

AN ANALYSIS OF CONJUNCTIONS IN BRUNO MARS' SONGS ON THE DOO-WOP S & HOOLIGANS ALBUM

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ABSTRACT

This study is motivated by the tendency of music listeners to perceive songs merely as entertainment, despite their potential as linguistic learning resources, particularly in the field of syntax. Syntax concerns the rules governing grammatical structures in a language, including the use of conjunctions, which play an important role in connecting words, phrases, and clauses to construct meaningful expressions. This research employs a descriptive qualitative approach, with the researcher acting as the key instrument. The data were collected through documentation techniques by listening to, recording, classifying, and analyzing the lyrics of songs from Bruno Mars' Doo-Wops & Hooligans album. The findings reveal that a total of 40 conjunctions were identified in the album, consisting of 19 coordinative conjunctions and 21 subordinative conjunctions. These conjunctions function to express relationships such as addition, contrast, cause, condition, time, and result, indicating that the use of conjunctions in song lyrics contributes significantly to the coherence, meaning, and emotional expression of the songs.

Keywords

Conjunction, Bruno Mars Song, Doo-Wops & Hooligans Album

1. INTRODUCTION

Language plays a fundamental role in human life as the primary medium of communication, enabling individuals to convey ideas, emotions, and intentions in social interaction. Language can be understood as a system of sounds and symbols that are organized according to certain rules and conventions, allowing communication to function effectively in various situations (Keraf & Chaer in Fitriana, 2012). Through language, humans are able not only to interact but also to build cooperation and maintain social relationships. Several linguists emphasize that language is not merely a collection of sounds but a structured system with meaning. Noermanzah (2019) explains that language functions as a means of conveying information through expressions, both verbal and non-verbal, which can result in different interpretations depending on context and expression. Similarly, Pateda (in Noermanzah, 2019) states that language is a system of sounds used as a tool for expressing thoughts and establishing cooperation between speakers and listeners. These definitions highlight the essential role of language as a dynamic and functional system in human communication.

In the context of globalization, English has become the dominant international language used in science, technology, education, business, and entertainment. The increasing use of English as a global medium of communication makes it an important subject of linguistic research (Izzan & Mahfuddin in Setyowati, 2019). Mastery of English is considered essential, particularly for students, as it supports academic achievement and access to global knowledge (Aulia in Putri & Sya, 2018). As a result, the study of English language structures continues to receive significant attention.

The scientific study of language is known as linguistics, which examines language systematically and analytically. Linguistics focuses on understanding how language is

structured and how it functions in communication (Howles in Sabaruddin, 2016). According to Gleason (in Sabaruddin, 2016), linguistics analyzes language through several internal components, including phonology, morphology, syntax, and semantics. Among these branches, syntax plays a central role in explaining how words are arranged into meaningful units such as phrases, clauses, and sentences. Syntax is concerned with the principles governing sentence structure and the relationships between linguistic elements. Carnie (in Astuti, 2016) states that syntax studies how sentences are constructed to express meaning. One important syntactic element is conjunction, which functions to connect linguistic units and create coherence within a sentence or text. Without conjunctions, sentences may become fragmented and difficult to interpret logically.

Conjunctions are grammatical elements used to link words, phrases, clauses, or sentences. Fowler (in Fitria & Tira, 2019) defines conjunctions as connecting words that join clauses or sentences within the same structure. Similarly, Kridalaksana (in Shinta, 2022) explains that conjunctions function to relate two or more linguistic units within a syntactic structure. The use of conjunctions helps clarify relationships between ideas and ensures cohesion in discourse. In English grammar, conjunctions are generally classified into coordinating, subordinating, and correlative conjunctions. Coordinating conjunctions connect elements of equal syntactic status, while subordinating conjunctions link dependent clauses to independent clauses and indicate relationships such as cause, time, condition, or contrast (Oshima in Sariah & Nurwahdah, 2019). These grammatical functions allow conjunctions to play a crucial role in shaping meaning and structure within both written and spoken texts.

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Song lyrics often employ everyday language and grammatical structures, making them accessible and relevant for linguistic study. Moeliono (in Resdiansyah, 2019) describes lyrics as literary expressions similar to poetry, used to convey feelings and ideas through carefully chosen words. The use of conjunctions in song lyrics helps structure ideas, maintain flow, and express relationships such as contrast, cause, or continuity within the narrative of a song. One prominent figure in popular music whose song lyrics attract global audiences is Bruno Mars. His debut album *Doo-Wops & Hooligans*, released in 2010, achieved international recognition and commercial success. The album contains songs that reflect everyday language use, emotional expression, and narrative storytelling, making the lyrics suitable for syntactic analysis. The accessibility and popularity of Bruno Mars' songs also allow the findings of linguistic analysis to be relevant for both academic and educational contexts.

Previous studies on conjunctions have predominantly focused on written literary texts such as novels and formal prose. Pesik (2016), for example, analyzed the forms and functions of conjunctions in Jane Austen's *Pride and Prejudice*. Other studies have examined conjunctions from contrastive or comparative perspectives across languages. However, research that specifically analyzes conjunction usage in English song lyrics remains relatively limited. This indicates a research gap in applying syntactic analysis to popular music texts.

Based on this gap, the present study focuses on analyzing the forms and functions of conjunctions found in the lyrics of Bruno Mars' songs in the album *Doo-Wops & Hooligans*. This study aims to identify the types of conjunctions used and examine their meanings within the lyrical context. By exploring conjunction usage in song lyrics, this research is expected to contribute to syntactic studies and provide an alternative perspective on using songs as meaningful resources for learning and understanding English grammar.

2. RESEARCH METHOD

This study employed a qualitative research design to analyze linguistic phenomena in their natural context. Qualitative research focuses on describing and interpreting meanings, forms, and functions of language as they occur naturally in real data. In this research, the qualitative approach was used to examine the use of conjunctions found in the lyrics of songs by Bruno Mars on the *Doo-Wops & Hooligans* album. The data analyzed were in the form of words and sentences containing conjunctions, which were interpreted to understand their types and functions within the song lyrics.

The research subject of this study was the song lyrics contained in the *Doo-Wops & Hooligans* album by Bruno Mars. The album consists of ten songs, all of which were selected as the data source and analyzed comprehensively. The lyrics were treated as the population of the study because they possess specific linguistic characteristics relevant to the research focus, particularly the use of conjunctions in English song lyrics.

The data used in this research consisted of primary and secondary data sources. The primary data were the lyrics of the songs from the *Doo-Wops & Hooligans* album that contain conjunctions. These lyrics were directly related to the object of the study and served as the main data for analysis. Meanwhile, the secondary data were obtained from books, academic journals, and relevant online sources that support the theoretical framework and analysis, including digital platforms such as YouTube and Spotify, which were used to access the song lyrics.

In qualitative research, the researcher plays a central role as the main research instrument. In this study, the researcher acted as the key instrument responsible for collecting, identifying, classifying, and interpreting the data. This role allowed the researcher to adjust the focus of analysis as the data were examined more closely, ensuring that the interpretation remained aligned with the research objectives.

The data collection technique used in this study was document analysis. The documents analyzed were song lyrics obtained from official audio and lyric sources of the *Doo-Wops & Hooligans* album. Data collection was carried out by listening to each song repeatedly, recording the lyrics, and identifying sentences containing conjunctions. The researcher then classified the data according to the types of conjunctions. This process involved careful listening and note-taking techniques to ensure accuracy and consistency in data recording.

After the data were collected, the data analysis process was conducted using qualitative descriptive methods. The identified conjunctions were grouped into categories based on their types, namely coordinative and subordinative conjunctions. The analysis focused on explaining the function and meaning of each conjunction within its linguistic context by referring to relevant grammatical theories. The classification and interpretation of conjunctions were based on the theoretical perspectives proposed by

Payne and by Greenbaum and Nelson, as discussed in Kodong (2015). The analysis revealed that all ten songs in the album contain both coordinative conjunctions, such as *and*, *but*, *or*, and *for*, and subordinative conjunctions, including *because*, *if*, *when*, *until*,

while, as, so, and cause. These findings were used to support the discussion in the subsequent section.

3. RESULTS AND DISCUSSION

3.1 Identification of Conjunction Types in the Lyrics of Bruno Mars' Songs in the Album Doo-Wops & Hooligans

This research analyzes the use of conjunctions found in ten selected songs from Bruno Mars' album Doo-Wops & Hooligans. The album was chosen as the data source because its lyrics contain various sentence structures that reflect everyday language use, making it suitable for syntactic analysis, particularly in identifying conjunctions. The following is a description of ten song lyrics with the results of identifying the types of conjunctions contained therein based on the concepts in the theoretical framework

Table 1. Table Of Conjunction Types In 10 Bruno Mars Songs In The Album Doo Wops & Hooligans

NO	Song tittle	Lyrics with conjunction	Conjunction words	Coordinative Conjunction	Subordinative conjunction
1	Grenade	"Gave you all I had and you tossed it in the trash"	and	✓	
		" But darling, I'd still catch a grenade for you"	but	✓	
		"You said you loved me, you're a liar cause you never, ever, ever did"	cause (because)		✓
		" If my body was on fire, ooh, you'd watch me burn down in flames"	if		✓
2	Just the way you are	"She's so beautiful, and I tell her every day"	and	✓	
		" But every time she asks me, 'Do I look okay?' I say"	but	✓	
		" Cause you're amazing just the way you are"	cause (because)		✓
3	Our first time	"It's our first time, and we're standing face to face"	and	✓	
		"And I can't help but stare"	but	✓	
		"Oh, we can make love or we can just cuddle"	or	✓	
		"Baby, when you're grinding, I get so excited"	when		✓

		"Let's just kiss 'til we're naked"	til (until)	✓
4	Runaway baby	" And little heart will end up alone"	and	✓
		" But little does she know that I'm a wolf in sheep's clothing"	but	✓
		"Another pretty thang ready for me to grab"	for	✓
		" Cause everything you heard is true"	cause (because)	✓
		" So you better run, run, run away, run away, baby"	so	✓
5	The lazy song	"I'm gonna kick my feet up and stare at the fan"	and	✓
		" Cause today I swear I'm not doing anything"	cause (because)	✓
		"Click to MTV so they can teach me how to dougie"	so	✓
6	Marry you	"Shots of Patron, and it's on, girl"	and	✓
		"Is it the look in your eyes or is it this dancing juice?"	or	✓
		"Who cares if we're trashed, got a pocket full of cash we can blow"	if	✓
7	Talking to the moon	"Talking to me too, or am I a fool?"	to	✓
		" Cause every night I'm talking to the moon"	cause (because)	✓
8	Liquor store blues	"Me and my guitar tonight, singing to the city lights"	and	✓
		" But you know that there's no time for this"	but	✓
		" So I'ma get messed up today, I'll be okay tomorrow"	so	✓
9	Count on me	"If you ever find yourself lost in the dark and you can't see"	and	✓

		"Cause that's what friends are supposed to do, oh yeah"	cause (because)		✓
		"If you ever find yourself stuck in the middle of the sea"	if		✓
		"Find out what we're made of when we are called to help our friends in need"	when		✓
10	The other side	" And you, you got me feeling weightless"	and	✓	
		"You know I be looking out for the moment to shine"	for	✓	
		"You're as straight as they come"	as		✓
		"You go about your day baby while I hide from the sun"	while		✓
		"Don't act surprised when it comes back to you"	when		✓
		"Cause you won't know what it's like until you try"	cause / until	✓	✓
		"So just get here soon"	so		✓

3.2 Analysis of Function and Meaning of Conjunctions in 10 songs in Bruno mars' album Doo-Wops & Hooligans

This discussion focuses on the analysis of the function and meaning of conjunctions found in ten songs from Bruno Mars' Doo-Wops & Hooligans album. The analysis reveals that both coordinative and subordinative conjunctions are used extensively to connect ideas, express emotional contrast, show cause-and-effect relationships, indicate conditions, and convey temporal meanings within the song lyrics. These conjunctions play an essential role in shaping the emotional depth and narrative coherence of the songs.

In the song Grenade, coordinative conjunctions such as and and but are used to express emotional sequences and contrasts. The conjunction and in the lyric "Gave you all I had and you tossed it in the trash" connects two related actions that occur sequentially, emphasizing the emotional contrast between giving and rejection. Although and does not directly indicate causation, its use creates an implied emotional connection that strengthens the sense of betrayal and disappointment. Meanwhile, the conjunction but in "But darling, I'd still catch a grenade for you" highlights a strong contrast between the singer's painful experience and their continued willingness to sacrifice, reinforcing themes of unconditional love and devotion. Subordinative conjunctions such as because and if further deepen the emotional narrative by explaining reasons and imagining hypothetical situations. The use of because clarifies why the person is labeled a liar, while if introduces an extreme imagined condition to portray indifference and emotional neglect.

In *Just the Way You Are*, coordinative conjunctions *and* and *but* are used to connect admiration with reassurance and emotional interaction. The conjunction *and* links the description of beauty with the act of expressing it consistently, suggesting a harmonious relationship between feeling and action. The conjunction *but* contrasts insecurity with reassurance, illustrating emotional support within the relationship. The subordinative conjunction *because* strengthens the central theme of unconditional acceptance by providing a reason why the subject is considered amazing without needing to change.

The song *Our First Time* demonstrates varied uses of coordinative conjunctions such as *and*, *but*, and *or* to express emotional closeness, contrast, and choice. The conjunction *and* connects significant moments of the first-time experience, while *but* emphasizes the inability to resist emotional reactions. The conjunction *or* presents alternative actions, highlighting intimacy and choice. Subordinative conjunctions *when* and *until* are used to indicate time and duration, creating a cause-and-effect relationship between actions and emotions, as well as specifying how long an action continues.

In *Runaway Baby*, coordinative conjunctions such as *and*, *but*, and *for* are used to express results, contrasts, and purposes. The conjunction *but* strongly contrasts outward appearances with hidden intentions, reinforcing themes of deception. The conjunction *for* explains the purpose behind an action, contributing to character portrayal. Subordinative conjunctions *because* and *so* establish reasons and consequences, connecting warnings with resulting actions and reinforcing the cause-and-effect structure of the lyrics.

The song *The Lazy Song* primarily uses the coordinative conjunction *and* to link actions performed either simultaneously or consecutively, reflecting a relaxed and carefree attitude. Subordinative conjunctions *because* and *so* explain reasons for inactivity and purposes behind actions, clarifying motivation and intent within the narrative. In *Marry You*, coordinative conjunctions *and* and *or* are used to connect actions and express alternative possibilities, reflecting spontaneity and uncertainty. The subordinative conjunction *if* minimizes the importance of certain conditions, emphasizing carefree decision-making and emotional readiness regardless of circumstances.

The song *Talking to the Moon* uses the coordinative conjunction *or* to present two conflicting possibilities, creating emotional ambiguity between hope and self-doubt. The subordinative conjunction *because* explains the reason behind the singer's actions, adding emotional justification to the narrative. In *Liquor Store Blues*, coordinative conjunctions *and* and *but* express togetherness and contrast between awareness and reality. The subordinative conjunction *so* indicates outcomes, connecting present actions with expected future conditions.

The song *Count on Me* uses the coordinative conjunction *and* to link related conditions, emphasizing vulnerability and need. Subordinative conjunctions *because*, *if*, and *when* express reasons, possibilities, and situations that trigger action, reinforcing themes of friendship, support, and reliability. Finally, *The Other Side* demonstrates extensive use of both coordinative and subordinative conjunctions. Coordinative conjunctions *and* and *for* connect feelings with causes and purposes. Subordinative conjunctions such as *as*, *while*, *when*, *until*, *because*, and *so* are used to express comparison, simultaneity, conditions, time limitations, reasons, and results. These conjunctions enrich the lyrics by highlighting contrasts, emotional development, and personal growth through experience.

Based on the analysis of the song lyrics, the researcher found that there are two main types of conjunctions used in the album, namely coordinative conjunctions and subordinative conjunctions. From the ten songs analyzed, a total of 40 conjunctions were identified. These consist of 19 coordinative conjunctions and 21 subordinative conjunctions.

The coordinative conjunctions found in the lyrics include and, but, for, and or, which function to connect words, phrases, or independent clauses of equal grammatical importance. Meanwhile, the subordinative conjunctions identified include because, if, when, until, so, as, and while, which function to link dependent clauses to main clauses by expressing reasons, conditions, time, results, or contrasts. These findings indicate that conjunctions are frequently used in the song lyrics of Doo-Wops & Hooligans not only as grammatical connectors but also as meaningful devices that enhance emotional expression, narrative flow, and lyrical coherence. The consistent and varied use of conjunctions across the album demonstrates their importance in constructing emotionally rich and structurally effective song lyrics.

3.3 Research Limitations

This study has several limitations that should be acknowledged. First, the data analyzed in this research are limited to ten songs from a single album, Doo-Wops & Hooligans by Bruno Mars, so the findings cannot be generalized to all song lyrics or to other musical genres. Second, the analysis focuses only on identifying the types, functions, and meanings of conjunctions based on a qualitative descriptive approach, without involving quantitative statistical analysis or comparative data from other artists or albums. In addition, the interpretation of functions and meanings of conjunctions relies on the researcher's linguistic understanding, which may involve a degree of subjectivity. Therefore, future studies are encouraged to expand the data sources, apply mixed methods, or conduct comparative analyses to obtain more comprehensive and objective results.

4. CONCLUSION

Based on the results of the analysis, this study concludes that conjunctions are frequently used in the song lyrics of Bruno Mars on the Doo-Wops & Hooligans album. A total of 40 conjunctions were identified, consisting of 19 coordinative conjunctions and 21 subordinative conjunctions. The coordinative conjunctions found include and, but, for, and or, which function to connect equivalent words, phrases, or clauses, show contrast, provide reasons, and express alternatives. Meanwhile, the subordinative conjunctions identified—such as because, if, when, until, so, as, and while—function to link main clauses with subordinate clauses that express cause, condition, time, result, or manner. Overall, the use of conjunctions in these song lyrics demonstrates how linguistic elements are employed effectively to convey meaning, relationships between ideas, and emotional nuances within song texts.

This research is expected to provide useful insights for future researchers who are interested in conducting similar studies on conjunctions or other linguistic features in song lyrics. Further studies may expand the scope of data by analyzing different music genres, artists, or linguistic aspects to obtain more comprehensive findings. In the field of education, this research can be used as an alternative reference for teaching conjunctions in an engaging way. Utilizing songs as learning media may help create a more interesting, enjoyable, and meaningful learning experience, as students can analyze linguistic elements from songs they are familiar with and enjoy.

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