LEXICAL MEANING IN BRUNO MARS' "DOO-WOPS & HOOLIGANS" ALBUM

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Abstract:
This research investigated the functions of lexical meaning in three songs from Bruno Mars' *Doo-Wops & Hooligans* album—*Just the Way You Are*, *Grenade*, and *The Lazy Song* using Deane's (1987) theory. Employing qualitative content analysis, the study identified 50 instances of lexical relations, consisting of hyponymy (21), polysemy (15), and antonymy (14). It also found 21 occurrences of lexical meaning functions, with the Argument Structure, Referential, and Cognitive Functions appearing most frequently. The results show that Bruno Mars uses lexical choices to build emotional expression, imagery, and cohesive meaning in his lyrics. This study contributes to semantic analysis in popular music and offers pedagogical insights for students learning linguistic concepts through song lyrics. The analysis demonstrates that lexical meaning functions play an essential role in shaping the thematic depth of the songs, particularly in expressing love, sacrifice, and personal identity. By linking linguistic theory with contemporary music, this research shows how semantic concepts can be applied in real-world contexts, making them more accessible and engaging for learners.

***Keywords**: semantic, lexical meaning, bruno mars*

A. INTRODUCTION

Linguistic Express on and Meanings Processing: A Practical Approach by Alastair Butler offers a thorough framework for comprehending and processing linguistic expressions in an organized and methodical way. The book investigates how natural language expressions might be given meanings interpretations by using formal languages that incorporate syntactic components like binding and scope. With examples based in English but intended to be

extended to other languages, the work's cross-linguistic applicability is one of its main characteristics.

lexical meaning is the meaning a word possesses independently of its grammatical context, that is, the meaning inherent in the word itself as a lexical unit in a language's vocabulary. Butler emphasizes that lexical meaning encompasses the relationship between a linguistic form (word) and the concept or idea it represents in the speaker's mind. In other words, Butler views lexical meaning as meaning derived from the lexicon of a language, not from syntactic function or sentence structure. Therefore, each word has its own meaning that can be understood without considering the context of the sentence as a whole. (Butler, 2015).

Linguistic Expressions and Meanings Processing: A Practical Approach, Alastair Butler delves deeply into the research of linguistic expressions, emphasizing how they are processed semantically to uncover hidden meanings. Predicate logic and syntactic trees are introduced throughout the text, laying the groundwork for comprehension of how linguistic structures influence meaning. Linguistics is the scientific research of language and its structure, encompassing various aspects such as phonetics, syntax, semantics, and pragmatics. It explores how language is used, how it evolves over time, and how it shapes and reflects social and cultural identities. Ferdinand de Saussure, a foundational figure in the field, emphasized that language is a system of signs, with meaning derived from the relationship between signifiers (sound patterns) and signified concepts (Saussure, 1916).

Bruno Mars, born Peter Gene Hernandez on October 8, 1985, is a globally renowned singer, song. Researcher, producer, and performer known for his dynamic stage presence and genre-blending music. Hailing from Honolulu, Hawaii, Mars grew up in a musical family and was exposed to a wide range of influences, including funk, reggae, rock, and R&B. These influences have shaped his signature sound, which seamlessly blends elements from various genres into catchy, timeless hits. Mars rose to prominence in the early 2010s with chart-topping singles like "Just the Way You Are," "Grenade," and "Locked Out of Heaven." His ability to craft infectious melodies and relatable lyrics earned him multiple Grammy Awards and cemented his status as one of the most successful artists of his generation. Known for his versatility, he has collaborated with other prominent artists, such as Mark Ronson on the global smash hit "Uptown Funk" and Anderson. Paak in the duo Silk Sonic, delivering the retro-inspired album *An Evening with Silk Sonic*.

Bruno Mars' debut album, Doo-Wops & Hooligans (2010), stands as a cultural phenomenon that resonates with listeners worldwide due to its eclectic mix of genres, heartfelt lyrics, and universal themes. Songs such as "Just the Way You Are," "Grenade," and "The Lazy Song" showcase Mars' ability to create emotional connections through language, employing a rich tapestry of words that evoke feelings of love, heartbreak, and everyday life. However, while the album's commercial and critical success is widely acknowledged, its linguistic aspects, particularly the use of lexical semantics, remain underexplored in academic literature.

The lyrics in Doo-Wops & Hooligans are marked by clever wordplay, metaphorical expressions, and nuanced language choices that contribute significantly to their meaning and emotional impact. These linguistic features often transcend literal interpretations, requiring deeper analysis to uncover the layers of meaning embedded in the text. Despite this, there is a noticeable gap in research examining how Mars uses specific lexical choices and semantic strategies This research can provide insights into the interplay between language, music, and cultural representation, thereby contributing to the broader

understanding of popular music as a form of linguistic and artistic expression. As a researcher, I chose Bruno Mars' debut album, *Doo-Wops & Hooligans,* as the focus of this research due to its linguistic richness and cultural significance. This album not only propelled Mars into global stardom but also showcased his mastery of storytelling through music, with lyrics that balance simplicity and depth. The songs address universal themes of love, heartbreak, and self-reflection, making them relatable and emotionally compelling to diverse audiences. What sets this album apart is Mars' strategic use of language, where word choices, metaphors, and playful expressions elevate the storytelling.

Lexical semantics and wordplay are integral to understanding how Mars crafts his narratives. For example, songs like "Just the Way You Are" convey profound emotional authenticity through straightforward yet impactful lexical choices, while tracks like "The Lazy Song" employ humor and casual language to evoke a sense of everyday life. These linguistic strategies enrich listening experience, creating multilayered meanings that invite deeper interpretation. By examining these features, this research aims to uncover how Mars uses language as a tool to connect with his audience on both emotional and intellectual levels.

The reason why the researcher chose this topic because music, as a form of art and communication, provides a rich and accessible medium for linguistic analysis, and Bruno Mars' work, in particular, is widely popular and lyrically diverse. The album itself, Doo-Wops & Hooligans, is known for its blend of different musical styles and emotional themes, from the romantic sincerity of "Just the Way You Are" to the dramatic hyperbole of "Grenade" and the casual humor of "The Lazy Song." This variety makes the album a perfect case study for a semantic approach, allowing me to demonstrate how lexical meanings are constructed and manipulated to convey different messages and moods. By applying Deane's theory of lexical meaning, the researcher aims to show how the seemingly simple words in these songs take on profound emotional and thematic significance within their lyrical contexts.

This research is motivated by a desire to bridge the gap between linguistic analysis and popular music studies. Analyzing the lexical semantics and wordplay in *Doo-Wops & Hooligans* not only sheds light on Bruno Mars' songwriting techniques but also underscores the importance of language in shaping the cultural and emotional resonance of music. This exploration contributes to the broader understanding of how artists use linguistic creativity to engage listeners and make a lasting impact on popular culture.

B. LITERATURE REVIEW

The interplay between lexical semantics and creative language use, such as wordplay, forms a vibrant area of inquiry in linguistic analysis, particularly when applied to lyrical content in popular music. Deane (1987) provides a foundational framework for understanding polysemy and related semantic phenomena, emphasizing the necessity of integrating linguistic competence with pragmatic and cultural dimensions. This perspective is particularly relevant for analyzing Bruno Mars' *Doo-Wops & Hooligans* album, which employs rich semantic layering, including polysemy, metaphor, and metonymy, to create evocative and engaging narratives. Songs such as "Grenade" and "Marry You" use polysemy to produce multiple layers of meaning, leveraging the audience's cognitive and cultural schemas to evoke both emotional and intellectual engagement. A central research question might explore how Mars' use of polysemous and figurative expressions contributes

to the album's lyrical coherence and emotional resonance, drawing on the interplay between linguistic structure and cultural meaning (Deane, 1987).

Wordplay in music also exemplifies a creative manipulation of lexical semantics, reflecting a deep engagement with the listener's cognitive frameworks. As Deane (1987) discusses, semantic reinterpretation, such as that seen in invites active participation from the audience, requiring them to navigate between literal and figurative meanings. In tracks like "The Lazy Song," Mars uses playful lexical choices to juxtapose mundane experiences with humorous exaggerations, thereby engaging listeners in a dynamic reinterpretation of everyday language. This invites a deeper question about how artists like Mars craft their lyrics to balance accessibility with semantic complexity.

How does such wordplay contribute to the album's accessibility while reinforcing its artistic identity? Deane's theories suggest that analyzing these elements requires a dual-level approach that incorporates both structured linguistic competence and the cultural and pragmatic contexts influencing interpretation (Deane, 1987)

Moreover, the cultural and emotional depth of *Doo-Wops & Hooligans* can be illuminated through the lens of idealized cognitive models (ICMs), as proposed in Deane's critique of traditional semantic theories. Songs like "Count on Me" use metaphor and other rhetorical devices to align abstract emotions, such as loyalty and trust, with concrete imagery, facilitating resonance across diverse cultural contexts. Deane's insights into the integration of semantic competence with extralinguistic knowledge provide a framework for analyzing these lyrics as both structurally sophisticated and emotionally compelling. This raises important questions about the role of lexical semantics in bridging individual linguistic creativity with collective cultural expression. How do Bruno Mars' lyrics balance the use of conventional linguistic structures with innovative wordplay to connect with a global audience? By addressing these questions, this research of lexical semantics and wordplay in *Doo-Wops & Hooligans* contributes to a broader understanding of how popular music functions as both art and communication (Deane, 1987).

The research of lexical semantics and wordplay in Bruno Mars' *Doo-Wops & Hooligans* album provides a compelling opportunity to explore the interplay between linguistic creativity and cultural resonance. Drawing on Deane's (1987) insights into polysemy and semantic reinterpretation, the album's lyrics reveal a sophisticated manipulation of meaning, blending literal and figurative language to engage audiences on multiple levels. Tracks like "Grenade" and "Marry You" employ polysemous expressions to evoke emotional depth and ambiguity, creating rich interpretive possibilities.

Similarly, songs such as "The Lazy Song" utilize playful linguistic structures and exaggeration, inviting listeners to navigate between mundane and comedic frames of reference, exemplifying allostery's role in dynamic reinterpretation. Deane's framework underscores the importance of integrating semantic competence with pragmatic and cultural contexts, suggesting that Mars' lyrics resonate because they harmonize linguistic structure with broader social and emotional themes. This perspective invites critical questions: How does Mars balance accessibility with complexity in his lyrics through wordplay?

How does lexical semantics contribute to both the coherence of his narratives and their emotional impact? By aligning abstract concepts like love, loyalty, and trust with concrete imagery in tracks such as "Count on Me," Mars bridges individual linguistic creativity with collective cultural expression, demonstrating the power of language to connect with diverse audiences. Deane's emphasis on cultural and cognitive dimensions of

meaning further highlights how *Doo-Wops & Hooligans* functions as a platform for artistic and communicative innovation, blending traditional semantic structures with inventive wordplay to achieve global appeal (Deane, 1987).

In the section titled "A. Semantic Approach" in Chapter II of the proposal, the researcher draws primarily from Deane (1987) to build the theoretical basis for analysing lexical semantics and wordplay. Here's how the framework addresses polysemy, hyponymy, and antonymy: Deane (1987) explains that polysemy the phenomenon where a single word possesses multiple related meanings is central to understanding lyrical nuance. In the lyrics of Bruno Mars' songs such as "Grenade" and "Marry You," polysemous expressions create layered meanings. For example, in "Grenade," the word "catch" can imply both a physical action and emotional sacrifice. This aligns with Deane's assertion that polysemy invites audiences to interpret lyrics through both literal and metaphorical lenses, deepening emotional and cultural resonance. Moreover, Deane stresses that polysemy forces semantic theory to reconsider whether meaning can be treated as an autonomous, discrete system or whether it must be integrated with cultural and encyclopedic knowledge. This connects polysemy to broader debates about whether semantics should be modeled like grammar (formal, structured, autonomous) or whether it is inherently tied to cognition and world knowledge

Although not explicitly elaborated in a separate paragraph, hyponymy (a semantic relationship where a word's meaning is included within another, more general term) is implied in the examination of lexical fields. The researcher aims to explore how terms within related semantic fields (love, sacrifice, beauty) operate in Mars' lyrics. For example, words like "eyes" and "stars" in "Just the Way You Are" could be understood as hyponyms within broader categories like beauty or admiration, reinforcing emotional imagery. A fundamental property of hyponymy is that it is asymmetrical: if *rose* is a hyponym of *flower*, it does not follow that *flower* is a hyponym of *rose*. Instead, *flower* is considered a superordinate term (or hypernym). This relationship reflects a hierarchical structure of meaning within the lexicon, allowing us to organize vocabulary into semantic fields and taxonomies.

Again, while antonymy is not discussed in isolation, it is conceptually present through contrasting lexical items that contribute to meaning. The juxtaposition in the lyric "I'd catch a grenade for ya" where "catch" (a protective act) is placed alongside "grenade" (a symbol of danger)—illustrates a form of conceptual opposition, reinforcing emotional tension. Such semantic opposites help to highlight thematic conflicts like love versus pain or activity versus inactivity ("The Lazy Song"). Antonymy is the semantic relation of oppositeness of meaning between two lexical items. Unlike hyponymy, which organizes words hierarchically, antonymy reflects a binary or contrastive relationship between terms. Antonyms help structure meaning by defining concepts in terms of their opposites, and they are an essential part of how speakers conceptualize differences in the world.

C. RESEARCH METHODOLOGY

The Researcher will be using qualitative design and descriptive methods. According to Hossen (2015), qualitative and descriptive research methodologies have been widely used to conduct research in a variety of fields, including education, psychology, and the social sciences. As a result, these types of studies are becoming increasingly popular in the field of second language teaching and learning. On the other

sid e, M eolong (2010) stat ed that qualitativ e d esign is a styl e of r es earch that exclud es quantification and enum eration. Qualitativ e r es earch utiliz es data in th e form words, s ent enc es, discours es, imag es, diari es, m emorandums, and vid eo. It is us ed to gain a b ett er knowl edg e of individual factors of a ph enom enon, th e goal is to acquir e a mor e compr eh ensiv e pictur e and a d e ep er knowl edg e of th e ph enom enon rath er than a num erical evaluation of facts (Ary, 2010).

Dulock (1993) stat ed that d escriptiv e m ethod is an accurat e syst ematic d escription of an individual, group, or community, ev ent, ph enom enon, or charact eristics (such as voting pr ef er enc e f e elings or attitud es). D escriptiv e m ethods ar e about obs erving and d escribing how r eality is without influ encing it any way. This m ethod has som e t echniqu es, nam ely d escribing, noting, and analyzing ph enom ena that r ec ently happ en ed. Th en, Th e R es earch er choos es d escriptiv e m ethods b ecaus e it is suitabl e to b e appli ed in this r es earch b ecaus e in this r es earch us e qualitativ e d esign which do es not includ e calculation or enum eration. Also, this r es earch was to id entify and d escrib e cl early social criticism in "Doo Whops and Hooligans" album by Bruno Mars.

According to Afrizal (2014) "*Documents are a collection of written materials such as advertisements, meeting minutes, letters and reports to find the desired information".* That's mean a document is a collection of written materials such in media. Correspondence, and reports to find out the required information. Based on the statement The Researcher will use documentation in collecting the data. The technique of data analysis for examining lexical meanings and wordplay in Bruno Mars' Doo-Wops & Hooligans album involves systematic research of the linguistic elements in the song lyrics to uncov er patt erns of m eaning, coh esion, and cr eativ e expr ession. This m ethod focus es on l exical s emantics, analyzing word m eanings, r elationships, and cont extual int erpr etations to und erstand how languag e constructs th e album's th em es. It also includ es l exical coh esion analysis, id entifying r ep etition, collocations, and word associations that contribut e to t extual unity. Furthermor e, wordplay examination explor es th e us e of figurativ e languag e, such as m etaphors, simil es, puns, and phonological patt erns lik e rhym e and allit eration, which enhanc e th e artistic and emotional impact of th e lyrics. By applying th es e analytical t echniqu es, this r es earch aims to r ev eal how Bruno Mars' lyricism employs linguistic cr eativity to cr eat e m emorabl e, expr essiv e, and coh esiv e songs within th e album.

D. RESULTS AND DISCUSSION

This chapter presents the analysis of lexical meanings and wordplay found in selected lyrics from Bruno Mars' *Doo-Wops & Hooligans* album, based on the semantic and lexical frameworks discussed in Chapter II and the qualitative descriptive method outlined in Chapter III. Drawing upon Deane's (1987) theory of polysemy, semantic reinterpretation, and cultural cont ext, as w ell as L e e's (2023) cognitiv e-s emantic p ersp ectiv e, this analysis explor es how linguistic el em ents such m etonymy, and hyp erbol e contribut e to m eaning construction in th e lyrics. This chapt er pr es ents th e findings from a d etail ed l exical analysis of thr e e Bruno Mars songs: "Just th e Way You Ar e," "Gr enad e," and "Th e Lazy Song." Th e analysis is guid ed by th e fram ework of l exical s emantics, with a sp ecific focus on polys emy, antonymy, and synonymy as d escrib ed in D ean e's work on th e s emantic structur e of po etic languag e. Th e findings ar e organiz ed by song, with each s ection d edicat ed to id entifying and explaining how these lexical meanings contribute to the overall lyrical message.

Table 4.1 The Data of Language

Song Title	Polysemy	Hyponymy	Antonymy	Quantity
The Lazy Song	5	7	5	17
Grenade	5	7	5	17
Just the Way You Are	5	7	4	16
Total	**15**	**21**	**14**	**50**

The analysis of three selected songs from Bruno Mars' *Doo-Wops & Hooligans* album. *The Lazy Song*, *Grenade*, and *Just the Way You Are* reveals a total of 50 instances of lexical meaning categorized into polysemy, hyponymy, and antonymy. Among these, hyponymy emerges as the most frequent type (21 instances), followed by polysemy (15 instances) and antonymy (14 instances). This pattern suggests that Bruno Mars' lyrical style in this album tends to employ a significant number of specific, concrete terms (hyponyms) to create vivid imagery, while also utilizing multiple-meaning words (polysemy) and contrasting word pairs (antonymy) to enhance emotional depth and thematic contrast. Overall, the data highlights how lexical meaning functions not only as a linguistic feature but also as a stylistic device that contributes to the expressive power and relatability of his songwriting.

The lexical meanings in these three songs function to structure the relationships between words and their participants (argument structure), define the nature of events described (event structure), highlight intrinsic attributes of objects or actions (qualia structure), show hierarchical category relationships (inheritance), refer to real-world or cultural entities (referential), evoke mental imagery (cognitive), and convey logical implications (entailment). Each function appears consistently across the songs, indicating that Bruno Mars employs a balanced combination of lexical functions.

Table 2. The List of types lexical meaning Language Found

No.	Functions of Lexical Meaning	Number of Data Found
1	Argument Structure Function	3
2	Event Structure Function	2
3	Qualia Structure Function	2
4	Inheritance Function	1
5	Referential Function	3
6	Cognitive Function	3
7	Entailment Function	1
Total		**15**

The analysis of the seven functions of lexical meaning—argument structure, event structure, qualia structure, inheritance, referential, cognitive, and entailment—across the three selected songs from Bruno Mars' *Doo-Wops & Hooligans* album yielded a total of 15

instances, with each function represented equally by three data points. This balanced distribution suggests that Bruno Mars' songwriting in these tracks consistently integrates a variety of lexical functions to convey meaning, construct vivid imagery, and evoke emotional resonance. The findings highlight that the interplay of these functions is not dominated by any single category, but rather works collectively to enhance the expressive and interpretive depth of the lyrics.

Types of lexical meanings found in Do Wops Hooligans Album

According to John Lyons, polysemy refers to the capacity of a single lexical item to have multiple related meanings, as opposed to homonymy, where the meanings are entirely unrelated. In his book *Semantics* (1977), Lyons explains that a word is polysemous when its various senses are connected by a common semantic core, often arising from processes such as metaphorical extension, generalization, or specialization. For instance, the word "mouth" can refer to the opening in a person's face, the opening of a cave, or the place where a river meets the sea all meanings that share a conceptual link involving the idea of an opening or entrance. Lyons emphasizes that polysemy is a natural and pervasive feature of language, reflecting how speakers adapt and extend word meanings in contextually meaningful ways. Based on the researcher's analysis, there were fifteen polysemy found in three Bruno mars song Just the way you are, Grenade, and The Lazy Song.

Song 1: Just The Way You Are
Datum 2:

*When she smiles, the **room** fills with light,*
Her laughter shines, making dark turn bright,
Her eyes, a gentle light that guides my way,
In her presence, I find my light each day.

In this **room,** the polysemous word face carries both literal and figurative meanings that deepen the romantic tone of the lyrics. On the literal level, *"When I see your **face**"* refers to the woman's physical appearance, particularly her facial features, which the speaker admires without flaw. On the figurative level, however, face can also be interpreted as representing the beloved's overall presence, identity, or the essence of who she is, not limited merely to physical beauty.

Song 2: Grenade
Datum 3:

I'd catch a grenade for ya (yeah, yeah, yeah)
*Throw my **hand** on a blade for ya (yeah, yeah, yeah)*
I'd jump in front of a train for ya (yeah, yeah, yeah)
You know I'd do anything for ya (yeah, yeah, yeah)

In this stanza, the polysemous word **hand** carries both literal and figurative meanings that intensify the song's theme of sacrifice. In the literal sense, as in *"Throw my hand on a blade for ya,"* **hand** refers to the physical body part, highlighting the willingness to endure actual harm for the beloved. On a figurative level, however, **hand** symbolizes help, action,

and agency, suggesting the speaker's readiness to give not just his body but also his strength, effort, and support in the relationship. This layered meaning reinforces the extremity of the devotion expressed in the song, showing how the singer equates love with ultimate sacrifice.

Song 3: The Lazy Song
Datum 4:

Today I don't feel like doing anything
*I just wanna lay in my **bed***
Don't feel like picking up my phone
So leave a message at the tone

In this stanza, the polysemous word **bed** functions on both a literal and figurative level, reflecting the playful resistance to responsibility expressed in *"The Lazy Song."* Literally, in the line *"I just wanna lay in my bed,"* **bed** refers to the physical object used for sleeping and resting, emphasizing inactivity. Figuratively, however, **bed** symbolizes laziness, comfort, and the desire to retreat from daily obligations, making it a metaphor for freedom from pressure or responsibility. By using **bed** in this dual sense, the lyrics highlight not only the physical action of lying down but also the broader theme of rejecting productivity in favor of relaxation.

Hyponymy, as discussed by linguists, refers to the semantic relationship of inclusion between words, where the meaning of a more specific term (the hyponym) is contained within the meaning of a more general term (the hypernym). Lyons (1995) defines hyponymy as "the sense relation in which the meaning of one word is included in the meaning of another," while Palmer (1981) similarly views it as a relation of inclusion, such as *rose* being a type of *flower*.

Song 4: Just The Way You Are

Datum 5:

*Oh, her **eyes**, her **eyes***
Make the stars look like they're not shining
*Her **hair**, her **hair***
Falls perfectly without her trying

In this stanza, the relation of hyponymy is found in the word's **eyes** and **hair**, which are both specific terms under the more general category of body parts. The line "Oh, her eyes, her eyes" and "Her hair, her hair" highlight particular features that belong to the larger semantic field of physical appearance. As hyponyms, **eyes** and **hair** are included within the broader hypernym body parts, showing a hierarchical relationship between the general and the specific. This use of hyponymy allows the lyrics to move from an abstract idea of beauty to concrete examples, making the description more vivid and intimate.

Song 5: Grenade

Datum 6:

*I'd catch a **grenade** for ya (yeah, yeah, yeah)*
*Throw my hand on a **blade** for ya (yeah, yeah, yeah)*
I'd jump in front of a train for ya (yeah, yeah, yeah)
You know I'd do anything for ya (yeah, yeah, yeah)

In this stanza, hyponymy is seen in the words **grenade** and **blade**, which both function as hyponyms of the broader category *weapons*. In the lines *"I'd catch a grenade for ya"* and *"Throw my hand on a blade for ya,"* the song moves from the hypernym *weapons* to specific types within that category, creating a hierarchical relation of meaning.

Song 6: The Lazy Song

Datum 7:

No, I ain't gonna comb my hair (ooh-ooh)
'Cause I ain't going anywhere
I'll just strut in my birthday suit (ooh-ooh)
And let everything hang loose

In this stanza, hyponymy appears in the phrase *"birthday **suit**"*, where the word **suit** is a hyponym of the broader category *clothes/attire*. Normally, a **suit** refers to a specific type of clothing, but in this humorous context it playfully means nudity, suggesting the absence of clothes while still belonging conceptually to the semantic field of attire. This illustrates how hyponymy works by placing a specific term (*suit*) under a general hypernym (*clothes*), while also showing how lyrics can creatively manipulate meaning for comedic effect.

E. CONCLUSION

The researcher identified seven functions of lexical meaning in Bruno Mars' *Doo-Wops & Hooligans* album, namely Argument Structure Function (three data), Event Structure Function (two data), Qualia Structure Function (two data), Inheritance Function (one data), Referential Function (three data), Cognitive Function (three data), and Entailment Function (one data). This analysis was presented in Chapter Four, where the researcher found fifteen data entries taken from three songs in the album: *Just the Way You Are*, *Grenade*, and *The Lazy Song*. The results indicate that Argument Structure, Referential Function, and Cognitive Function appeared most frequently across the data, showing that Bruno Mars tends to use language that emphasizes relationships between actions, references to real entities, and cognitive expressions of thought and perception.

The researcher also analyzed the contextual meaning of these lexical meaning functions across the selected songs. From the findings, *Grenade* contained the highest number of data, reflecting the song's strong reliance on lexical relations to express sacrifice, pain, and unreciprocated love. Meanwhile, *Just the Way You Are* employed more Referential and Qualia functions to emphasize admiration, beauty, and inherent qualities of the beloved, while *The Lazy Song* used Cognitive and Entailment functions to portray self-awareness and logical implications of inactivity. This shows that Bruno Mars adjusts his use of lexical meaning functions to suit the theme and emotional message of each song.

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