

## **CHAPTER IV**

### **RESEARCH FINDINGS AND DISCUSSION**

This chapter consists of research findings and discussion. The data taken in this research are seven song lyrics by Bruno Mars. The data analysis of the song lyrics is based on the problem in chapter 1. The research analysis of the data based on technique of immediate constituents, model of Charles F.Hockett in J.D Parera's book.

#### **A. Five types of English phrases**

This research focused on finding about the type of phrase which divided into five types based on lexical categories, namely; noun phrase, verb phrase, adjective phrase, adverb phrase, and prepositional phrase in the lyric of Bruno Mars' songs which deal with the research problems. Each of the data display was followed by the analysis. To identify the data distinctly, it would be presented in form of song by song and then classifying and categorizing it by using diagram of graphic box in every verse, but if there is a same verse when the analyzing process happens, it would not be repeat again.

The data of type of phrase was indicating in numbers after the phrase that has been analyzed in graphic and then the description of each number was below the graphic. Whereas the numbers does not indicate type of a phrase will not be given a description (see in the appendix). The purpose of giving the description was to make it easier for readers. There was a thing to be aware to determine and ensure that the divisions of these types have been appropriate, then look at the word in the beginning or commonly called "*head*" in a group of words.

For example: We sing a song in the class.

If the word “*we*” in the sentence above be left, then “singa song in the class” was a verb phrase (VP), because it can be identified by looking the head that has been underlined was a verb. This sentence was consisting of NP + VP + NP + PP + NP and the meaning of this sentence was; *kami bernyanyi sebuah lagu di sebuah kelas.*

Then this study would mention the basic structure of phrase below. For all the expansion from each phrase would be explained in the next discussion lyric by lyric.

#### 1. Noun Phrase

There was determining that the seven lyrics of Bruno Mars’s songs have eight expansion of noun phrase. Noun was the obligatory element of noun phrase, because the other element was complement or modifier type of noun phrase. Noun also can stand alone as noun phrase like *pronoun*.

→ Determiner + NP

- a. Article + NP
- b. Possessive pronoun + NP
- c. Numeral + NP
- d. Quantifier + NP

→ Proper noun

→ Pronoun

- a. Personal pronoun
- b. Reflexive pronoun

c. Demonstrative pronoun

d. Indefinite pronoun

→ Pre-modifier + NP

a. Adjective + NP

→ NP + post-modifier

a. NP + adjective

→ Combine by conjunction

a. Conjunction “and”

→ Singular and plural

→ Genitive noun

## 2. Verb Phrase

There was five expansion of verb phrase was found in these seven lyrics of Bruno Mars songs. Verb phrase can consist of one verb or followed by auxiliary and modifier. Then main verb was the obligatory element of verb phrase.

→ Single verb

a. V + object

b. V + object + complement

c. Linking verb

d. Modifier + V

→ Auxiliary + V

a. One auxiliary + V

b. One auxiliary + modifier + V

- c. Two auxiliary + V
- d. Two auxiliary + modifier + V

→ Phrasal verb

- a. V + adverb
- b. V + preposition

→ To infinitive

→ Combine by conjunction

### 3. Adjective Phrase

Adjective phrase can be a group of word heading by adjective or only single adjective. There were five expansion of adjective phrase was found in this seven lyrics of Bruno Mars' songs.

- Adjp as subject complement
- Adjp as pre-modifier of NP
- Adjp as object complement
- Double Adjp as subject complement
- Combine by conjunction as idiom

### 4. Adverb Phrase

Adverb phrase has function as complement or modifier of some action. Commonly adverb phrase was giving the additional information of something or action. There was two expansion of adverb phrase found in the seven lyrics of Bruno Mars' songs.

- Advp as adjunct
- Pre-modifier of adv

## 5. Prepositional Phrase

Prepositional phrase was a phrase which has a preposition and followed by single noun, pronoun, or noun phrase. The words that appear after preposition called object of preposition. There was two expansion of prepositional phrase was found in

→ PP + complement

→ P + P + P + NP

### 1. Somewhere in Brooklyn lyric

The first lyric would be discussed was “**SomewhereinBrooklyn**”, it was found any type of phrase and to identify all of that, carefulness was very necessity. As the first example, take first line of the lyric here;

(1) Shewas coveredinleather and gold.

NP + VP + PP + NP

(2) Diayang ditutupidenganjaketkulitdanperhiasanemas.

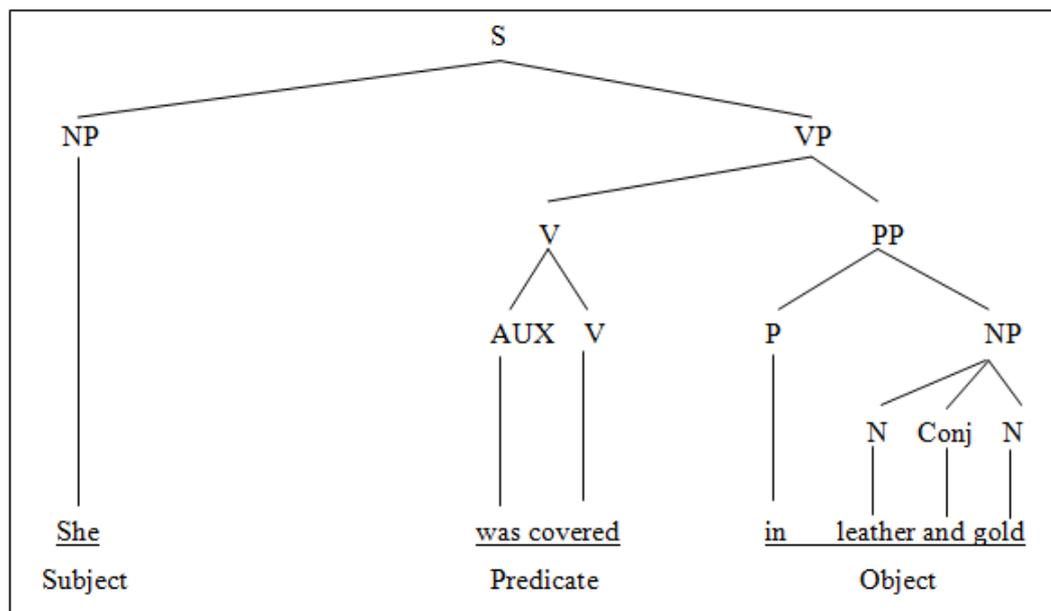
NP + VP + PP + NP

The example number (7) is a complete sentence has subject, predicate and an object. This verse has four types of phrase “*she*” as noun phrase, “*was covered in leather and gold*” as verb phrase, “*inleather and gold*” as preposition phrase and “*leather and gold*” as noun phrase. So, this construction has four phrases. As illustrated below in graphic box and tree diagram as comparison to confirm that four phrases were indicate in this verse.

Graphic box version;

She	was	covered	in	leather	and	gold <sub>1</sub>
She <sub>2</sub> <b>NP</b>	was	covered	in	leather	and	gold <sub>3</sub> <b>VP</b>
	was	covered <sub>5</sub>	in	leather	and	gold <sub>6</sub> <b>PP</b>
			in <sub>9</sub>	leather	and	gold <sub>10</sub> <b>NP</b>
				leather <sub>12</sub>	and	gold <sub>13</sub>
She <sub>4</sub>	was <sub>7</sub>	covered <sub>8</sub>	in <sub>11</sub>	leather <sub>14</sub>	and <sub>15</sub>	gold <sub>16</sub>

Tree diagram version;



The word *she* was classified and mentioned directly as noun phrase in tree diagram because a noun or pronoun can be identified as noun phrase which has same function in a sentence. In this verse *she* replaced the entire sequence *the woman who was covered in leather and gold*. Then, it was stated that a noun may stand alone as subject; a pronoun may also stand alone as subject since it replace an entire of noun phrase.

For the other construction "*leather and gold*" was also determine as noun phrase, it might occur because based on the existing reference stated that the

combine category will be the same as the individual categories conjoined.<sup>1</sup> This statement means that two constituents may be combined or conjoined become a phrase by using a conjunction.

Based on the example (7) and (8), graphic box, and tree diagram, this construction has four phrases, although seen the verse in Indonesian version used more words in it. But it did not change the context in lyric.

At the beginning, this construction divided into two as the rule of the graphic box, the reason of verse “*was covered in leather and gold*” divided into two become “was covered//in leather and gold” not “was covered in// leather and gold” because “*in leather and gold*” was a prepositional phrase has function as a **prepositional complement** and cannot stand alone.

This study would discuss about noun phrase in the *Somewhere in Brooklyn* lyric first as the example (7). It was found eight types of noun phrase formation, three types of verb phrase formation, two types of adjective phrase formation, two types of adverb formation, and one of prepositional phrase formation.

(1.1) Determiner + NP

(1.1.1) Article + NP {*the cold, the train stop, the hip-hop, a train, the street, the same block, the same*}

(1.1.2) Possessive pronoun + NP {*her name*}

(1.1.3) Numeral + NP {*twenty one years old*}

(1.1.4) Quantifier + NP {*every corner shop, every day*}

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<sup>1</sup>. Laurel J. Brinton, *op.citp*.179

- (1.2) NP (proper noun)
  - (1.2.1) Name of place {*Brooklyn* and *Flatbush*}
- (1.3) NP (pronoun)
  - (1.3.1) Pronoun as subject {*she, I, it, they, we,*}
  - (1.3.2) Pronoun as object {*her*}
- (1.4) Pre-modifier + NP
  - (1.4.1) Adjective + NP (*little miss, red Nike, green farm*)
- (1.5) NP (combine by conjunction)
  - (1.5.1) N + Conjunction + N {*leather and gold*}
- (1.6) NP (characteristic endings)
  - (1.6.1) *-tion* endings {*conversation*}
- (1.7) NP (plural and singular noun)
  - (1.7.1) Plural by adding *-s* {*rocks*}
- (1.8) NP (genitive noun)
  - (1.8.1) By adding *'s* {*people's shoulders*}

*Somewhere in Brooklyn* lyric indicates some interesting types of noun phrase. There some NP which is easy to recognize and some were not, as this sample (1.1); *the cold, the train stop, the hip hop, her name, every day, a train, every corner, the street, and the same block*. All of these can be identify as noun phrase because in the beginning construction as the head really obvious figured by the determiner. But noun was not always has one word as the example (1.1.1) *train stop* and (1.1.4) *corner shop*. It was indicate as proper noun like the example

(1.2). Based on the meaning the word *train* and *stop* also consist of two word “*pemberhentiankereta*”, but actually it cannot be separate because the interpretation of this meaning was a place where the train would stop.

Some sample which also the groups of words were sometimes made confusion for language learners to determine them. The first was example (1.1.3) it was indicating as noun phrase because the head in a bold word is noun followed by determiner of numerals or quantifier, the word *years old* was indicate as compound word because these two words was combined to creat a new word, and both of them was dependent between each other. The second was “*Nike high tops*”; it was indicating as noun phrase because the head in the bold word is noun which mean kind of sport shoes.

If someone who did not have any knowledge about a name of place or brand of an object then it will be difficult to analyze some fragments, here some sample of the lyric; *somewhere in Brooklyn* was indicating as adverb phrase because the head is compound word and has function as adverb, and the word *in Brooklyn* is prepositional phrase, then the word *Brooklyn* was indicate as NP, because it was proper noun see (1.2). The next was “*green farm Flatbush*” it has been said before knowledge of the name of the place is important to avoid the error meaning. *Flatbush* is a neighborhood in the New York City borough of Brooklyn, eventually if do some mistake in divide this construction then it will be fatal for the sense of meaning. The word *Brooklyn* and *Flatbush* were proper noun, it indicates the names of individual people and place.

There was also noun phrase in this lyric was order to indicate ownership and in Indonesian it means “*bahu orang-orang itu*” in the example (1.8) which has sign of *s’ possessive* as known as genitive noun.

(2.1) VP (single verb)

(2.1.1) V {asking, wonder, hope, and do}

(2.1.2) V + O {*sitting* at the train stop, *listening* to the hip-hop, *started* conversation, *got* her name, *know* her, *came* a train, *kicking* rocks, *tapping* people’s shoulder, *circling* at the same block, *checking* every corner shop}

(2.1.3) V + O + Comp. {*lost* her in the cold}

(2.1.4) linking verb {*is* unfair, *is* out there, *is* somewhere, *is* the same}

(2.2) Aux + VP

(2.2.1) one aux + V {*was* covered, *were* waiting, *am* waiting}

(2.2.2) one aux + modifier + V {*am still* looking and *will ever* meet}

(2.3) VP (in interrogative sentence)

*Will* we ever *meet* again?

Knowing about the categories of verb was also needed to determine the types of phrase based on the meaning. At the first, this study identify the verbs in transitive category like; *covered*, *lost*, *got*, *started*, *kicking*, *checking*, *tapping*, *know*, *meet* and *do*. The transitive verb requires an object and the object can be noun or pronoun (noun phrase) as the example (2.1.3). Then the verse (2.3) *will ever meet again* was verb followed by adverb as modifier and has one auxiliary. The other example “*am still looking*” was verb phrase followed by adverb and one auxiliary. The second was intransitive verb category like; *listening*, *waiting*, *came*, *circling*,

*looking, hope*. The intransitive verbs do not require an object. As the example I **hope**, the bolding word can count as verb phrase which stand alone and there was also verb phrase which has complement or modifier of prepositional phrase like this verse “*circling in the same block*”. In addition, example (2.2.1) was verb phrase which determined by one auxiliary like; *were waiting*. The function of auxiliary was to help the main verb to indicate more expression. Then, there were also verb which classified as verb phrase was followed by the conjunction or verb without object/modifier + clause like; *asking if they know her* and verse; *I wonder if we will ever meet again*. The last finding in the “*Somewhere in Brooklyn*” lyrics was linking verb as verb phrase, the example(2.1.4) like; *is unfair, is out there, is somewhere, is the same* and *is back*. Actually, linking verb does not denote any kind of action. Instead, it links the subject to another element and has function as subject complement.

(3.1) AdjP (single adj)

(3.1.1) as subject complement {it is *unfair*}

(3.1.2) as pre-modifier of NP {*red Nike, next stop Brooklyn, same block*}

(3.2) AdjP (double adj)

(3.2.1) subject complement {*Nike high tops*}

There was found in verse “*next stop// Brooklyn*”; it was indicating as adjective phrase as pre-modifier or adjunct and followed by noun phrase. This construction also determined by meaning criteria, if the construction divided into this; *next//stop Brooklyn*, and then there will be wrong meaning.

(4.1) Advp (single adv)

(4.1.1) as adjunct { *somewhere ...*, *before ...*, *along...*, *now ...*, *ever ...* }

(4.2) Advp (double adv)

(4.2.1) pre-modifier of adv { *out there* }

There was adverb phrase has function as adjunct in this lyric, as this sample “*before I got her name*” “*along came a train*” “*now I am looking*” and “*ever meet again*”, they work as subject complement and modifier. The contribution of adjunct is the additional information to a sentence and has three types based on meaning; time, place and manner.

(5.1) PP + complement { *in ...*, *at ...*, *to ...*, *on ...* }

Prepositional phrase was most commonly has complement of noun phrase, the following sample here; *in* + leather and gold, *at* + the train stop, *to* + the train and *on*the street.

## 2. Talking to the Moon lyric

The second lyric would be discussed entitled “**Talking to the Moon**”. There were some cases found almost similar with the previous lyric like noun phrase which begin by determiner as the example (1.1) here; *my neighbors*, *the star*, *my room*, *the moon*, *the other side*, *a fool*, *the sun*, *the town*, *the talk* and *every night*. Moreover, there are noun phrase followed by adverb like; *me too* and the function of adverb as the complement of noun. The word *me* was pronoun and identified as NP has function as object. Here some pronouns was found in the lyric 2; *I*, *they*, *myself* function as subject and *you* and *me* function as object. The

word *myself* was identified as reflexive pronoun; actually it used to refer back to the subject of the same sentence.

(1.3.3) reflexive pronoun of first person {I sit by *myself*}

Furthermore, this lyric also has some group of words which identify as noun phrase like; *someone* and it was defined as indefinite pronoun. It used to refer to people unknown or unidentified sex.

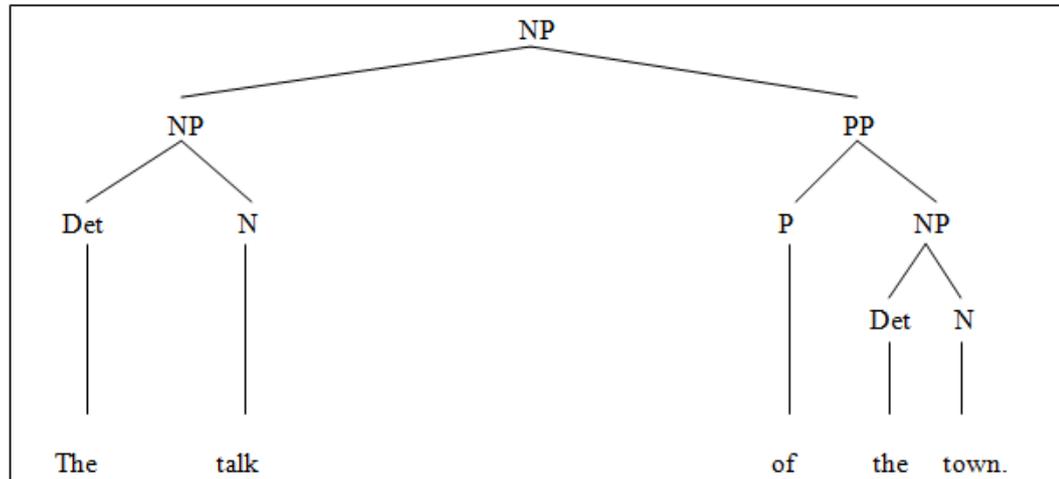
(1.3.4) indefinite pronoun {*someone*}

In the other verse, there was a noun phrase that has determined by the internal cohesion criteria, here “*the talk of the town*”. This verse was classified as noun phrase but regardless from the preposition word “*of*”, this verse also consist of two phrases which function as unit if seen from the surface structure and when it seen from the meaning criteria this verse also has equal meaning in Indonesian language ‘*pembicaraan di kota*’ but if the translate result became this, the verse ‘*pembicaraan di kota*’ will only produce one noun phrase and followed by prepositional phrase, it makes the different construction with the English version. Then to get the same construction, it would need the same construction and the same function. Therefore the translation result of this verse is as follows; ‘*sebuahpembicaraan di sebuahkota*’. In short, this verse was contained of three noun phrases as illustrated below in graphic box and tree diagram.

Graphic box version;

The	talk	of	the	town <sub>1</sub> <b>NP</b>
The	talk <sub>2</sub> <b>NP</b>	of	the	town <sub>3</sub> <b>PP</b>
		of <sub>6</sub>	the	town <sub>7</sub> <b>NP</b>
The <sub>4</sub>	talk <sub>5</sub>	of <sub>8</sub>	the <sub>9</sub>	town <sub>10</sub>

Tree diagram version;



In addition there were also NP consist of single noun as proper noun in the lyric 2 at the chorus part, here the verse; *at **night**when the stars light up my room*. The word **night** was defined as NP, because it was proper noun as the example (1.2).

Then the next discussion was about VP, in the lyric 2 was found VP consist of single verb as the example (2.1) here; *know, say, want, think, sit, talking, hopes* and *calling*. Actually the verb *calling* in the lyric 2 has function as object complement. Verb phrase which found in lyric 2 also include of linking verb as the example (2.1.4) “*am, are and have*” and verb phrase which has one auxiliary as the example (2.2.1) “*am feeling, have gone, are talking and is talking*”.

‘Talking to the Moon’ lyric serves some case about verb phrase were different with previous lyric, here the verse; “*they do not understand*” and “*they do not know*”. Each verse has one verb phrase, it can be determined after dividing it into two, as follows; *they//do not understand* and *they//do not know*.

(2.2.3) two aux + V {*do not + understand* and *do not + know*}

Verb phrase has been classified by looking at the word *do* as the auxiliary or can be called *dummy auxiliary* or *do-support* and *not* is the negative element (or indicating that the sentence was a negative structure). The dummy *do* behaves in all respects like an auxiliary; it is used when an auxiliary is necessary – in question, tag question, negatives, contrastive stress. However, dummy *do* is purely structural, a mere tense carrier; and its addition does not change the meaning of the sentence.<sup>2</sup> The other example we use *do-support* is; “*do you ever hear me calling?*” then, the main verb is “*hear*” and *do* as the auxiliary of it, because, this construction was question structure.

Phrasal verb as verb phrase also indicate in the lyric 2, like this verse “*at night when the stars **light up** my room*”, the bolding word is a phrasal verb and count as verb phrase because has subject (*the stars*), object (*my room*) and complement (*at night*). The word *light up* was phrasal verb referring to type of verb and consisting of verb + particle. The other phrasal verb has found also in this lyric, here; “*because when the sun **goes down***”. The bolding word was phrasal verb count as verb phrase because it was followed by particle.

#### (2.4) VP (phrasal verb)

##### (2.4.1) combination of V and adverb {*light up* and *goes down*}

There was a verse which has two verbs and to know where the main verb is by knowing the kind of the verb first, here; *try to get to you*. The bolding word is the main verb as the head because it was the non-finite clause and has function as complement of verb. The verse ‘*to get*’ is *to-infinitive* as the verb phrase also

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<sup>2</sup>. *ibid* p.206

which cannot stand alone without the previous bolding word ‘**try**’, however it must be accompanied by auxiliary or particle “to”. It must know that the non-finite verbs also count as phrase.

(2.5) VP to infinitives

{Try *to get to you*}

Furthermore, the existence of adjective phrase, adverb phrase and prepositional phrase also present in this lyric. After identify it, there were some of adjective phrase was found and has function as subject complement like the example (3.1.1); *crazy, mad, and famous*.

The next was adverb phrase, there was found two in this lyric here; “*somewhere out there*” and “*somewhere far away*”. After analyze these verses by determine the internal cohesion criteria, then discovered kind of every word was adverb, they are has function as unit. In short to divide it, the internal diversity criteria was used and make the construction as follows; *somewhere//out there* and *somewhere//far away*. The other adverb phrase also found in the lyric 2 and has function as adjunct, here; *still trying to get to you*. The bolding word was adverb as adjunct and the function to determine the manner; it was similar with the previous example (4.1.1) the other example was found in lyric 2 here; *back, all, too, alone*. There was exceptional for adjective and adverb, they may become a phrase with their own or without their modifier.

The next was prepositional phrase, there some of it as this sample; *at night, by myself, to the moon, to you, in the other side, to me too, and of the town*. The preposition here definite clearly, their positions in the beginning as the head

and followed by pronoun, noun, or noun phrase. Sometimes there would be wrong guessing between preposition and conjunction, although conjunction not a focus of this study, but this study want to show word class which has give contribution on the lyric 2, here some; *but, or* and *because*.

Determining the kind of phrase, this study also learned about clause and the explanation below would give some discussion about clause was found in the lyric 2. For example this verse has verb in transitive category; “*I **know you are somewhere out there***”. There were two verb phrase in it (in bold). The reason want to be explained here knew about main verb also important in the complex sentence. This verse does deletion of *complementizer* in the deep structure of this verse. To prove this verse would be repeated again by adding the subordinating conjunction “*that*” here; *I know **that you are somewhere out there***. Sometime the *complementizer* does not appear in the surface structure and it is allowed in the rule of grammar. Usually, deletion of the *complementizer* was denoting with this mark “ $\emptyset$ ”. Then, this verse becoming like this after deleting the *complementizer*; *I know  $\emptyset$  **you are somewhere out there*** and it must be known that the sentence in bold is direct object. If it was interpreted into a simple sentence than it would be like this; *I know it*. The same cases were happen in the other verses, here; “*my neighbors think I am crazy*”, “*you are all I have*”, “*in hopes you are in the other side*” and “*they say I have gone mad*”. There was also a deletion of *complementizer* in these verses. For example *you are all I have*, if this verse put the complement, it would be produce the same construction in Indonesian language, here; *you are **that** all I have* and be translated into

*kauadalahsegalanya yang* akumiliki. Then must remember this construction can be simple by changing the ‘*all I have*’ verse become “*you are everything*”. The reason make it be simple because to know what the function of the clause. In this case, the sentence *I have* was the complement of *all* as the adjective. The other example *in hopes you are in the other side* also occur the deletion. The deep structure figured like this; *in hopes that you are in the other side*. After knowing the deletion of the *complementizer*, it will be easy to know the clause function here as direct object.

### 3. Count on me lyric

The third lyric entitled “**Count on Me**” was include of six type of noun phrase, the first was determiner + NP as the example (1.1) here; *the middle, the sea, the world, the dark, the light, a song, our friends* and *my soulders*. The second was pronoun as NP as the example (1.3) here; pronoun as subject *you, I, we* and pronoun as object *yourself, you, me* and *it*. The third was one NP begin with pre-modifier as the example (1.4) here; *middle of the sea*. The fourth was found one NP of plural noun as the example (1.7.1) here; *friends*. The fifth was NP of demonstrative pronoun (in bold) include in the example (1.3) here the verse in lyric 3; *because that is what friends are supposed to do*. Demonstrative pronoun was prounoun which used to explain something or someone was talked and it used to ignoring the repotation of word which has been mentioned before.

(1.3.5) demonstrative pronoun {that}

The sixth was NP as group of noun here; ‘*one, two three*’ and ‘*four, three, two*’. The lyric entitled *Count on Me* also include of verb phrase which similar

case as the previous lyrics. The first was VP consists of single verb as the example (2.1) here; *stuck, need, know, tos, turn, mean* and *cry*. The second was VP which has one auxiliary as the example (2.2.1) here; *will sail, are called, are supposed, will sing* and *will remind*. The third was VP which has one modifier here;

(2.1.5) modifier + V {*ever find, ever forget* and *never say*}

The fourth was VP which has two auxiliary and one modifier, it include the example (2.2) here;

(2.2.4) modifier + two aux + V {*just + can + not + fall asleep*}

The fifth was VP *to* infinitive as the example (2.5) here; *to find, to guide, to help* and *to do*. The sixth was VP of phrasal verb as the example (2.4.1) here; *find out*.

Then there was also the other phrasal verb which found in lyric 3, as follows;

(2.4.2) combination of verb and preposition {*made of* and *count on*}

The next was finding about adjective and adverb phrase. For example the adjective phrase as word “*much*” was modified by the degree word “*how*” and it classified as adjective phrase as the object complement, it was include the example (3.1).

(3.1.3) as object complement {***how much*** *you really mean to me*}

The next one was adjective phrase was found in the lyric 3 as pre-modifier of noun phrase as the example (3.1.2) here; *middle of the sea*.

Then for the adverb phrase (in bold) in this verse was found here; ***really*** *mean to me, never let go, never say goodbye, everfind, ever forget, will be there, just cannot fall asslepa*nd ***always*** *have*. All of them function as adjunct as the example (4.1.1).

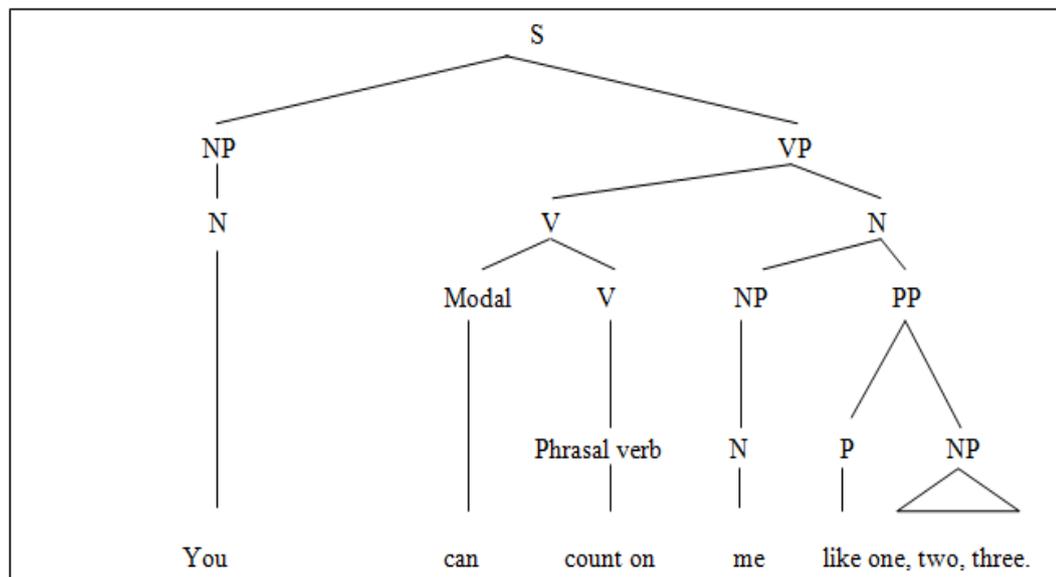
The next phrase would be discuss was prepositional phrase. As usual, prepositional phrase cannot stand alone because they need complement. Some of prepositional phrase was found in lyric 3 as the example (5.1) here; *in the middle of the sea, in the dark, in need, beside you and to me.*

The verse which makes little confusion and it was indicating a prepositional phrase in it, as follows; *you can count on me like one, two, three.* The bolding words define as prepositional phrase followed by noun group or called numeral and they has function as unit it means a phrase but this verse can be transform to the simple construction in order to make the reader understand the deep meaning so it becomes; *you can count on me like this.* The word *this* refers to the numeral ‘one, two, three’. In short, this verse was contained of three noun phrases, one verb phrase and one prepositional phrase as illustrated below in graphic box and tree diagram.

Graphic box version;

You	can	count	on	me	like	one,	two,	three <sub>1</sub>
You <sub>2</sub> <b>NP</b>	can	count	on	me	like	one,	two,	three <sub>3</sub> <b>VP</b>
You <sub>4</sub>	can	count	on	me <sub>5</sub>	like	one,	two,	three <sub>6</sub> <b>PP</b>
	can <sub>7</sub>	count	on <sub>8</sub>	me <sub>9</sub> <b>NP</b>	like <sub>10</sub>	one,	two,	three <sub>11</sub> <b>NP</b>
		count <sub>12</sub>	on <sub>13</sub>	me <sub>14</sub>	like <sub>15</sub>	one, <sub>16</sub>	two, <sub>17</sub>	three <sub>18</sub>

Tree diagram version;



Still not the end of discussion about this lyric, there are some construction which need the explanation here. Almost found verses which in form of clause. The previous lyric was discussed about a deletion of *complementizer*. But be careful to analyze the lyric which has similar construction like the first verse; *if you ever find yourself **stuck in the middle of the sea***. The bolding construction was non-finite clause and phrase. In the previous discussion also mention about non-finite and must be known the characteristic of they are often incomplete, missing the obligatory elements<sup>3</sup> such as subject or direct object then this case are called *the omissions from nonfinite clauses*. The same construction about *the omission from nonfinite clause* was also occurring in the verse; *if you ever find yourself **lost in the dark** and you cannot see*. In addition there are also two verses that use nonfinite verb, as follows; *I will sail the world **to find you*** and *I will be the light **to guide you***. These verses did not have any omission but their constructions are

<sup>3</sup>. *ibid* p.204

independent clause and it must combine with dependent clause (nonfinite clause) to make the meaning can be understood as the complete sentence. The combination between independent and dependent clause was produce the complex sentence. If one of them was translated into Indonesian language, it becomes; *aku akan menjadi sebuah cahaya untuk menuntun kamu* and in the fact, for Indonesian structure this verse also consist of two clauses and has two verb phrases. The consideration to determine the fragments become some phrases; it was based on the *suprasegmental of tone*, because when this verse did not said in the right tone then it will make the non-native speakers in confuse, so did if it divide into the wrong way.

The next verse was still about dependent and independent clause, as follows; *what we are called//to help our friends in need*. It used a subordinate and consists of two dependent clauses and two verb phrase. Likewise, this verse; *find out//what we are made of*, this verse begin with independent clause and use *what* as the subordinate. It must be careful to identify where the verb phrase is here, so the carefulness was needed. *Find out* was phrasal verb (2.4.1) and has function as verb then there was omission of subject (pronoun “*we*”).

#### **4. Grenade lyric**

Analyzing the language fragments on song lyrics was not easy as doing it in a formal writing like; newspaper or an article. As the “Grenade” lyric, there are some cases that would make the non-native reader will get distraction to determine a fragment, it might a phrase or a word classes or any other group of word. Especially, when the construction in form of some clause.

As the previous lyrics, noun phrase was the first type would be discussed. In the lyric 4 was found five types of noun phrase. The first was found Determiner + NP as the example (1.1.1) here; *the first kiss, the trash, a grenade, a train, abullet, the same, the devil, the brakes, a liar, and a blade*. The next was found determiner of possessive pronoun + noun as the example (1.1.2) here; *your eyes, my brain, my face, my car, my body and my hand*. Then the next one was found determiner of quantifier as the example (1.1.4) here; *all your love and all this pain*.

The second type of noun phrase found in lyric 4 was pronoun as the example (1.3) here; *I, you, they, it and me*. The other type of pronoun also indicate in the lyric 4 was demonstrative pronoun ‘*that*’ as the example (1.3.1) and the indefinite pronoun ‘*anything*’ it was determine as pronoun that used to indicate or talk about a thing or a person in general as the example (1.3.4). The third was found noun phrase which has pre-modifier as the example (1.4.1) here; *mad woman and bad woman*. The fourth type of noun phrase found in lyric 4 was the plural noun as the example (1.7.2) here; *flames* and a single noun or called singular noun here;

(1.7.2) singular noun {*baby, numb, fire and darling*}

The lyric 4 was containing some type of verb phrase. It also has verb phrase in some single verb like the example (2.1.1); *live, throw, know and did*. Verb phrase was contain of V + object as the example (2.1.2); *take it, tossed it, beat me, tell, said, and loved me*, verb phrase which formed by one auxiliary + V as the example (2.2.1); *have know, had catch, had jump, would go, would do, would die,*

*would watch* and *will smile*. Verb phrase which formed by two auxiliary + V as the example (2.2.3) like; *would not do*, Verb phrase in form of linking verb as the example (2.14); *is, had, am, are, and was*. Verb phrase was formed by modifier + V; *never give, ever asked, never did* and *never do*. By read this verse *but you would not do the same* and *you never do the same*. Do not be tricked with *do* verb in this lyric has function as the main verb not as do-support like the previous lyric before. In this lyric also still found about phrasal verb as the main verb as the example (2.4) and has function as independent clause, here; *you watch me **burn down** in flames* and other example of phrasal verb was found in lyric 4 here; *get back* and *rip out*. By doing this identification, it makes the classification of verb phrase would get easy.

There was also adjective and adverb phrase found in lyric 4, here;

- Adjective phrase as pre-modifier of noun; *first kiss, mad woman* and *bad woman*.
- Adjective phrase as object complement; ***straight** through my brain*.
- Adjective phrase in combination by conjunction; *black and blue*.
- Adverb phrase function as adjunct; *just, all, never, wide* and *still*.

Then last phrase that contribute as information complementary in sentence is prepositional phrase, which has found in the lyric 4 here;

- P + complement; ***from** the first kiss*
- P + complement; ***in** the trash*
- P + complement; ***for** you*
- P + complement; ***on** a blade*

- P + complement; *through all this pain*
- P + P + P + complement; *infrontofa train*

In the lyric 4 was found, here; *easy come, easy go, that is just how you live*. In this verse include of idiom in form of two adverb phrase. To determine the phrase types in idiom, it can be looking into the surface structure or it can be interpreted only literally<sup>4</sup> but if this verse be translated, it would produced the different construction in other language and did not have any adverb phrase because it was an idiom and the meaning of idiom cannot be predictable. The idiom in this verse refers to *that* as the subject or pronoun. The verse has same construction but not consist of an idiom; *mad woman, bad woman, that is just what you are*. This verse has two adjective phrase and they refers to *that* as the subject or pronoun. They have function as the complement of the subject.

In addition, this study would give some explanation about some cases was found when the process of classifying the type of phrase going on. The first case was about two verses which followed by comma, as follows; *you tossed it in the trash, **you did*** and *yes, I would die for you, baby*. The bolding words like *you did* was the complete sentence and it was verb phrase as single verb, because it refers to the previous sentence because *you did* means ensure that the action was really happens in the previous time. Then word *baby* was a noun phrases in singular noun, it refers to the previous sentence 'you'. In short, to know it easily this research was chosen graphic box analysis to decrease the confusion of analyzing the fragment. By using graphic box the word *baby* can be shoved first.

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<sup>4</sup>. Laurel J. Brinton, *op.citp*.100

The second case was “sentence with repeated word” in this lyric, here; (1) *take, take, **take** it all* (2) *black, black, **black** and blue* and (3) *because you never, ever, **ever** did baby*. The repetition words in this verse was to give the power in the lyric, to follow the rhythm of the music and to express the singers’ emotional. The repetition words did not classified as the head of phrase because it has function as unit. The verse (1) consist of an idiom ‘*black and blue*’ in form of adjective phrase. As the previous explanation, this idiom can be classified as adjective phrase in literary but not in semantically. The idiom means hit somebody until they get bruised.

The third case was about “interrogative sentence” like this verse; *had your eyes wide open?* This study classified *had your eyes* as verb phrase because the auxiliary *had* connection with the main verb “*open*” for the other interrogative sentence like; *why were they open?* It was easy to determine the verb phrase of this verse because the auxiliary did not put in the beginning. The word *why* classified as the interrogative determiner. The next WH-*determiner as* pronoun in this verse; *because what you do not understand is* the word *what* in this verse has function as pronoun refers to something that cannot be understand by someone in the song.

The next case was determining the verb phrase in the sentence of lyric as the independent and dependent clause. For example this verse consist two verb phrase and their function as clause because have relevance in meaning, as follows; *should have known you was trouble from the first kiss*. Furthermore, knowing the world classes was also important to execute the classification. Like the word

*trouble* and *first*, they are classified as noun and head of noun phrase in this lyric. Sometimes they can be noun, adverb or adjective and it depends on the meaning. So mastering the word classes and understanding the meaning have relation between each other.

In the other hand, three verses in this lyric was form of adverbial clause, here;

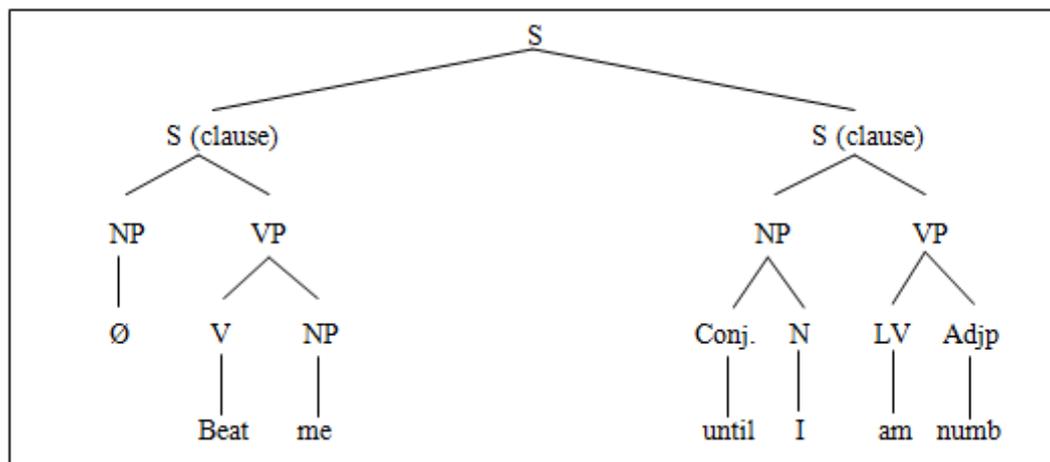
- *Beat me **until** I am numb*
- *When you get back to **where** you are from*
- *You will smile in my face **then** rip the brakes out my car*

The bolding word was identified as *complementizer* of adverbial clause and each verse has two verb phrases. This study would take one example from the above verses and presented it in the tree diagram to compare with the result of graphic box as illustrated below.

The result in graphic box;

Beat	me	until	I	am	numb <sub>1</sub>
Beat	me <sub>2</sub> <b>VP</b>	until	I	am	numb <sub>3</sub>
		until <sub>6</sub>	I	am	numb <sub>7</sub>
				am	numb <sub>10</sub> <b>VP</b>
Beat <sub>4</sub>	me <sub>5</sub> <b>NP</b>	until <sub>8</sub>	I <sub>9</sub> <b>NP</b>	am <sub>11</sub>	numb <sub>12</sub> <b>Adjp</b>

The result in tree diagram;



As the additional explanation about two verses which consist of adverb and prepositional phrase, here; *I would go through all this pain and take a bullet straight through my brain*. There are two verb phrases in these verse ‘*would go ...*’ and ‘*take a bullet ...*’ therefore, there are three noun phrases was found here ‘*all this pain*’, ‘*a bullet*’ and ‘*my brain*’. The word *all* in the noun phrase is determiner of quantifier and the last is word *through* as the head of prepositional phrase in both verse. Actually this verse also clause, it can be seen from the content or meaning of this verse that a man who would go to feel all the pain then he want to put a bullet on his head. By understand the meaning; it was known that there is an omission of adverb *then* as the *complementizer*.

For the next discussion, this study would not repeat the same topic about noun phrase, verb phrase, adjective phrase, adverb phrase and prepositional phrase which have the same construction with the previous explanation and for any phrase that has clearly head.

## 5. Just the Way You Are lyric

The fifth lyric entitled “**Just the Way You Are**” consists of five types of phrase, as follows;

Noun phrase was found in lyric 5, here;

- Noun phrase begin with determiner; *hereyes, her hair, the star, every time, your face, the whole word, her lips, her laugh, all day, the same*
- Noun phrase in pronoun; *they, she, I, her, me, it and them.*
- Noun phrase in singular noun; *girl and perfect.*
- Noun phrase followed by gerund; *her trying*
- The word “*there*” as special kind of “dummy” subjects called *expletives*; structurally they fill position of subject but are lexically empty.<sup>5</sup> This example can be seen at this verse; *there is not a thing that I would change.*

Verb phrase was found in lyric 5, here;

- Verb phrase in single verb; *knowsmile, hates andsee.*
- Verb phrase in single verb + object; *make the stars, tell her, complement her, asks me, and think it.*
- Two word class combine by conjunction; *stops and stare for awhile*(this verse was classified as verb phrase)
- Verb phrase consist of one auxiliary + V here; *would change, could kiss, woul let and will say.*
- Verb phrase consist of two auxiliary + V here; *are not shining, would not believe and do not see.*

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<sup>5</sup>. *ibid* p. 169

- Verb phrase in linking verb here; *is* and *are*.
- Verb phrase consist of modifier + V here; *look okay, never ask, just stay and falls perfectly*.
- Verb phrase consist of two aux + modifier + V here; *do not even bother*.
- Verb phrase in *to* infinitive here; *to think* and *to change*.
- Verb phrase in phrasal verb here; *searching for*.

Adjective phrase was found in lyric 5, here;

- Adjective phrase function as subject complement; *beautiful, sad, okay, amazing* and *sexy*.
- Adjective phrase function as pre-modifier of noun; *whole world*
- Adjective phrase function as object complement; *everyday*

Adverb phrase was foun in lyric 5, here;

- Adjuct function as manner; *perfectly, so, just, for awhile, never* and *even*.

Prerositional phrase was found in lyric 5, here;

- Preposition + complement; *without her trying*.

Furthermore, the lyric 5 entitled *Just the Way You Are* also consists of some element of grammar that would be explored by this study to give the additional information, as follows;

- Reporting clause consists of interrogative sentence; *but every time she asks me do I look okay?* (This verse likes kind of indirect speech because the second sentence is the expression of the girl not from a boy in this lyric. Then the verses also have two main verbs as the head of verb phrase *asks me* and *look okay?*).

- *That* clause; *there is not a thing **that** I would change* (this verse use *that* as the subordinating conjunction, do not be tricked, it is important to distinguish between subordinate clause *that* and relative pronoun *that*. Furthermore, this verse has two verb phrase “*is not*” and “*wouldchange*”. The verb phrase *is not* was identified as nominal verb and *would change* was identified as verb modified by modal auxiliary).
- Dependent and independent clause; ***when I see your face**, there is not a thing that I would change* and ***when you smile**, the whole world stops and stare for awhile*. (the fragment in the bolding as dependent clause introducing by *when*) the other sample of clause here; *I could kiss them all day **if** she would let me* (this verse was contain of two verb phrase in form of two clause connecting by coordinating conjunction, it must be known there are seven coordinating conjunction to connecting between two clause are *and, but, for, or, nor, so* and *yet*. In the other hand, there was a different between *coordinate* and *subordinate* in this case; coordinate conjunction which has function to link between two clauses and their position in the middle, meanwhile subordinate conjunction were usually put in the beginning of dependent clause).
- Sentence introduced by *so*; *so do not even bother asking if you look okay* (this verse is complex sentence which has independent and dependent clause). The independent clause was introducing by coordination *so*, here; *so do not even bother asking*, then the dependent clause is introducing by subordination *if*. Both of the clauses have two verb phrases. But in this lyric has word *so* as intensifier or pre-modifier of adjective phrase, as follows; *so beautiful, so sexy*

and *so sad*. The intensifier *so* was indicated as adverb phrase and has function as pre-modifier of adjective.

- Adjective modified by *-ing*, like; *amazing*. This adjective was called participial adjective because ending by *-ing*. This adjective also classified as adjective phrase in the lyric 5.
- Freedom combination criteria. In this lyric was found the verse which demonstrates this criterion clearly in the second verse. This criterion can be called *ubiquity*. It means a construction can be divided anywhere or everywhere, because can get any constituents with a variety relation without change the meaning of construction, as this verse; *her hair fall perfectly without her trying*. This construction can be divided into this: *hair falls//perfectly without her trying* or *her hair falls perfectly//without her trying*. This criterion emphasizes the substitution principle as large as possible.<sup>6</sup> This statement means one construction can be replace by the other construction perfectly.

Some elements above were discussed in *Just the Way You Are* lyric, has demonstrate that when the process of finding out the type of phrase in some constructions, it would also make a language researcher not only learn about fragment (phrase) in sentence but also the whole element in sentence, like the word class and sentence types.

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<sup>6</sup> J.D Parera, *op cit*p.78

## 2. Marry You lyric

The sixth lyrics would be discussing entitled “**Marry You**”. The type of noun phrase which found in this lyric still same with the previous lyrics, they can be followed by article determiner (ex: the boulevard), possessive determiner (ex; *your eyes*), demonstrative determiner (this little chapel). Noun phrase modified by adjective and preposition (ex; *a pocket full of cash*). Noun phrase of singular noun (ex: *baby* and *girl*). There was also indefinite pronoun as noun phrase was found in the lyric 6, here; *no one*, it means nobody. Then there was indicating also pronoun as noun phrase (*I, we, it, you* and *us*). This study hope the explanation of small thing like this would give contribution to the non-native speaker to help them in analyzing the language.

The next was verb phrase were found in this lyric also same with the previous. It can be identified by looking their auxiliary (ex; *are looking*), their modal auxiliary (ex; *can go*), their negative element (*would not blame you*). Based on the type of verb phrase were found in this lyric, almost all of them just have one auxiliary. Afterward, there are three verses which contain of *to-infinitive*, here; *want to marry you*, *want to do*, and *want to break up*. It must be known once again that to determine the particle “*to*” as preposition or as auxiliary of infinitive verb is important. Then to know it, would require the meaning criteria to get the correct element separation. This lyric also has verse contains verb phrase which omitted the auxiliary “*to*”, it called bare infinitive as follows; *I will go get a ring*. Actually, there was a hidden auxiliary “*to*” between *go* and *get*.

Furthermore, here the adjective and adverb phrases were identified in this lyric with their functions.

- *On*(an adjective phrase function as subject complement).
- *Cool* (an adjective phrase function as subject complement).
- *Fun* (an adjective phrase function as subject complement).
- *Beautiful night*(an adjective phrase function as pre-modifier of noun).
- *Little chapel* (an adjective phrase function as pre-modifier of noun).
- *Full of cash* (an adjective phrase function as object complement).
- *Something dumb*(an adjective phrase function as object complement).
- *Just say yeah* (an adverb phrase function as adjunct or additional information to a sentence).
- *Just run* (an adverb phrase function as adjunct or additional information to a sentence).
- *Just say* (an adverb phrase function as adjunct or additional information to a sentence).
- *Right now* (an adverb phrase function as (adjunct or additional information to a sentence).

For the last is prepositional phrase were identified with their functions in this lyric.

- *For something dumb* (prepositional phrase function as post-modifier of noun).
- *Full of cash* (prepositional phrase function as post-modifier of adjective).
- *Of patron*(prepositional phrase function as post-modifier of noun).
- *In your eyes* (prepositional phrase function as object complement).

- *On the boulevard* (prepositional phrase function as object complement).

This study hopes the additional information of what the phrase functions was in this lyric above would help the language learner to find other phrase in the same function. They also can find the other function in the references that used in this study.

### 3. It Will Rain lyric

The seventh or the last lyrics will be discussing entitled “**It Will Rain**”. For this time, this study would mention directly what types of phrase was found because the elements which contain in this lyric almost similar with the previous discussion and it has been explained above, like; independent and dependent clause, subordinate clause, negative sentence, repetition words in lyric, or possessive ‘s. The first type will be discuss is noun phrase, here;

Noun phrase begin with determiner (*some morphine, my door, a whole lot of medication, my knees, the floor, the sacrifices, my side, the door, the clouds, my eyes, the same, every day, your mother’s favorite, your daddy, the eye, their shoes, the same thing, my little girl, that troublesome guy, their minds, these broken pieces*). There was also noun phrase begin with negative determiner “no” (*no religion, no matter, no sunlight, no clear skies*), noun phrase in indefinite pronoun (*something*), noun phrase which representd by compound word (*goodbye*), noun phrase in singular noun (*baby*) and the last noun phrase in pronoun (*I, you, we, they, me and it*).

The next was verb phrase. Knowing about the structure of the sentence in the lyric that will help this study to determined the type of verb phrase, here;

- Verb phrase in single verb (*leave, used, keep, lose, goes, watch and change*).
- Verb phrase in linking verb (*is no religion, are on the floor and was in their shoes*)
- Verb phrase preceded by one auxiliary (*will try, would take, could save, am making, will keep, will be, will do, will rain, will make and am bleeding*).
- Verb phrase preceded by two auxiliary (*would be doing, cannot understand, do not understand and do not have*)
- Verb phrase begin with modifier of adjunct (*ever leave me and just say goodbye*).
- Verb phrase consist of two auxiliary + modifier + V (*cannot even look and do not just say goodbye*)
- Verb phrase begin with *to-infinitive* (*to realize and to have*)
- Verb phrase in phrasal verb (*walking out, walk away and keep in mind*)

Afterward, here the adjective and adverb phrases were identified in this lyric with their functions.

- *Clear skies* (an adjective phrase functions as pre-modifier of noun).
- *Same thing* (an adjective phrase function as pre-modifier of noun).
- *Little girl* (an adjective phrase function as pre-modifier of noun).
- *Troublesome guy* (an adjective phrase function as pre-modifier of noun).
- *Little darling* (an adjective phrase function as pre-modifier of noun).
- *Broken pieces* (an adjective phrase function as pre-modifier of noun).
- *Afraid of something* (an adjective phrase function as object complement).
- *Whole lot of medication* (an adjective phrase functions as object complement).

- ***Ever*** *leave me baby* (an adverb phrase function as adjunct or additional information to a sentence).
- ***Anymore*** (an adverb phrase function as adjunct or additional information to a sentence).
- ***How long*** (an adverb phrase function as adjunct or additional information to a sentence).
- ***Just like the clouds*** (an adverb phrase function as adjunct or additional information to a sentence).
- ***Away***(an adverb phrase function as adjunct or additional information to a sentence).
- ***Even*** *look me* (an adverb phrase function as adjunct or additional information to a sentence).
- ***Just*** *say goodbye* (an adverb phrase function as adjunct or additional information to a sentence).
- ***Rightnow***(an adverb phrase function as adjunct or additional information to a sentence).

For the last was prepositional phrase were identified with their functions in the lyric 7.

- ***At my door*** (prepositional phrase function as object complement).
- ***By my side*** (prepositional phrase function as object complement).
- ***On the floor*** (prepositional phrase function as subject complement).
- ***In their shoes*** (prepositional phrase function as subject complement).
- ***From*** *walking out the door* (prepositional phrase function as adjunct).

- *With that troublesome guy* (prepositional phrase function as adjunct).
- *In the eye* (prepositional phrase function as adjunct).
- *For you* (prepositional phrase functions as adjunct).
- *Of something* (prepositional phrase function as post-modifier of adjective).
- *Of medication* (prepositional phrase function as post modifier of adjective).

For an explanation on both last lyrics look more concise and mention the types of phrase were found directly. It was because the types of phrase result and process of identifying has been described in five previous lyrics. So' it makes the result of identification on two lyrics in the last discussion easier because it also has some similarities with the previous lyrics. Then, it indicates that with frequently in practice and keeps repeat doing the same thing, it would establish the ability of analyze be increased and can gain a new knowledge in a different matter.

Therefore, this study used graphic box as the different technique for analyzing a sentence construction. Because basically, many result of sentences analysis that used other techniques, such as brackets diagram, branch diagram or tree diagram. This study also select a graphic box belonging to Charles F. Hocket because he thought *surlang* analysis does not limit an analysis more than two *surlang* and it applied in the graphic result which found in this study (see the appendix).

## **B. Phrase formation and meaning**

Song lyrics are categorized as literary discourse in which there were elements of the dominant imagination. A discourse was not only comprised of

grammatical sentences, but a discourse should provide a meaningful interpretation for the reader and listeners. Then the discourse analysis or semantic analysis often talks about the context. Then the meaning and information that was obtained and interpreted cannot be separated from the context.<sup>7</sup> To classify the type of phrase formation would require the identification of meaning or interpretation, because there were some differences in structure arrangement of the language between English and Indonesian. Although English and Indonesian language have same meaning but they would do not present the same constituent on the structure arrangement, or contrary. This study also put the translation result of song lyrics on the appendix. Therefore, it was hoped to help the process of identification the type of phrase and help the native or non-native speakers understand the context of the song lyrics

As already mentioned that the semantic theory of meaning have two types; namely lexical meaning and grammatical meaning. Lexical meaning means the relation meaning between every words in the internal of sentence structure. While grammatical meaning was also called the external meanings where a word will not work and does not produce a meaning if it did not structured well. As the example pronoun *I* could be called as noun phrase if it was put in complete sentence, such as; *I know*. The other example, verb phrase in a sentence '*do not say goodbye*' and '*you said*'. In terms of grammatical meaning, the verb *say* was transitive verb and requires the participant as a complement while the verb *said* was intransitive verb that does not require a complement to complete the expression.

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<sup>7</sup>J.D Parera, *Teori Semantik (edisikedua)*, Jakarta.PenerbitErlangga. 2004. p.227

In these seven song lyrics were numerous of lexical meaning which was the development of meaning as metonymy, metaphors and idiom here;

1. *Red Nike high tops listening to the hip-hop* (lyric 1 in line 8)

This verse has meaning categorized as metonymy, it means the supplementary term for an object or action with attribute that coherence in the object or action which relevance.<sup>8</sup> This verse was translated become '*sepatu Nike merah yang tinggidanterkenal*'. The verse *sepatu Nike merah yang tinggidantekenal* was part of the woman in the lyric because she wears a Nike shoes. The guy in the song only mention a shoe which weared by a woman. This shoe was interpreted as supplementary which represent the existence of the woman. If this verse wants to be interpreted more widely and gave meaning which easy to understand, the contextual understanding was necessary. Then the translation of this verse would become; *adaseorangwanita yang mengenakansepatu Nike merah yang tinggidanterkenal*. But this study only interpreted this verse based on grammatical meaning which produce the same construction. This verse consist of same construction in Indonesian and English as noun phrase (*sepatu Nike merah* = red Nike) and adjective phrase (*yang tinggidanterkenal* = high tops).

2. *You can count on me like one two three* (lyric 3 in line 7)

3. *Her eyes make the stars look like they are not shining* (lyric 5 in line 1)

4. *Just like the clouds my eyes will do the same* (lyric 7 in line 13)

The three verses above were indicating as metaphors based on lexical meaning. Methapors means figure speech and it was a source to serve strong motivation to

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<sup>8</sup>. *ibid.* p.121

declare a feeling, the depth emotion, and expressive language tool.<sup>9</sup> Expressive language means that language which contains a sentence about the expression feeling. The types of methapor of these verses were called abstract to concrete image. As the example meaning of number 2 was; *kamubisamengandalkanakusepertisatuduatiga*, if it be interpreted more simple become *kamubisamengandalkanakusepertiini* or in English *you can count on me like this*. But the singer chose to express it more concrete, because the word *one two three* indicate that by counting these numbers, someone wold come to help his/her friend. It was similar as the 3 and 4 example. The word *the star* was used as concrete expression to indicate that the woman's eyes in the song were more beautiful and shining more then the star. Then the word *the clouds* was used as concrete expression to indicate that the guy's eyes look sad as the clouds would become a rain. The meaning of these verse also determine by grammatical meaning. The example 2 was containing of NP + VP + NP + PP + NP in Indonesian and English structure. The example 3 was containing of NP + VP + NP + VP + Sconj + NP + aux + VP in Indonesian and English structure. The example 4 was containing of Adjp + Advp + NP, NP + VP + NP in Indonesian and English structure.

5. *Easy come, easy go* (lyric 4 in line 1)

6. *Black and blue* (lyric 4 in line 19)

Two verses above were indicating as idiom based on lexical meaning and it was different with metonymy and methapors. It was mentioned above that idiom is a

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<sup>9</sup>. *ibid.* p.119

sequence of words which functions as a single unit; it is syntactically fixed and semantically conventionalized. It means idiom was an expression which has figured by group of words. In syntactical meaning the example 5 can be identified as NP + VP, NP + VP and the example 6 can be identified as Adjp + Adjp. But, based semantical meaning their structure in phrases cannot be allowed because idiom functions as a single unit. The example 5 has meaning in Indonesia as follows; '*denganmudahnyadatangdanpergi*'. This term refer to the way how the woman in the lyric 4 goes through her life without any commitment. Then the example 6 has meaning in Indonesia as follows; '*memar-memar*'. This term refer to the impact of a beating in the lyric 4. Someone was beaten and they got a bruise on his/her body that was mean by *black and blue*.

7. *Yes I would die for you, **baby***(lyric 4 in line 16)

8. *Come on, **girl*** (lyric 6 in line 12)

9. *Well, **little darling**, watch me change their minds* (lyric 7 in line 22)

In addition, three verses above showed words '*baby, girl and little darling*'. This study they were indicating as noun phrase and it based on syntactical meaning. For the semantic meaning, actually they have similar meaning in Indonesia namely '*sayang*'. In this case that was occurs a process of socio-cultural mening cultural equivalent. Socio-cultural meaning is a meaning that is closely tied to the costume / habit applied in the society where English is partically different from Indonesian custom. It means there was a difference meaning between English and

Indonesian language because of social-cultural concepts.<sup>10</sup> Then three of noun phrase above ‘*baby, girl and little darling*’ in the example 7, 8 and 9 means a term of someone for their beloved person like girlfriend or wife.

In short, it must be known that language in the lyrics of Bruno mars was also represent his culture. Because according to this statement that language as a means to express or state the author’s mind and imagination cannot be separate from the society as well as the culture.<sup>11</sup>

### C. Discussion

This study would further discuss about the requirement of graphic box relate with the phrase findings and song media as one of the tools that can help someone to learn an interesting and motivating knowledge.

#### 1. Graphic box

Graphic box was one of technique in ICs analysis to help a language researcher for express a linguistic construction. It was known that the graphic box was a diagram to describe the technique of ICs analysis or it called *surlang*. All the lyrics above have been analyzed using graphic box. However to clarify again in this study what was meant by *surlang* so’ look at this sentence “*I am a fool who sits alone talking to the moon*”. There are 11 words as the constituent and this sentence consist of two *surlang*, that *I am a fool who sits alone*//*talking to the moon*. Therefore, from this sentence can be identified that the constituent was any words or the lower construction while *surlang* is the bigger construction and contains several constituents.

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<sup>10</sup>. LanggengBudianto and Aan E. Fardahni, *A Practical Guide for Translation Skill*, Malang, Maliki Press. 2010 p. 59

<sup>11</sup>. *ibid* p. 73

To know the construction of sentence with the aim of finding the constituent and types of phrase in it, at the first divided into two and then it was needed five criteria, namely;<sup>12</sup>

#### 1. Internal cohesion criteria

This criteria means the degree of constituents was function as units. The example was chosen based on lyric *red Nike high tops* and *twenty one years old*. The first example is *red Nike high tops*, this verse can be classified based on the meaning criteria as follows; *red Nike//high tops* and it also can be classified based on freedom combination criteria as follows; *red//Nike high tops* because it did not change the meaning. The verse itself was identified as adjective phrase then this study chose the classification, as follows '*red Nike//high tops*' because this study try to classified the construction to have many relation between every constituent without change the meaning. The second example is *twenty one years old*, this verse also determine by meaning criteria. It cannot be divided into *twenty//one years old* or *twenty one years//old* because it would wreck the meaning. It was refers to the object in the song, the woman who was at the age of twenty one.

#### 2. Meaning criteria

This criterion means the classification was agree with the depth meaning. The example was chosen based on lyric; *next stop//Brooklyn* and *green farm//Flatbush*. This verse may be divided into another classification as follows; *next//stop Brooklyn* and *green//farm Flatbush*. But this classification would produce the new meaning and did not delivered the singer's message. Meanwhile,

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<sup>12</sup>. J.D. Parera, *op.citp*.77

the verses can be compared each other because they has similar construction. Both of them are adjective phrase followed by noun, their functions as the adjunct or giving additional information.

### 3. Internal diversity criteria

This criterion seems like discuss about prepositional phrase. Prepositional phrase usually used to introduce a noun or noun phrase. Preposition can be form in single word as; (*in, on, to, with, for, through, etc*) and form in multi-word which act as a unit, here; (*in front of, due to, ahead of, etc*). The example was chosen based on lyric; *on the blade*. This verse divided based on the constituent *on//the blade*. Why it should be like that? The particle *on* was known as the preposition, meanwhile if this verse divided into this *on the//blade* it would be broke the internal cohesion criteria and meaning criteria. Because ‘*on the*’ did not have any relation although they has function as unit but the determiner *the*, it was commonly used as complement of noun. If this verse translated into Indonesian language, it would give another case, here; *di atassebuahpisau*. This verse can be divided into; *di atas//sebuahpisau* or *di//atassebilahpisau*. For the Indonesian language classification of this verse based on this criterion would be; *di//atassebuahpisau*, because the particle ‘*di*’ was definite in the substitution. But in this case, this verse need this classification *diatas//sebuahpisauto* make the Indonesian language have same construction with this verse (*on//the blade*) without change the meaning.

### 4. Freedom combination criteria

This criterion was explained in the previous page in *Just the Way You Are* lyric. The other example was chosen based on lyric, here; *take a bullet straight through my brain*. This verse can be divided in based on some criteria which related also with this criterion, here;

- a. Internal cohesion criteria; *take//a bullet straight through my brain*.
- b. Meaning criteria and suprasegmental of principle stress and tone; *take a bullet//straight through my brain*.
- c. Internal diversity criteria; *take a bullet straight//through my brain*.

This division proved that the constituent of this verse has a diversity relation maximally without change the meaning of the singer's message in the lyric.

##### 5. Suprasegmental of principle, stress and tone

This criterion means the classification of fragments based on the native speaker of language which studied. So' the language learners will be helped by listen to the native speaker how produces their speech. This study also determines the fragment in lyrics based on the tone or intonation of the singer. The example was chosen based on lyric; *her eyes, her eyes, make the stars look like they are not shining*. There was a space that heard in the song when the singer sings this verse, by attention into this space, the classification of a fragment would be simple. This criterion was also important as the other criteria because the way of speakers' speech was very beneficial for classified the fragment and the stress would be a meaningful feature of speech were distinguish the different part of speech and distinguish between a word and a phrase.

These five criteria must be used together at the same time for breaking a construction in the language studied. Likewise, when there was a construction in form of complex sentence seems as this research which the lyrics contain some complex sentence. The first step was divide it into two *surlang* and then applied the five criteria to find the fragments and classify the constituents of that construction.

After identifying and classifying more closely at the song by reviewing them in several times then it was time to tabulating and reporting the result of the analysis that show the dominant phrase was found in the lyric based on the result of the data about types of phrase found in the lyrics of Bruno Mars on the previous page.

The below table showed all the number of phrase that found in the seven song lyrics of Bruno Mars, and then the total that has been calculated will be made on the count of percent to determine the result of analysis of the dominant phrase.

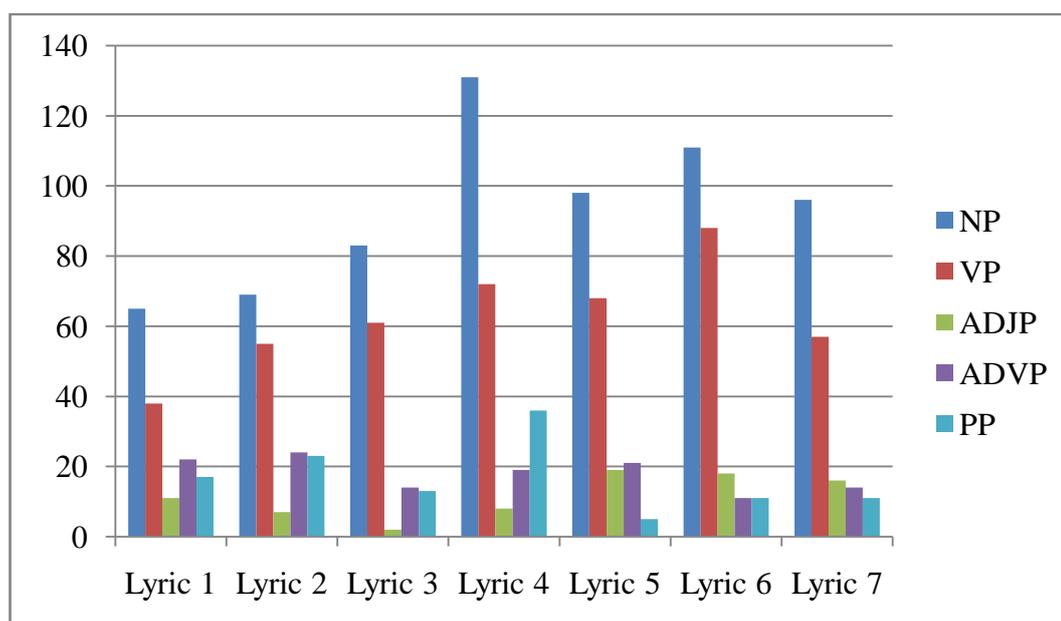
*Table 4.1 The dominant phrase result based on seven song lyrics*

The dominant phrase result		Phrase				
		NP	VP	AdjP	AdvP	PP
Data 1	Somewhere in Brooklyn lyric	65	38	11	22	17
Data 2	Talking to the Moon lyric	69	55	7	24	23
Data 3	Count on Me lyric	83	61	2	14	13
Data 4	Grenade lyric	131	72	8	19	36
Data 5	Just the Way You Are lyric	98	68	19	21	5
Data 6	Marry You lyric	111	88	18	11	11
Data 7	It Will Rain lyric	96	57	16	14	11
TOTAL		653	439	81	125	116
PERCENTAGE		46.2	31	5.7	8.8	8.2

Based on the result of reporting about type of phrase which found mostly dominant in these seven lyrics was noun phrase with the result reached 46.2%,

and the second was verb phrase with result reached 31%. The Bruno Mars' song entitled *Grenade* lyric present many noun phrases and *Marry You* lyric present many verb phrases, because this lyric has some repeated verse and clause. The result also illustrated in graphic below,

*Graph 4.1 The dominant phrase result based on seven song lyrics*



Besides reviewing the English phrase used in seven song lyrics of Bruno Mars' to convey the element of linguistics in it. This study also discussed about song as media for teaching and learning or can be called song as pedagogical tools. It has been known that song give any contribution to develop the process of learning; for example that song can change the atmosphere in the classroom, develop the student interest and motivation and enrich the knowledge about culture. Then song also helped the second language students to improve their sentence patterns or vocabulary.

## 2. Song as pedagogical lesson

Song can offer a variety lesson in the classroom. As the statement about song that they provide motivating subjects (social, political, sentimental, etc) which can feed plenty of speaking and writing activity.<sup>13</sup> It means that song can demonstrate an interesting subject or discussion which could be concerned with problems of social, political, or sentimental for the students.

It has mentioned that a song can provide a material or subject that motivate, one of them was related to social. The term of social assumed as the nature or matters leading to human relation as member of society and also often interpreted as a character which leads to a sense of empathy for human life which raises the potential for mutual help. Based on the assumption, it was known that social lead to human life and also related to moral value.

Such the statement of Jude Tramo in chapter two stated that music represents the biological side of human life. Therefore, this study would indicate some verses in Bruno Mars' song which related to human life or social, for instance;

- The first was verse in Somewhere in Brooklyn lyric, here; "*Tapping people's shoulder asking if they know her*". This verse was indicating about human life, how someone interacts with other people or how someone got their purpose by an effort from other people.

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<sup>13</sup>. SevkiKomur, and Friends, *op cit*, p.133

- The second was verses in Just the Way You Are lyric, here; *“She is so beautiful/ and I tell her everyday/ you know I would never ask you to change/ if perfect is what you are searching for, then just stay the same”*. These verses was indicating about human life, when someone give a complement to the other and suggest people to be themselves without change their personality or ask people to stay confident with what they have.
- The third was verses in It Will Rain lyric, here; *“I will never be your mother’s favorite/ your daddy cannot even look me in the eye/if I was in their shoes/ I would be doing the same thing”*. These verses were indicating about human life or social, when the parents want every good thing for their child. This thing represented that the basic nature of human characteristic was always desire all of the good things which concerned with the happiness of soul and spiritual for their live or future and also their posterity.
- The forth was verses in Talking to the Moon lyric *“My neighbors think I am crazy/ but they do not understand”*. These verses were indicating about human life and social, when someone got a judgment by some people which did not know the truth situation certainly.

By reviewing the meaning and message of the song more depth, a language teacher can use it as interesting material to give to their students, where they would be able to understand easily the song context because the song existed in the real life or social life in their daily lives. Moreover, in a song context also generate moral values that can be delivered to students, there was the context of the song shows the positive moral values, but there was some that also showing

negative moral values or negative side of human life, as the example on number four above. In this case, it takes the ability of a teacher who is able to find out how through the negative context of the song, a thing or a positive message also conveyed to his/her students.

In addition, beside moral values or social life was contained in song lyric, there was also a sentimental and aesthetic element part in it which could be used to develop the imagination for language learners. For example, the lyric 4 that represent side of sentimental here;

*I had catch a grenade for you*

*Throw my hand on the blade for you*

*I had jump in front of the train for you*

*You know I would do anything for you*

*Akusudahmemegangsebuahgranatuntukdirimu*

*Meletakantangkudiatassebilahpisauuntukdirimu*

*Akutelahmelompatdidepansebuahkertauntukdirimu*

*Kautahu, akuakanmelakukansegalanyauntukdirimu*

The example above showed a sentimental side where someone who was expressing his emotion feelings to their beloved ones, because he will always sacrificed himself for sake of a loved one without any fears and without expecting a similar reply for sincere feeling that he provides.

Afterwards, the song lyric that contains about the sentimental feeling of a person, there was also the aesthetic side inside it, which makes the lyrics were more beautiful to enjoy, to read or to listened. One example of Bruno Mars' song

lyric that describe the aesthetic side found in the song entitled ‘Talking to the Moon’ and ‘Just the Way You Are’ as follows; *at night when the stars light up my room/talking to the moon and her eyes makes the stars look like they are not shining*. The word *stars* and *moon* was a beautiful object of nature created by God and that word is often used by someone to praise the other people or loved ones.

The explanation above has been described that the song could be the subject of motivating and exciting to use as a medium of learning a language or studying the messages contained therein. The next will be explained about the reason for the use of the song as a useful and varied pedagogical tool.

There were eight points to determine that song can be media for teaching and learning. Songs can be used for a number of purposes and there are many reasons why songs can be considered a valuable pedagogical tool based on Neil T. Millington.<sup>14</sup>

#### a. Listening

In Neil’s journal explained that listening to a song over and over again can seem less monotonous because of the rhythm and melody.<sup>15</sup> Neil also gives the example where the teachers sing a common expression in three lines first and the student replied in three lines also. As the comparison, the song of Bruno Mars entitled ‘*Count on Me*’ can be used to express the feeling between friends or people who loved as teacher or parents, in which the lyric read as follows:

*You can count on me like 1,2,3*

*I will be there*

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<sup>14</sup>. Neil T. Millington, *Using Songs Effectively to Teach English to Young Learners*, Vol. 2 Japan; Ritsumeikan Asia Fasific University. 2001, p.134

<sup>15</sup>. *ibid*, p.135

*And I know when I need it*

*I can count on you like 4,3,2*

*And you will be there*

*Because that is what friends are supposed to do*

From the example, someone could sing the first and second lines above and someone else could respond with the third till fifth lines, then they can be singing together for the last line and it would be so good for listening activities.

#### b. Speaking

Neil's journal stated that songs can allow young learners to practice a new sound without producing the same level of boredom.<sup>16</sup> Songs also have natural rhythm with a recurring beat that was similar to the stress patterns of spoken English. He gives the example of a cheerful song. It was contain only one verse which sing repeatedly as many four times. As the comparison, the song of Bruno Mars entitled '*Marry You*' can be used to practicing rhythm and stress for learning English language, the lyric read as follows;

***Verse I: It is a beautiful night***

*We are looking for something dumb to do*

*Hey baby*

*I think I want to marry you*

***Verse II: Is it the look in your eyes***

*Or is it this dancing juice?*

*Who cares, baby*

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<sup>16</sup>. Neil T. Millington, *loccit*

*I think I want to marry you*

**Chorus:** *Do not say no, no, no, no, no*

*Just say yeah, yeah, yeah, yeah, yeah*

*And we will go, go, go, go, go*

*If you ready like I am ready*

From the example, there was a recurring beat in verse I and II, and it would make the learners remember the song easily. Although the song provided the same rhythm and stress but it would produce a new vocabulary inside. Commonly, the chorus part was the easy part to singing back as this song. There were repeated words could be used effectively to learn pronunciation.

#### c. Vocabulary

Neil's journal stated that song can provide the opportunity for vocabulary practice. They are usually based around a theme or topic that can provide the context for vocabulary learning.<sup>17</sup> He gives an example of the song which reviewed about body part. As the comparison, this study chose song of Bruno Mars entitled '*Just the Way You Are*'. It can be used to improve the vocabulary acquisition because this song was popular. This song may not appropriate for kids but can be applied for adult students. By using this song the teacher may introduce about word classes or ask the students to determine the word classes which contain in the song.

#### d. Sentence structure and sentence patterns.

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<sup>17</sup>. Neil. T. Millington *loc cit*

Neil's journal presented the children song which have many simple sentence structures and give the example of WH-question form. It would be different with Bruno Mars' song which contains many complex sentences and it was only can be studied by adult or experienced students. But it was not impossible for young learners also can use Bruno Mars' song to learn about sentence pattern like phrases. For example in '*Somewhere in Brooklyn*' lyric, there were three lines which showed the types of phrase clearly here; *twenty one years old* as noun phrase because the head was noun and begin with numeral determiner, *somewhere in Brooklyn* as adverb phrase because the head was adverb and followed by prepositional phrase, and the last *next stop Brooklyn* as adjective phrase because the head was adjective and followed by noun.

#### e. Culture

Neil stated that learn culture through song probably more applicable for older learners and it also was agreed by this study because the kids or young learners only enjoy the song by singing it without understand the context or the message. This study take an example from Bruno Mars' song entitled '*It Will Rain*' where this song describe someone who leaved by their love in hopeless and he/she asked forbidden medicine like morphine to someone who they loved in order to reduce their hurt feeling.

In western culture, alcohol and drugs look no taboos and become commonly used in their social life. Whereas in other cultures, things like that cannot be used carelessly. Even in the teaching of Islam, the intoxicating things were forbidden.

The difference culture like this would make the context of song become an interesting to be comprehended.

f. Enjoyment

Neil's journal stated that there were some significant benefits by using a song in the classroom like bring variety to the everyday classroom routine, stimulates attention, to create a relaxed and informal atmosphere and help the students to learn the target language. For example, if the teacher wants to create the calm situation in the classroom, he/she would use '*Talking to the Moon*' song because this song has soft rhythm and if the teacher wants to create the cheerful atmosphere, he/she would use '*Count on Me*' or '*Somewhere in Brooklyn*' lyric because these songs have lively and fun rhythm.

g. Limitation

Neil's journal stated that there were some issues to consider song become a tool for teaching because the teachers need to be aware in selecting the suitable song for their students.<sup>18</sup> His journal takes an example of '*Jack be Nimble*' song and it would not likely to help the learner in the use of *be* verb because the verse *Jack be nimble* should becoming as follows; *Jack is nimble*. This study also has one song of Bruno Mars entitled '*Grenade*' which contain two unsuitable lyrics for young learners, here; first '*should you have known you was trouble from the first kiss*' and second '*tell the devil I said hey when you get back where you are from*'.

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<sup>18</sup>. Neil T. Millington, *op cit*, p.136