caught my eye  
 When we first started dancing on the floor

Yes you can buy me a drink (L.4)  
 But don't think you start to think  
 Automatically you're taking me home

*You know you're fine like I'm fine*  
*And you know **you shine like I shine*** (L.8)  
 And all this sexy flirting  
 Oou, you know it's working

But even though you're cute  
 Please don't get it confused (L.12)  
 'Cuz I'm miss independent  
 If you don't miss pretending

I'm not the one  
 I you don't want yourself to turn (L.16)  
 I'm not the one  
 If you don't want that good good every night  
 I'm not the one  
 'Cuz I'm the type to treat you right (L.20)

So boy don't waste your time  
 If you're looking for miss tonight  
 I'm not the one



### Datum 1

*You know you're fine like I'm fine. And you know you shine **like** I shine*  
(L.7-8)

The lyrics above that is **comparison hyperbole**. In the lyrics tells about a woman who had met a man at a place and then he liked the man. The hyperbole with the word '*like*' is comparison hyperbole because of this category goes back to antiquity includes non-metaphorical repetition which contain explicit comparative particles '*like*'. He was also felt the same way but he didn't want a commitment, because he was independent man, as described in lyrics *You know you're fine like I'm fine. And you know you shine **like** I shine* even though they know each other's feelings. In the end he had to release her and let the others because he thinks that he was not the only one. The interest experienced by the man, make him thinks of that woman. In this case they are only attracted to each other but don't to each has because he wanted freedom. In the lyric '*You know you're fine like I'm fine. And you know you shine **like** I shine*' is the function hyperbole **to emphasize** because it's a statement containing exaggeration to emphasize a point.

Table of C.4.B.6

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1.	<i>You know you're fine like I'm fine. And you know you shine like I shine</i>	<b>Comparison</b>	Emphasize	In the lyric ' <i>You know you're fine like I'm fine. And you know you shine like I shine</i> ' is the function hyperbole <i>to emphasize</i> because it's a statement containing exaggeration to emphasize a point

### 7. *Killa On The Run* (Bruno Mars)

I don't recognize my reflection(L.1)

All I see is a product of your deception

Gave you all of me without question

But you had to take advantage of a blessing(L.4)

I warned you, I told you it would end this way

If you kept on playing all those childish games

But just like every other man you're all the same  
Revenge is sweet I love the taste it's giving me (L.8)

I'm a killa on the run  
You broke my heart and now you're staring down my gun  
Click-clack now watch me pull this trigger just for fun  
Was once a good girl now a killa on the run (L.12)  
K-k-kill, k-k-kill, k-k-kill  
K-k-kill on the run  
Killa on the run  
K-k-kill on the run (L.16)

Wipe those tears from your eyes it's too late  
With that rag in your mouth can't tell what you say  
Tied to the train tracks begging me for mercy  
This is gonna hurt you more than it hurts me (L.20)  
I warned you, I told you it would end this way  
If you kept on playing all those childish games  
But just like every other man you're all the same  
Revenge is sweet I love the taste it's giving me (L.24)

I'm a killa on the run  
You broke my heart and now you're staring at my gun  
Click-clack now watch me pull this trigger just for fun  
Was once a good girl now a killa on the run (L.28)  
K-k-kill, k-k-kill, k-k-kill  
K-k-kill on the run  
Killa on the run  
K-k-kill on the run (L.32)

You brought this upon yourself

I loved you more than anyone else  
*Karma's a bitch now shuttup and take it*  
*Look at **the monster you created*** (L.36)

You brought this up on yourself  
 I loved you more than anyone else  
 Karma's a bitch so shuttup and take it comparison  
*Now I'm a **monster, monster** you created* (L.40)

Killa on the run run run run run run run run  
 I'm a killa on the run  
 You broke my heart and now you're staring at my gun  
 Click-clack now watch me pull this trigger just for fun (L.44)  
 Was once a good girl now a killa on the run  
 K-k-kill, k-k-kill, k-k-kill  
 K-k-kill on the run  
 Killa on the run (L.48)  
 K-k-kill on the run  
 Killa on the run [repeated]  
 Goodbye

### **Datum 1**

*Karma's a bitch now shuttup and take it. Look at the **monster you created*** (L.35-36)

The sentence '*Karma's a bitch now shuttup and take it. Look at the **monster you created***' above is *clausal hyperbole* because created only by the combined effect of items in two or more clausal constituents as the minimum requirement. In the lyrics tells about of the betrayal of love. In the story is the form of the wrath of a man who wanted revenge for her

lover. She was formerly a good girl but is now becoming worse. The woman had been playing with the love of the man until the man feels very hurt. It is the anger expression of someone who has hurt for love. The quotation above is expressed by the man. This story tells us that the woman was repeatedly betrayed to the man, until finally he was very upset and wanted revenge to her. In the lyrics of this song tells the anger of a man against a woman who is always playing with his feelings. The '*monster you created*' is *impossible to happen* because surely an ordinary human can't created a monster that has the intellect and evil thoughts of revenge.

## **Datum 2**

*Now I'm a **monster, monster** you created (L.40)*

The sentence above is hyperbole occurs *repetition* form. In this data form of hyperbole only happens in one form. In the lyrics tells about of the betrayal of love. In the story is the form of the wrath of a man who wanted revenge for her lover. She was formerly a good girl but is now becoming worse. The woman had been playing with the love of the man until the man feels very hurt. In the lyrics of this song tells the anger of a man against a woman who is always playing with his feelings. Many lies perpetrated by the woman, until finally he was very upset and wanted revenge to her. This story tells us that the woman was repeatedly betrayed to the man. The repetition of the word '*monster,monster*' give *emphasize* that the nausea of the man to the woman because she always fool the man.

Table of C.4.B.7

NO	WORDS	TYPES OF HYPERBOLE	FUNCTION	EXPLANATION
1.	<i>Karma's a bitch now shuttup and take it. Look at the monster you created</i>	<b>Clausal hyperbole</b>	Impossible to happen	The ' <i>monster you created</i> ' is <i>impossible to happen</i> because surely an ordinary human can't created a monster that has the intellect and evil thoughts of revenge.
2.	<i>Now I'm a monster, monster you created</i>	<b>Repetition</b>	Emphasize	The repetition of the word ' <i>monster,monster</i> ' give <i>emphasize</i> that the nausea of the man to the woman because she always fool the man.

### C. The Data Interpretation

After analyzed the data in the seven songs by Bruno Mars found 21 the data which include the types of hyperbole, the writer finds 5 types of hyperbole and the interpretation of the data is formed in the following table shown below:

**Table C.4.C.1 The Percentage of The Types Hyperbole**

<b>No</b>	<b>Types of Hyperbole</b>	<b>Total</b>	<b>Percentage</b>
1	Single Word	3	14%
2	Phrasal	4	19%
3	Clausal	8	38%
4	Comparison	3	14%
5	Repetition	3	14%
<b>All Total</b>		<b>21</b>	<b>100%</b>

### D. Discussion

After classifying the hyperbole language from seven love song lyrics by Bruno Mars the writer found 21 data which include hyperbole language. There are single word hyperbole, phrasal hyperbole, clausal hyperbole, comparison, and repetition. After identify the hyperbolic form, the following steps of this chapter to identify the function of hyperbole is divided into four forms. There are to exaggerates, to emphasize, show the depth of emotion, and something impossible to happen.

From the discussion above, it can be concluded that the types of hyperbole which the most exist in the seven love song lyrics by Bruno Mars is clausal hyperbole. From those data include 38% clausal hyperbole, 19% phrasal, 14% single word, 14% comparison , and 14% repetition.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

In this research, the writer finds five forms of hyperboles that proposed to Claridge (2011) they are: single word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, the role of superlative, comparison, and repetition. Then from the analysis can be taken the implicit conclusion, they are:

1. The writer explains the hyperbolic forms and the function of the hyperbole. Based on all the findings and analysis, the seven hyperbolic forms have their own sense in the sentence.
2. The form can be mean to exaggerate, to emphasize, to compare, to show the depth of emotion, something impossible to happen or to give additional information.
3. In general, all of the findings have non literal meaning because each of the data has implied meaning or more than one meaning behind the literal meaning.
4. After analyzing each the forms, the writer can get more understanding the function of hyperbole to read the whole lyrics. In the other word, the writer realized that the lyric is very interesting because of the use of hyperbolic forms, the writer can get more understanding the function of hyperbole to read the whole lyrics.



In this research, it has advantages and disadvantages. The advantages are the writer could understand the definition of figurative language especially for hyperbolic form which are used in the song lyrics. Meanwhile the disadvantages are the writer has difficulty when the writer looks for sources of hyperbole in English. So, it takes to her special time for doing research and choosing the right situation.

## **B. Suggestion**

In this research there is much lack that made by the writer both in the theory or the analysis, but the writer hopes that this research can help the readers to understand more about figurative language especially about hyperbole. To know hyperbole language deeply, we should know the branch of science first from semantic, figurative language and the last the type of is hyperbole. In this case, the readers should read much semantic books or e-books. In the next research, the writer suggests the readers should have more references to support the analysis so the research will be done perfectly. And the last for collage, the writer hopes that they will have more books of linguistic especially semantic and keep adding and updating them, so it will be helpful to do next research.



## BIBLIOGRAPHY

- Abraham, M.H. 1999. *A Glossary of Literary Terms*. Seventh Edition. USA: Thomson Learning Inc.
- Brinton, Laurel J. 2000. *The Structure of Modern English A Linguistic Introduction*. The Netherlands: John Benjamins Publishing Co.
- Cruse, Alan. 2006. *A Glossary of Semantics and Pragmatics*. Edinburg: Edinburg University Press Ltd.
- Cruse, Alan. 2000. *Meaning In Language An Introduction to Semantics and Pragmatics*. New York: Oxford University Press.
- Crystal, David. 2008. *A Dictionary of Linguistic and Phonetic*. Sixth Edition. USA: Blackwell Publisher Ltd.
- Knowles, Murray and Rosamund, Moon. 2006. *Introducing Metaphor*. New York: Routledge:
- Kovecsess, Zoltan. 2010. *Metaphor*. New York: Oxford University Press.
- Kreidler, Charles W. 1998. *Introducing English Semantics*. New York: Routledge
- Leech, Geoffrey. *Semantics*. Second Edition. Cambridge: Cambridge University Press.
- Lyons, John. 1977. *Semantics Volume 2*. Great Britain: Cambridge University Press.
- Pugsley, Maristela. 1990. *Figurative Language and Its Use in Press Advertising*. Curitiba.
- Riemer, Nick. 2010. *Intoduction Semantic*. New York: Cambridge University.
- Saeed, John I. 2004. *Semantics*. USA: Blackwell Publishing.
- Wierzbicka, Anna. 2006. *English Meaning and Culture*. New York: Oxford University
- Wren and Martin. 1995. *English Grammar & Composition*. New Delhi: S.Chand & Company Ltd.

William, Frawley. 1992. *Linguistic Semantics*. New Jersey: Lawrence Erlbaum Associates Inc.

Yule, George. 1996. *Pragmatics*. New York: Oxford University Press.

Wolfdog. 2016. *Song*. New York: Grove's Dictionaries.

<https://en.wikipedia.org/wiki/Song> (retrieved on July 11, 2016)

Buzzle, January 16, 2016. *Types of Songs*. United States: Buzzle.com, Inc.

<http://www.buzzle.com/articles/types-of-songs.html> (retrieved on July 12, 2016)

## SONG 1

### *Just The Way You Are* (Bruno Mars)

Oh, her eyes, her eyes (L.1)  
*Make the stars look **like** they're not shinin'*  
Her hair, her hair  
Falls perfectly without her trying (L.4)  
She's so beautiful  
And I tell her everyday

I know, I know  
When I compliment her she won't believe me (L.8)  
And it's so, it's so  
Sad to think that she don't see what I see  
But every time she asks me, "Do I look okay?"  
I say, (L.12)

When I see your face (face, face...)  
There's not a thing that I would change  
'Cause you're amazing (amazing)  
Just the way you are (are) (L.16)  
*And when you smile*  
***The whole world stops and stares for a while***  
'Cause, girl, you're amazing (amazing)  
Just the way you are (are). (L.20)

Her lips, her lips  
I could kiss them all day if she'd let me  
Her laugh, her laugh  
She hates but I think it's so sexy (L.24)  
She's so beautiful  
And I tell her everyday,

Oh you know, you know, you know  
I'd never ask you to change (L.28)  
If perfect's what you're searching for  
Then just stay the same  
So don't even bother asking if you look okay  
You know I'll say, (L.32)

When I see your face (face, face...)  
There's not a thing that I would change  
'Cause you're amazing (amazing)  
Just the way you are (are) (L.36)  
And when you smile (smile, smile...)  
The whole world stops and stares for a while  
'Cause, girl, you're amazing (amazing)  
Just the way you are (are) (L.40)

The way you are  
The way you are  
Girl, you're amazing (amazing)  
Just the way you are (are) (L.44)

When I see your face  
There's not a thing that I would change  
'Cause you're amazing (amazing)  
Just the way you are (are) (L.48)  
And when you smile  
The whole world stops and stares for a while  
'Cause, girl, you're amazing  
Just the way you are (L.52)

**SONG 2*****Grenade (Bruno Mars)***

Easy come, easy go (L.1)  
 That's just how you live, oh  
 Take, take, take it all  
 But you never give (L.4)  
 Should've known you was trouble  
 From the first kiss  
 Had your eyes wide open  
 Why were they open? (L.8)

Gave you all I had  
 And you tossed it in the trash  
 You tossed it in the trash, you did  
 To give me all your love is all I ever asked (L.12)  
 'Cause what you don't understand is...

***I'd catch a grenade for you***  
***Throw my hand on a blade for you***  
***I'd jump in front of a train for you*** (yeah, yeah, yeah) (L.16)  
 You know I'd do anything for you (yeah, yeah, yeah)  
 Oh, I would go through all this pain  
***Take a bullet straight through my brain***  
***Yes, I would die for you, baby*** (L.20)  
 But you won't do the same

Black, black, black and blue  
 Beat me 'til I'm numb  
 Tell the devil I said "Hey" when you get back to where you're from (L.24)  
 Mad woman, bad woman  
 That's just what you are  
 Yeah, you'll smile in my face then rip the brakes out my car

Gave you all I had (L.28)  
 And you tossed it in the trash  
 You tossed it in the trash, yes you did  
 To give me all your love is all I ever asked  
 'Cause what you don't understand is...(L.32)

I'd catch a grenade for you  
 Throw my hand on a blade for you  
 I'd jump in front of a train for you  
 You know I'd do anything for you (yeah, yeah, yeah) (L.36)  
 Oh, I would go through all this pain  
 I take a bullet straight through my brain  
 Yes, I would die for you, baby  
 But you won't do the same (L.40)

*If my body was on fire  
 Oh, you'd watch me burn down in flames  
 you said you loved me, you're a liar  
 'Cause you **never, ever, ever** did, baby (L.44)*

But, darling, I'd still catch a grenade for you (yeah, yeah, yeah)  
 Throw my hand on a blade for you (yeah, yeah, yeah)  
 I'd jump in front of a train for you (yeah, yeah, yeah)  
 You know I'd do anything for you (yeah, yeah, yeah) (L.48)  
 Oh, I would go through all this pain  
 I take a, take a bullet straight through my brain  
 Yes, I would die for you, baby  
 But you won't do the same (L.52)

No, you won't do the same  
 You wouldn't do the same  
 Oh, you'd never do the same  
 No no no no no no (L.56)



**SONG 3*****Liquor Store Blues*** (Bruno Mars)

Standing at this liquor store (L.1)  
*Whiskey coming through my pores*  
 Feeling like I run this whole block  
 Lotto tickets, cheap beer(L.4)  
 That's why you can catch me here  
***Tryna scratch my way up to the top***

Cause my job got me going nowhere  
 So I ain't got a thing to lose (8)  
 Take me to a place where I don't care  
 This is me and my liquor store blues

I'll take one shot for my pain  
 One drag for my sorrow (L.12)  
 Get messed up today  
 I'll be okay tomorrow  
 One shot for my pain  
 One drag for my sorrow (L.16)  
 Get messed up today  
 I'll be okay tomorrow

Me and my guitar tonight  
 Singing to the city lights (L.20)  
 Tryna live on more than what I got  
 Cause 68 cent  
 Just ain't gonna pay the rent so  
 I'll be out here til they call the cops (L.24)

Cause my job got me going nowhere  
 So I ain't got a thing to lose  
 Take me to a place where I don't care  
 This is me and my liquor store blues (L.28)

I'll take one shot for my pain  
 One drag for my sorrow  
 Get messed up today

I'll be okay tomorrow (L.32)

One shot for my pain

One drag for my sorrow

Get messed up today

I'll be okay tomorrow (L.36)

Here comes Junior Gong

*I'm flying high like superman*

And thinking that I run the whole block

I don't know if it's just because (L.40)

Pinapple kush between my jaws

Has got me feeling like I'm on top

Feeling like I woulda stand up to the cops

And stand up to da bigger heads because de whole a dem a saps (L.44)

All de talk dem a talk and dem fly make no drop

Nuff ghetto youth cannot escape the trap

Give me this one shot for my pain

One drag for my sorrow (L.48)

Get messed up today

I'll be okay tomorrow

One shot for my pain

One drag for my sorrow (L.52)

Get messed up today

I'll be okay tomorrow

**SONG 4*****It Will Rain*** (Bruno Mars)

*If you ever leave me, baby, (L.1)*  
*Leave some **morphine** at my door*  
 'Cause it would take a whole lot of medication  
 To realize what we used to have,(L.4)  
 We don't have it anymore.

***There's no religion that could save me***  
 No matter how long my knees are on the floor (Ooh)  
 So keep in mind all the sacrifices I'm makin'(L.8)  
 To keep you by my side  
 To keep you from walkin' out the door.

*'Cause there'll be **no sunlight***  
*If I lose you, baby (L.12)*  
*There'll be **no clear skies***  
*If I los4e you, baby*  
 Just like the clouds  
 My eyes will do the same, if you walk away (L.16)  
 Everyday it'll rain, rain, ra-a-a-ain

I'll never be your mother's favorite  
 Your daddy can't even look me in the eye  
 Ooh, if I was in their shoes, I'd be doing the same thing (L.20)  
 Sayin' "There goes my little girl  
 Walkin' with that troublesome guy"

But they're just afraid of something they can't understand  
 Ooh, but little darlin' watch me change their minds (L.24)  
 Yeah for you I'll try, I'll try, I'll try, I'll try  
***I'll pick up these broken pieces 'til I'm bleeding***  
***If that'll make you mine.***

'Cause there'll be no sunlight (L.28)  
 If I lose you, baby  
 There'll be no clear skies  
 If I lose you, baby

Just like the clouds (L.32)  
My eyes will do the same, if you walk away  
Everyday it'll rain, rain, ra-a-a-ain

Oh, don't you say (don't you say) goodbye (goodbye),  
Don't you say (don't you say) goodbye (goodbye) (L.36)  
I'll pick up these broken pieces 'til I'm bleeding  
If that'll make it right

'Cause there'll be no sunlight  
If I lose you, baby (L.40)  
There'll be no clear skies  
If I lose you, baby  
And just like the clouds  
My eyes will do the same, if you walk away (L.44)  
Everyday it'll rain, rain, ra-a-a-ain

**SONG 5*****Her World Goes On*** (Bruno Mars)

I'm without her somewhere far away (L.1)  
 I keep thinking about her but I know I can't stay  
 She haunts me like a nightmare her image is everywhere  
 She doesn't leave me alone(L.4)  
 I can't escape her or erase her  
 When I know she's not coming home

I can't understand where I went wrong  
 I can't understand where her love has gone(L.8)  
 I don't know where I belong  
*My world is over*  
***When life goes on (her world goes on) and on and on***  
 (Her world goes on) (L.12)  
 When life goes on (her world goes on) and on and on  
 (My world is gone)

Am I crazy or just human  
 Is this what heartbreak is (L.16)  
*What should I be doing*  
*It feels like I got **seconds to live***  
 She haunts me like a nightmare her image is everywhere  
 She doesn't leave me alone (L.20)  
 I can't escape her or erase her  
 When I know she's not coming home

I can't understand where I went wrong  
 I can't understand where her love has gone (L.24)  
 I don't know where I belong  
 My world is over  
 When life goes on (her world goes on) and on and on  
 (Her world goes on) (L.28)  
 When life goes on (her world goes on) and on and on  
 (My world is gone)

My world is over while her world goes on  
 (... I don't know where I belong (L.32)

My world is over)  
When life goes on (her world goes on) and on and on  
(Her world goes on)  
When life goes on (her world goes on) and on and on (L.36)  
(My world is gone)

**SONG 6*****I Am Not The One*** (Bruno Mars)

You think that you're so fly (L.1)  
 'Cause you caught my eye  
 When we first started dancing on the floor

Yes you can buy me a drink (L.4)  
 But don't think you start to think  
 Automatically you're taking me home

*You know you're fine like I'm fine*  
*And you know **you shine like I shine*** (L.8)  
 And all this sexy flirting  
 Oou, you know it's working

But even though you're cute  
 Please don't get it confused (L.12)  
 'Cuz I'm miss independent  
 If you don't miss pretending

I'm not the one  
 I you don't want yourself to turn (L.16)  
 I'm not the one  
 If you don't want that good good every night  
 I'm not the one  
 'Cuz I'm the type to treat you right (L.20)

So boy don't waste your time  
 If you're looking for miss tonight  
 I'm not the one

**SONG 7*****Killa On The Run*** (Bruno Mars)

I don't recognize my reflection(L.1)  
 All I see is a product of your deception  
 Gave you all of me without question  
 But you had to take advantage of a blessing(L.4)  
 I warned you, I told you it would end this way  
 If you kept on playing all those childish games  
 But just like every other man you're all the same  
 Revenge is sweet I love the taste it's giving me (L.8)

I'm a killa on the run  
 You broke my heart and now you're staring down my gun  
 Click-clack now watch me pull this trigger just for fun  
 Was once a good girl now a killa on the run (L.12)  
 K-k-killa, k-k-killa, k-k-killa  
 K-k-killa on the run  
 Killa on the run  
 K-k-killa on the run (L.16)

Wipe those tears from your eyes it's too late  
 With that rag in your mouth can't tell what you say  
 Tied to the train tracks begging me for mercy  
 This is gonna hurt you more than it hurts me (L.20)  
 I warned you, I told you it would end this way  
 If you kept on playing all those childish games  
 But just like every other man you're all the same  
 Revenge is sweet I love the taste it's giving me (L.24)

I'm a killa on the run  
 You broke my heart and now you're staring at my gun  
 Click-clack now watch me pull this trigger just for fun  
 Was once a good girl now a killa on the run (L.28)  
 K-k-killa, k-k-killa, k-k-killa  
 K-k-killa on the run  
 Killa on the run  
 K-k-killa on the run (L.32)

You brought this upon yourself



I loved you more than anyone else  
*Karma's a bitch now shuttup and take it*  
*Look at **the monster you created*** (L.36)

You brought this up on yourself  
 I loved you more than anyone else  
 Karma's a bitch so shuttup and take it comparison  
*Now I'm a **monster, monster** you created* (L.40)

Killa on the run run run run run run run run  
 I'm a killa on the run  
 You broke my heart and now you're staring at my gun  
 Click-clack now watch me pull this trigger just for fun (L.44)  
 Was once a good girl now a killa on the run  
 K-k-kill, k-k-kill, k-k-kill  
 K-k-kill on the run  
 Killa on the run (L.48)  
 K-k-kill on the run  
 Killa on the run [repeated]  
 Goodbye

## Biography of Bruno Mars

**NAME**

Bruno Mars

**OCCUPATION**

Songwriter, Singer

**BIRTH DATE**

October 8, 1985 (age 30)

**EDUCATION**

Roosevelt High School

**PLACE OF BIRTH**

Honolulu

**AKA**

Peter Hernandez

Bruno Mars

Pete Hernandez

**FULL NAME**

Peter Gene Hernandez

**ZODIAC SIGN**

Libra

Bruno Mars is an American singer-songwriter known for such hit songs as "Nothin' on You," "Just the Way You Are" and "Locked Out of Heaven."

**Synopsis**

Singer-songwriter Bruno Mars was born on October 8, 1985, in Honolulu, Hawaii. By the early 2000s, he had begun to find success by writing songs for popular artists, including K'Naan's "Wavin' Flag," the theme song for the 2010 Vancouver Winter Olympics. After several years as one of pop music's premier songwriters, Mars broke out as a singer in his own right with the 2010 hit "Nothin' on You." Other popular songs by Mars include "Just the Way You Are" (2010) and "Locked Out of Heaven" (2012).

### **Early Life**

Born Peter Gene Hernandez on October 8, 1985, in Honolulu, Hawaii, popular singer-songwriter Bruno Mars grew up in a very musical family. His father, Pete, was a Latin percussionist from Brooklyn, and his mother, Bernadette ("Bernie"), was a singer. Mars received his nickname, "Bruno," while he was still a baby. "The name Bruno came from baby times," older sister Jamie explained. "Bruno was always so confident, independent, really strong-willed and kind of a brute—hence the name Bruno—and it kind of just stuck."

In Waikiki Beach, Mars's family performed a Las Vegas-style revue that included Motown hits, doo-wop melodies and celebrity impersonations. Growing up around entertainers, Mars began picking up musical instruments from early childhood. "I've always had a drum set, a piano, a guitar ... and never got trained to play. It was just always there," he later recalled. "That's just how I learned, just being surrounded by it my whole life." At the age of 4, he joined the family musical act as an Elvis impersonator and quickly become one of the stars of the show. He continued to perform with his family throughout his childhood, and as he approached adolescence he added Michael Jackson to his impersonation repertoire.

### **Move to Los Angeles**

Mars attended Roosevelt High School, where he and several friends formed a band, the School Boys, performing classic oldies hits alongside his family's act at the Ilikai Hotel in Honolulu. Mars credits his fearless stage presence to his unusual childhood. "Performing from such a young age just got me so comfortable on stage," he said. "Growing up performing—that was normal for me. Everyone in my family sings, plays instruments. It's what we do."

After graduating from high school, Mars decided to leave Hawaii for Los Angeles, California. Over his first few years in L.A., he struggled to make a breakthrough in the music industry. And especially because he had performed so frequently while growing up in Honolulu, Mars grew frustrated with waiting for his career to move forward. It was during this period that Mars first turned to

songwriting. "I only started writing songs when I moved up to L.A. because when I was in Hawaii, I never really needed to," he recalled. "But it stemmed from just learning that you have to do everything by yourself. It's not like what you see in movies, where you walk into a record company and you're given all these great songs to sing. You have to write the song the world is going to want to hear and play it over and over again. I learned that the har

### **Career Breakthrough**

A friend introduced Mars to songwriter Phillip Lawrence, who agreed to help Mars compose material. They presented a song they had written and recorded to a record label, who liked it but wanted one of their own artists to perform it. Mars recalled, "We were so broke and struggling, we had to do what we had to do, so we ended up selling the song." Initially, Mars was disappointed, but it proved to be an awakening experience. "The light bulb went off," he explained. "I decided to push the artist thing aside and get into the business this way. We can write songs and produce songs, so we just really focused our energy into writing for other artists. That's how it all began."

By the early 2000s, Mars had begun to find success by writing songs for several popular artists, including Flo Rida's smash hit "Right 'Round," Brandy's "Long Distance" and Travie McCoy's "Billionaire." Mars also produced and co-wrote K'Naan's "Wavin' Flag," the theme song for the 2010 FIFA World Cup.

After several years as one of the pop music industry's premier songwriters, Mars finally broke out as a singer in his own right with the 2010 hit "Nothin' on You." The song was written for the Atlantic Records rapper B.o.B., but the record label decided to enlist Mars himself to croon the heartfelt chorus. The track proved an enormous hit, skyrocketing to No. 1 on the Billboard singles chart, and instantly transforming Bruno Mars from a behind-the-scenes composer into a pop performer.

### **'Doo-Wops & Hooligans'**

Several months later, Mars released his first solo single, "Just the Way You Are," from his debut studio album, *Doo-Wops & Hooligans*, released in October 2010. The song quickly proved to be another hit for the artist, putting him

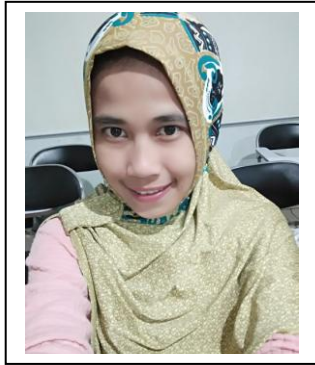
back at the top of the Billboard singles chart. Additionally, *Doo-Wops & Hooligans* reached No. 3 on the Billboard album charts, and its follow-up singles, "Grenade" and "The Lazy Song," cracked the Top 10 on the singles chart. Mars scored another hit with "It Will Rain," a song that he contributed to *The Twilight Saga: Breaking Dawn - Part 1* soundtrack in late 2011.

Mars went on to pick up several 2012 Grammy Award nods for his debut effort, including for album of the year. While he went home empty-handed that year, Mars gave a career-building performance at the 2012 Grammy Awards. His energetic performance of his 1960s-influenced song "Runaway Baby" (2010) had even the most jaded music industry veterans moving in their seats. Mars showed himself to be a high-energy live performer, and he even did an homage to the late James Brown in his act.

In December 2012, Mars released his second studio album, *Unorthodox Jukebox*, featuring yet another gamut of hit songs, and quickly meeting with both commercial and critical acclaim. The album's lead single, "Locked Out of Heaven," topped the Billboard Hot 100 for six consecutive weeks, won an MTV Award for Best Music Video, and landed in the Top 10 in 20 countries. The project's second release, "When I Was Your Man," reached No. 1 on the Billboard Hot 100, and the song "Treasure" won an MTV Award for Best Choreography in 2013. In 2014 Mars also won a Grammy for Best Pop Vocal Album.

<http://www.biography.com/people/bruno-mars-17162400>

## BIOGRAPHY



The writer was born in Jakarta on 13 Desember 1987, her mother is Tjutju Suhartini and her father is Sahlan. She is first of three children and educated at Bumi Bekasi Baru V Bekasi in 1994. She continued studying to 16 Junior High School Bekasi in 2000. The writer took Social Science Department when She was in Senior High School 03 Bekasi in 2003-2006.

After graduated from High School, she has been working as employee at Ultrajaya Milk Industry Cibitung in 2010-present, and she interested to study and joined the School of Foreign Languages – JIA Bekasi at English Department in 2012.