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ECO-PSYCHOLOGICAL ANALYSIS OF BIMBO'S BELALANG SONG LYRIC: A DISCOURSE PERSPECTIVE

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Abstract
The current study investigated Bimbo's Song lyric entitled 'Belalang' in a Discourse Perspective. It has come to be known that Bimbo is a senior music group, specializing in deep philosophical touches of romantic songs. Belalang is a song attempting to create an analog of an insect (mantis) with special mating behaviors to human love affairs tied in dangerous wedlock. The lyric was analyzed in two ways, (1) to find out the field, tenor and mode of the discourse, employing the analytical framework of Systemic Functional Linguistics (SFL) in a macro sense, and (2) to find out the eco-psychological phenomena, employing the analytical framework of eco-psychology. The findings show that both mantis (with its special mating behavior) and humans (in showing true love to the "destructive" wife) have a similar pattern—to preserve the ecosystem or in other words to create a conducive environment. The moral teaching seems to support the old saying that to love does not necessarily own despite the presence of love-chemistry. A seemingly peaceful marital life has to come to its end due to an unexpected mystical curse of Bahu Laweyan. Yet, secondary love can be made possible in search of peaceful lives, to avoid self-destruction.

Keywords: discourse; eco-psychological phenomena; love-chemistry

Introduction
Life and nature cannot be separated from each other. They are just like two sides of a coin. This kind of symbiosis between life and nature has formed a system commonly known as 'ecosystem' in which one cannot go without the presence of the other.

In practice, the ecosystem exists in favor of the sustainability of a particular cycle of life (Mirabella et al., 2019). Belalang (Mantis) has a special feature in terms of its species' sustainability. Mantis practices sexual cannibalism in which during mating, the female mantis bites off the male's head to be devoured for nourishment for healthier eggs to produce more mantises (Wilcox, 2019). In an evolutionary sense, such a process occurs for life sustainability.

Bimbo as a distinctive music group, specializing in romantic philosophical songs tried to make an analog of mantis' mating behavior to a man's loving behavior with all his sacrifice for love in a romantic song entitled 'Belalang' which lexically means praying

mantis. In this analog which finally forms a discourse, the man has to leave the woman he loves most to get along with another woman with moderate love, ending up in strange love-making behavior (Murdoch, 2019).

Research on song lyrics has been widely conducted for various purposes. Rhoma Irama's Malam Terakhir was compared with Pance Pondaag's Satukan Hati Kami to investigate the level of romance and religiousness as both songs refer to the same discursive practice (Purwanto & Rahayu, 2019). Bimbo's song lyrics have also been researched in terms of language styles and educational values (Ulfa, 2018).

The current research differs in some ways from previous studies of similar research objects in the sense that it tries to focus on discourse perspective by relating the study to other disciplines of science.

The discourse formation of the current study was investigated by means of the macro analytical framework of SFL to arrive at the field, tenor and mode of the discourse concerning Bimbo's Belalang song lyric (Keller, 2006). Furthermore, the discursive practice generated from Bimbo's Belalang song lyric was then matched with the principle of eco-psychology to arrive at phenomena of love affair under study.

In short, the current study attempted to investigate the discourse formation generated from Bimbo's Belalang song lyric as manifested in the loving behavior viewed from eco-psychological phenomena to answer the research questions (Schryer & Spoel, 2005), namely (1) What are the field, tenor and mode of the discourse generated from Bimbo's Belalang song lyric? (2) What are the eco-psychological phenomena that can be found in the loving behavior reflected in Belalang song lyric?

Scientific Collaboration

The spirit of collaboration in sciences can be seen from several critical investigations of language use viewed from different angles of look, even combined perspectives of two or more disciplines of studies (Myers, 2019). The current study made use of Systemic Functional Linguistics (Li, 2019) and eco-psychology to analyzed a song lyric to find out the generic structure and moral values within the spectrum of eco-psychological framing (Doherty, 2018).

On Discourse Viewpoints

The linguistic analytical framework, especially for Systemic Functional Linguistics (SFL) has been used to analyze texts of literary works (de Oliveira & Smith, 2019). It is logical to do so as claimed by Halliday that SFL can deal with literary texts (Steiner, 2018).

Analysis of literary texts say poems or song lyrics employing SFL analytical framework (Marhamah, 2014) is geared to establishing field, tenor and mode of the discourse (three register variables) of the text under study by examining the language meta-functions (ideational, interpersonal and textual).

The field of the discourse is associated with the ideational (experiential) meaning of language meta-function through which the core content of the text can be identified, including the long and short term goal of the discourse (Lan, 2018). This can be undertaken by highlighting the verb processes, participants and circumstances around each clause of a text. In a macro sense, it is not necessary to do clause parsing. Instead, a systemic-functionalist can easily make an intelligent analysis (of the text) to produce the field of the discourse along with necessary supporting linguistic pieces of evidence.

Meanwhile, the tenor of the discourse (Hidayati, 2019) refers to the relationship between the writer (poet) and the audience (reader, listener). It can be identified through mood analysis, consisting of mood and residue. In a clause, mood consists of Subject plus Finite Verb to find out the verbal operations (tense, aspect, modality). The residue is the rest of the clause, consisting of object, goal, recipient, and circumstances (of time, place, manner) and any other necessary information. Completeness of information can be accomplished through sufficient residues.

Furthermore, mode of the discourse (Bryant et al., 2019) functionally refers to text engineering whether it is descriptive, argumentative, procedural and the like. Theme-rhyme development is structured in each paragraph of a text. Cohesive devices have to be correctly put between one sentence and another to create one unified whole paragraph. Ideas in one text also have to be coherently constructed to guarantee that they are chronologically arranged to produce an overall understanding of the text in question. In a literary text, the mode of the discourse is a bit fixed (Zapf, 2019), adopting a poetic style with all necessary generic structures or prose or play styles with all necessary generic structures.

On Eco-Psychological Viewpoints

Eco-psychology assumes that ecology and psychology are two disciplines that can collaborate into one meaningful and significant thought before acts in that what any individual does shall be based on the sustainability of humans and nature (Plesa, 2019). Meanwhile, lexically speaking, ecology is a cyclic system of lives (of all on earth) in which everything starts from non-existence to existence, to finally non-existence. Furthermore, psychology deals with the human mind. Thus, it is logical to assume that eco-psychology addresses ecological sustainability and psychological well-being (Meillon, 2019).

At one time or another, there are some strange ecological processes around the world. For example, the ecological process of a praying mantis. It has somehow strange mating behavior (at least to human thoughts). The female mantis, during courtship, cut off its male counterpart for self-nourishment. It is believed that some praying mantises practice cannibalism (Nishank & Swain, 2019); some others, therefore do not. Those who practice cannibalism can lay eggs twice as many.

A praying mantis (translated as Belalang in Indonesia) has been adopted as the title of an Indonesian song Belalang by Bimbo, a senior music group, specializing in philosophical and romantic songs. Why the word Belalang was used as the title of the song becomes the issue addressed in the study. The theoretical framework is therefore that the mating behavior of Belalang is reflected in love affairs belonging to Acil (Bimbo)'s wife with so many other previous husbands bitten off (put to death) one after another. How Acil avoided being the victim of his wife becomes the central point of the current study concerning eco-psychological analysis.

Bahu Lawehan Mystical Curse on Women

In Javanese mythology, there is a myth that, due to one thing or another, a woman may suffer from Bahu Laweyan curse. The curse is that when the woman gets married to a man, the man will die at no clear cause (TribunJogya.com, 2019). This may happen several times, depending on how many men with whom she has got married. This is relevant to the mating behaviors of praying mantises in which the female mantis will cut off the male counterpart's head to suck the brain for the nourishment of the future baby mantises (Ayala, 2018).

Analytical Framework

With respect to the SFL analytical framework, it is argued that discourse is formed by text constructed according to the principles of three register variables. From these three variables, the meaning (contents) of the text can be construed to be able to relate to the principles of eco-psychology. It was theorized that human has been equipped with 'in-built' connection with the natural environment. Such a connection is thereby explored in order to restore the problem (Schein, 2017).

The field, tenor, and mode of the discourse were examined in order to find out the ground for such a social discursive practice (Hatim, 2009)—how human's love affair tied in seemingly dangerous wedlock is connected to the mating behavior of a praying mantis, which is Belalang, as the title of the song lyric.

Method

The current study is qualitative and interpretative in nature We employed the analytical framework of Systemic Functional Linguistics (SFL) to find out the field, tenor and mode of the discourse (Deng, 2019) created from Bimbo's song lyric 'Belalang' of which it has been translated into English for the sake of comprehension. The eco-psychological analysis was also applied to the song lyric to find out how the song as related to a praying mantis (Belalang) represented the eco-psychological process (Andreou et al., 2019). In other words, how the human mind viewed ecology (ecosystem) of a praying mantis toward its relevance to Acil Bimbo's song Belalang.

We downloaded Belalang song lyric from Google Search Engine and presented it a format ready for analysis. In this study, we performed two types of analyses. One was to analyze the lyric (text) in terms of field, tenor, and mode of the discourse. This was conducted by looking at the macro sense of transitivity (verb process, participants, and circumstances); mood (finiteness, and residues) and mode (textuality—cohesive and coherence devices, including the thematic development of the text). The other was to examine the three register variables of the discourse in relation to the perspectives of eco-psychology. That is to say, the construed meaning of each line of the lyric is highlighted with respect to relevance to the cyclic process of the ecosystem. At the same time, psychological aspects were also examined (Panov et al., 2019) in relevance to the event(s) created within the three variables of the discourse.

Findings and Discussion

Described below are the results of the discourse analysis of the song lyric '*Belalang'* employing SFL's analytical framework at a macro scheme.

BELALANG 1

1. *Jalan di depanku*
2. *Debu di kakiku*
3. *Kabut yang kelabu*
4. *Dan angin yang menderu,*

PRAYING MANTIS

The path ahead of me,
Dust on my feet
Gray mist,
And breeze blowing

The first stanza serves as an orientation to the whole discourse in which the essence (gist) is to forget the unhappy situation of one particular marital life—the path ahead, dust, mist, breeze igniting laughter (mocking) over the crying soul. This symbolizes the author (singer)'s a marital relationship with the one he (singer) loves very much, which is not in the good ground due to an unexpected mystical curse of Bahu Laweyan.

BELALANG 2

5. *Kemelut deraikan tawa*
6. *Usangnya rintihan jiwa*
7. *Aku harus lupa*
8. *Dan leburlah cinta,*

PRAYING MANTIS

The problem brought about mocking laughter
Of old crying souls
I had to forget
And so (my) love dissolved…

The modality '*harus'* [had to] indicates 'internal obligation'. There is no other choice otherwise he shall die like the previous husbands of his wife. The third stanza describes a flashback of what the 'author' (singer) had done—opening a new life with his wife. Despite he knew that he had married a widow suffering from *Bahu Laweyan* mystical curse.

BELALANG 3

9. *Aku akan buka hari baru, buku baru*
10. *Hari baru buku baru*
11. *Akan kutulisi dengan tinta air mata*
12. *Dengan tinta air mata*

PRAYING MANTIS

I was going to open up
A new day, a new book
(On which) I would write
In ink of tears,

The third stanza serves to describe a flashback describing how difficult it was to start a new life, symbolized as a new book on which he would write on the 'book' in ink of tears. The fourth stanza continues to describe the suffering as follows:

BELALANG 4

13. *Dengan tetesan darah*
14. *Saksi arti kau bagiku*
15. *Aku harus lupa*
16. *Dan leburlah cinta,*

PRAYING MANTIS

With drops of blood
To witness how much you mean to me
I must forget
And so (my) love dissolves…

It is clearly seen that drops of blood witness how much both of them, despite their mutual love, had been suffering a lot in remembrance of the previous husbands of his wife who died at no clear cause, one after another. In other words, marital life was not easy at all (tears and blood) but he loved his 'unfortunate' wife very much. Be that as it might, life had to go on. He did not want to die like his wife's previous husbands. He had to leave his wife and gradually forget his love for her.

Another flashback (the fifth stanza), far behind, was that there was a widow who came and soon fell in love with the author, and so did he. However, he finally

learned that the previous husbands of the widow had actually died one after another at no clear cause.

BELALANG 5
17. *Lalu kau di sini*
18. *Segeralah jatuh cinta*
19. *Pada sejuta*
20. *Untuk kau hempaskan lagi,*

PRAYING MANTIS
"Then, you were here
To quickly fall in love
With millions (of men)
For you to 'kill' before and again."
[the author said on learning the fact he had loved and married a 'widow whose husbands had died one after another]

It is the fifth stanza that expresses an utterance produced by the author "Then you were here to quickly fall in love with millions of men for you to kill before and again." This is the climax of the song in which the woman as a widow whose ex-husbands died one after another came for another man (the singer). This is similar to the life of Belalang [Praying Mantis] in which the female cuts off her male mating partner's head for the nourishment (of their babies). This is probably the reason for the song to be entitled 'Belalang'.

The sixth stanza (the last) is to represent what the author (singer) will do when he finally finds another woman to marry despite the fact that he still loves his ex-wife (the woman with Bahu Lawean mystical curse).

BELALANG 6
21. *Aku kan segera jatuh cinta dan bercinta*
22. *Akan kuciumi bibirmu lewat bibirnya*
23. *Akan aku gumuli hangatmu lewat tubuhnya*
24. *Lalu aku lupa dan leburlah cinta*

PRAYING MANTIS
Soon I will fall in love and make love
I will kiss your lips by her cheeks
I will enjoy your warmth by her body
Then, I forget and so my love (to you) dissolves…

The author (singer) has some plans upon divorcing and leaving his ex-wife. He plans to fall in love again, of course, with a different woman. When the first plan comes true, he is going to, as though, kiss his ex-wife's lips by kissing his new wife's lips. This is to show that he still cares for his ex-wife as noted that kissing lips is the most precious ignition of sexual encounters. Then, when he, later on, makes love, he, as though, enjoy her ex-wife's warm body by his new wife's body.

Thus, that he divorced his Bahu Laweyan wife was not due to his insincere love. Instead, he left her because he does not want to be the next victim of Bahu Laweyan mystical curse—death for nothing.

Field, Tenor and Mode of the Discourse

Based on the above macro analysis, the three register variables can be further developed into field, tenor, and modes of the discourse as elaborated below:

Field of the Discourse

A man, who has just developed his love chemistry with his wife in seemingly happy wedlock—as he married a widow, must leave her because it turns out that she suffers from Bahu Laweyan mystical curse by which her ex-husbands had died one after another. He has no other choice. If he continues his marital life with her, he will die like her previous husbands. However, so strong is his love chemistry to her that, even though he must leave her, he promises (1) to, as though, kiss her by his new girlfriend's lips and (2) to, as though, make love with her by his new girlfriend's body; just before his love to her terminates. The two verbs (kiss, enjoy) are materially processed but weakened by the modality 'will' indicating 'as though'. Thus, the activities of kissing and enjoying are not really performed. He does not really kiss his ex-girlfriend, let alone his new girlfriend as he is only planning as evidenced (1) 'I will soon fall in love and make love.', (2) I will kiss your lips by her lips (3) I will enjoy your warmth by her body. There are also one mental process (forget) and one behavioral verb (dissolves).

Tenor of the Discourse

The text under study assumes that the author or the singer lets the readers become passive audiences. This can be seen in the use of (a)ku meaning (I) and (ka)mu, meaning (you). The use of the first and the second person singular in a story, however, can be interpreted in two ways. Firstly, the audience can participate in the story representing (ka)mu, this applies when (ka)mu represents a favorable role in the story. Secondly, the reader (audience) may also act as an audience to be an observer or on-looker.

As an audience, therefore, the readers are supposed to critically read the text (song lyric) which is not easy as it was written in a poetic style with carefully-selected words to represent analogical and philosophical beauty. The readers are amused by the music to company the song lyric as sung by Acil of Bimbo music group.

Modes of the Discourse

With respect to the mode of the discourse, the text under study was clearly written in a poetic style. There are six stanzas, each of which has four lines. The first stanza is the theme that is locked up by the rheme represented by the second stanza. At the same time, not only do these two stanzas represent a summary of the discourse in question, but also the macro (hyper) theme in need of macro (hyper) rheme which is developed in the next four stanzas. Thus the textual (generic) structure of the song lyric can be visualized in the following exhibit.

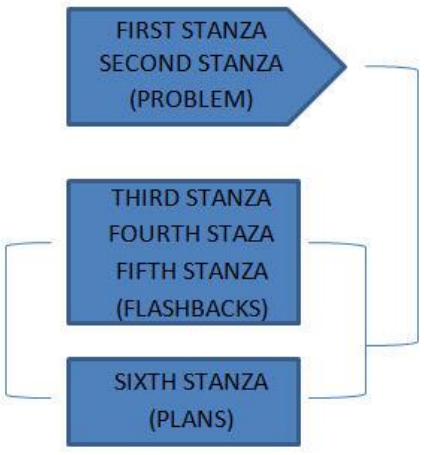


Figure 1. Thematic Structure of the Song Lyric

The song lyric is entitled 'Belalang' which lexically means 'praying mantis'. As

discussed above, the climax of the song is in the fifth stanza, consisting of two lines in which the marriage ends in the deaths of (millions of) husbands one after another. This is similar to a praying mantis that kills its male counterpart upon mating for the nourishment of their future babies. This supports the ecosystem as the recycling of the life of praying mantis. Psychologically speaking, praying mantises have got such an instinct of reproduction. The male mantis realizes that he is going to die but for reproduction which is eco-systemically acceptable and instinctively performed. However, biological studies also show that not all female mantis kill their mating counterpart. A male mantis is killed by the female mating counterpart upon courtship only when the female is hungry (lack of nutrition for the baby-mantis) or irritated by the male counterpart.

Is the above eco-psychological phenomenon (instinctive behavior for eco-systemic (cyclic) life of praying mantises similar to humans?

With respect to humans, as the song suggests, the man leaves his wife upon being aware that she has cut (ended) her previous husbands in deaths one after the other. This is done in response to a possibility that he will, sooner or later die as another victim of her lustful love and Bahu Laweyan mystical curse which mostly belongs to extremely beautiful women.

With respect to the song lyric under study, it is possible and logical to highlight that the man married a widow, a very attractive and beautiful woman whose ex-husbands died at no clear cause. Thus, it is clear that the woman has suffered from Bahu Laweyan mystical curse. Several men have died one after another upon one or two years of marriage; all at no clear cause. That is why the first stanza tells about the problem (path, dust, breezes) to justify that the marriage is not at all a happy one.

Knowing this, the man must divorce the woman (although he loves her very much) otherwise he will die at no clear cause after one or two years of marriage. He still remembers his true love for his wife despite the difficult marital relationship, revealed in the sixth stanza. In the new life, he suffers a lot because of still loving his ex-wife. But again he has to forget everything. The fifth stanza gives evidence that the woman suffers as saying that she may immediately fall in love again with millions of men only to find that they will be killed.

The man swears, as revealed in the sixth stanza, to fall in love and make love (with a different woman upon marriage). To show his love to his ex-wife, he promises that he will kiss the ex-wife's lips by his new wife's cheeks (the analog is that lips are more romantic than cheeks). During lovemaking with his new wife, he will act as if to make love with his ex-wife—enjoying the warmth of his ex-wife by that of his new wife. But, he will soon forget, and his love to his ex-wife melts to nothing left. He will live happily with his new wife. However, it is all still in is imagination due to the fact that he is using modality (akan ‘would’) to weaken the materially processed verb, ‘kiss’. No act of kissing has been performed.

Thus, this song lyric can be interpreted as dealing with a married couple of whom the woman has suffered from Bahu Laweyan mystical curse. By this curse, any man getting married to her will die at no clear cause. The man is afraid that he also will die. Before things get worse, he divorces his wife, but he loves her ex-wife so much that he will kiss his new wife as if to kiss his ex-wife.

Eco-psychologically speaking, his decision to leave (divorce) his wife is for the sake of ecosystem sustainability in the sense that he does not die only for the marriage with a Bahu Laweyan-cursed woman. He is aware that something has to be done to save his life or to get back to the correct course of his life.

Conclusion

We have so far analyzed a song lyric 'Belalang' dealing with marital problem of Bahu Laweyan-cursed woman divorced by her husband to return to the proper course of life (field of the discourse) in a poetic (lyrical) style with a number of figurative expressions, positioning the audience as audience (tenor of the discourse). The lyric is well texted in terms of thematic development and with logical cohesive and coherent devices tied up in one unified whole (mode of the discourse). As well, we have discussed eco-psychological points of view in which there lies a bit of difference. Male praying mantises are quite willing to die for the sake of nourishing the future baby mantises. Meanwhile, the man as illustrated in the song refuses to die by divorcing his Bahu Laweyan-cursed wife in order to return to his normal life—then, getting married to another woman despite his love chemistry with his ex-wife does not dissolve quickly. He, therefore, kissed his ex-wife's lips by his new wife's cheeks, including the warmth of his ex-wife is enjoyed by his wife's body. This is against the law of any religion where it is forbidden to imagine another individual when making love to a spouse. We are also determined that Belalang is a good and suitable title for the song as the analog is very clearly defined. Both a female mantis and a Bahu Lawean cursed woman kill their mating counterparts—one (mantis) is due to the need for nourishment while the other (woman) is due to Bahu Laweyan curse where she will have to stop marrying men to stop further victims.

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