
Pride's "This Bed's Not Big Enough": Struggle for marital true love

Idha Nurhamidah¹, Sugeng Purwanto²

¹ Faculty of Language and Communication Science, Universitas Islam Sultan Agung (UNISSULA), Semarang, Jawa Tengah, Indonesia

² Faculty of Language and Cultural Studies, Universitas Stikubank (UNISBANK) Semarang, Jawa Tengah, Indonesia

¹ idhanurhamidah@unissula.ac.id

² sugeng_purwanto@edu.unisbank.ac.id (corresponding author)

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Abstract

The current study was aimed at investigating the struggle of Charley Pride through his song lyric entitled "This Bed's Not Big Enough" employing a mixed approach of literary and systemic-functional perspectives to save his marriage in an alternative. The marital problem may go even worst when the memories linger in bed, calling his or her ex's name on sexual encounters. This really hurts, and may or may not end in a divorce depending on the wife's decision. Upon completion of systemic functional linguistic analysis to construe the meaning of the song, it turns out that the song lyric managed to create a discursive practice that most people would experience when encountered in the same situational context. The solution varies from one individual to another pertinent to one's social and educational background. Therefore, to further confirm the research findings, a supplementary survey to twenty male colleagues (husbands) was conducted to reveal their attitude- moral values and judgments on both implicit and explicit intentions of the song, to extrinsically relate them to a social and religious domain (value). The findings show that alternative solutions differ from one individual to another depending on social, educational and religious backgrounds.

Keywords: lyric; discourse; marriage; moral

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Triggered by the power of song lyrics as reflections of both happiness and sorrow and from which morals and attitudes can be learned (Saliers & Saliers, 2019), the current study investigated a country song entitled "This Bed's Not Big Enough" to find out how Charles Pride (singer and composer) struggled to save his marriage as reflected in the song lyric. Although it may, as it is only a song, or may not reflect the real marital life of C. Pride, it may reflect other individuals with similar marital cases—the wife's calling her husband's name by her ex-boyfriend's name in sexual intercourse.

Furthermore, a country song is mostly related to social, religious and individual affairs of life with a more focused on the everyday setting. The lyric is also quite distinctive as compared to that of 'pop' or any other musical genre. According to Malone and Laird (2018, p. 1), as the name suggests (country), it is in this particular music genre that people may reflect their lives. Imageries will soon be formed upon listening to a country song with all possible life-related problems that country music implies. The context of the situation can beautifully-narrated, alluring the listeners to a certain stage of consciousness concerning the individual domain of reflection. At one time or another, even words lose their powers to describe the beauty of a country song or music.

With respect to research, songs (lyrics) are mostly examined in terms of literary language use. Lestari (2017), for example, examined metaphors in the song lyrics of Green day in which all types of metaphors were used with ontological metaphors as the most dominantly employed. Messages of Maher's song lyrics 'Insyallah' were also investigated by Arifiyanto (2013) to find out how Moslems are positioned toward God's destiny. The figurative language used in John legend's five songs was investigated only to conclude that songs are figuratively expressed to comply with the 'beauty' features to create 'the pleasure' for both the singer and the listeners (Arifah, 2016). It is arguably true that both physical and non-physical features of beauty are often connotatively

referred to the beauty of nature, such as flowers, which have been agreed upon as a representation of beauty.

Academically speaking, song lyrics are somehow similar to poetry in terms of forms. They differ significantly in one aspect: lyrics to sing while poem to read. One more thing is that "poetry" has become a core subject in the department of literature" (Purwanto & Nurhamidah, 2018, p. 162) while song lyrics are not, unless possibly in a music study program. In the case of poetic study, it was argued that "the students are taught to appreciate, analyze poems based on a standard theory of poetic analysis. Besides, they are also supposed to acknowledge the poet by describing his or her highlighted works in an attempt to better appreciate the poet's products" (Purwanto & Nurhamidah, 2018, p. 164). Song lyrics, however, turns otherwise. Only for the student's final project (thesis) may he or she make use of song lyrics as the research object.

The current underlying issue of the study is that, as far as the researchers are concerned, until very recently students have not paid serious attention to song lyrics as a character builder. They simply listen to the song, enjoy it and the message gone-by. Meanwhile, lyrics are indeed rich in mega-messages for life betterment. In the past, children were traditionally taught using song lyrics to develop their characters.

In terms of forms, as has been previously touched upon, lyrics and poems are similar. Recently, a study conducted by Purwanto (2017) has proved that "a poem entitled *The Hug* written by Tess Gallagher was analyzed employing a discourse approach, within functional grammar analytical framework". It is, therefore, the same analytical framework to analyze a song lyric entitled "This Bed's Not Big Enough" to reveal the struggle in search of marital true love.

The emphasis of the current study is to focus on the formation of discourse within a socially-recognized discursive practice. The content (message) of the lyric was analyzed employing the lexico-grammatical framework. In other words, the lyric was described in terms of how words are lexico-grammatically constructed with the generic structure of song lyric, which at one time or another may differ from everyday use of the language (Hajer, 2002, p. 61). By lexico-grammar, it is actually a combined synergy between lexical items and grammatical features tailored in such a way to achieve the intended explicit and implicit meanings (Holtz & Appel, 2011, p. 49).

In terms of theories, there are quite a number of music genres, of which 'country music is one (Negus, 2013). It is famous among young and old people alike. They mostly enjoy the peaceful scenes reflected in or by the music. In other words, on listening to country music or songs, people will be drawn into deep thinking or imagination, and so will the singer, who freely and peacefully expresses his or her imagination (Hays & Minichiello, 2005, p. 437). Thus, believe it or not, listening to favorite songs can be an edict.

As a song of the country genre, the lyric under study "This Bed's Not Big Enough" was in its heyday sung or performed by Charley Pride (Monk & Bride, 2019). Charley Pride is a singer of American country music apart from being overall music-related dealings and businessman. He rose to fame-to-early mid-1970s as he performed well in the entertainment business with RCA Records after Elvis Presley. In short, he was much exposed to the top among the country musician.

Besides, analyzing song lyrics can, in practice, also be performed on the basis of external disciplines or literarily referred to as 'extrinsic analysis', covering areas, such as psychology, sociology, politics, to mention only a few (Hamari, Koivisto, & Sarsa, 2014). Such an approach to literary texts is intended to unfold the real meaning of the texts, along with the aim or rationale behind the text creation.

Nowadays, linguists have taken part in literary text analysis, such as song lyrics by employing an analytical framework derived Functional Grammar or sometimes referred to as Systemic Functional Linguistics (SFL). It is arguably a relatively new approach to text analysis under Halliday's functional perspectives of language (Halliday, Matthiessen, & Halliday, 2014).

Similarly, to adopt their attempts, this study made use of SFL as the analytical framework to deal with a song lyric. Theoretically speaking, Fata (2018, p. 19) said that people use language to create meanings in terms of ideational, interpersonal and textual domains. The ideational meaning is construed focusing on transitivity and circumstances in response to the discourse contents (the subject of talk). Secondly, the interpersonal meaning is construed through *Mood* analysis. Finally, the textual meaning is concerned with the thematic progression of the text to label if a text is, for example, written or spoken (Purwanto & Nurhamidah, 2018, p. 164).

To further confirm, it can be theoretically highlighted that, in SFL, the three domains of meanings as above are analyzed to find out or relate to three register variables, namely *field of the discourse*, *tenor of the discourse* and *mode of the discourse* as manifestation of the real language use—to express meaning ideationally, interpersonally and textually. Meanwhile, it is important to note that the three domains of meanings are actually referred to as language meta-functions, in which language users normally use at the same time (simultaneously) during the course of speaking or writing (Halliday, Matthiessen, & Halliday, 2014). A linguistic form, for example, “No Littering” carries three meta-functions, such as—that it is ideationally aimed at prohibiting littering or in other words, the field of the discourse is a prohibition of littering; interpersonally viewed, it is a formal notice of non-littering area intended for public view of distant relationship between participants and finally, textually speaking the mode of the discourse is that the text is created in a written form, according to the standard form of notice (written announcement—easily comprehensible expressions).

In addition, poems and song lyrics as short forms of text, despite the use of SFL can actually “be analyzed in a macro term without parsing into clauses” (Purwanto, 2017, p. 33). It can actually be spotted or understood directly on the first appearance. However, for longer texts, such as news items, short stories or novels, speeches, the case is quite otherwise. The analyst has to get involved in micro-details, assuming that the text must be segmented in terms of major and minor clauses; each clause has to be parsed into words for further analytical undertaking; the ideational meaning can be identified from the analysis of transitivity, consisting of participants, circumstances, and verb process; the interpersonal meaning is dealt with in terms of *Mood* and *Residue* in which the mood constitutes subject and the finite verb, and the residue itself consists of the rest, and the textual meaning is investigated analyzed in terms of the thematic progression of the text to arrive at the correct genre of the text (Halliday, Matthiessen, & Halliday, 2014).

Ariadi (2017) argued that discourse may utilize the third space to encourage students’ better performance. His study investigated teaching and learning process reflected in character teacher of Mr. McCourt *Teacher Man* and Mr. Keating *Dead Poets Society*. So, the interconnection was then within those proses in line with educational theory of ‘A taxonomy for learning, teaching, and assessing, with six levels of learning, namely understanding, applying, analyzing, evaluating and creating; three domains of teaching, namely

cognition, affection, and psychomotor, based on which assessment can be made (Pollacia & McCallister, 2019).

As previously touched upon, for the approaches to song lyric analysis (Halliday, Matthiessen, & Halliday, 2014; Hamari, Koivisto, & Sarsa, 2014; Purwanto, 2017, p. 33), the point is that the current study attempts to unfold a song lyric, analytically based on functional grammar to define the three poetic meta-functions. Even if it is possible, the beauty of the poem was left untouched with one aim in mind, to describe the poem in terms of ideational, interpersonal and textual entities.

With the knowledge of the three metafictional entities, line by line, the lyric can be unfolded to find out the core meaning by means of which to interpret it for a wider context of comprehension, especially the intended meaning of the lyric. The ideational meaning of lyric is supposed to produce 'the content' (what the lyric is all about). In particular, it is similar to the topic or the theme that a literary analyst may describe. Meanwhile, the interpersonal meaning deals with how the song lyric writer positions the readers in terms of emotional relations. Furthermore, the textual meaning deals with how the song lyric is fabricated to cater to the purposive meaning. The three meta-functions of language are interwoven to create 'meaning' in such a way that the goal of the text (song lyric) is thereby achieved (Halliday, Matthiessen, & Halliday, 2014).

Pertinent to the previous studies discussed herein, the research concentrates on responding to the issues, such as first, "What discourse is created through the lyric under study?"; second, "What linguistic evidence supports the arguments in discursive formation?"; and third, "How are words lexico-grammatically arranged to arrive at the ideational interpersonal and textual meanings of the lyric toward the field, tenor and mode of the discourse, represented in the thematic development of the stanza in the lyric?" This is to fill the gap of knowledge upon which previous researchers have not touched, which is to discuss discourse formation in social practice through unfolding or construing the song lyric from which morals and attitudes revealed from the song lyric can be learned.

METHOD

The current study, referred to as an exploratory research (Kogan & Lee, 2014), in which no hypothesis or assumption has been set up (Anupama & Ram,

2017), aimed at investigating a song lyric entitled "This Bed's Not Big Enough" sung and written by Charley (Monk & Bride, 2019, p. 1). Of the two approaches to literary analysis, only the extrinsic one was utilized as a part of the analytical procedures leaving out the intrinsic one. Most dominantly, this research employed Systemic Functional Linguistics (SFL) to unfold "the three domains of meanings: ideational, interpersonal and textual" (Halliday et al., 2014, p. 58).

The unit of analysis in this study consists of lines in the lyric, namely how each line at word level is ideationally, interpersonally and textually constructed. Each line in the three domains of meaning was analyzed to identify the *field*, the *tenor* and the *mode* of the discourse on which to construe meanings. The lyric, as to how the data was collected, was downloaded from the webpage with relatively easy access (Monk & Bride, 2019, p. 1) on which to click for full comprehension of the lyric.

The analysis of each line in the lyric was performed in a descriptive mode to find out the ideational, interpersonal and textual domains of meanings. However, unlike any other form of functional grammar analysis, the current study does not perform parsing of clauses as it does not help to interpret the analysis. Rather, "mental parsing" (Purwanto & Nurhamidah, 2018) was performed to find out the three domains of meanings of the song lyric to arrive at the field, tenor and mode of the discourse. The research findings were further discussed extrinsically to social discursive practices, especially to a religious value (rule) and family norms. Thus, it can be stated that the novelty is to use part of a literary analytical procedure and part of systemic functional analytical procedures

A supplementary survey was administered to twenty colleagues (husbands) who have been married for over five years, to investigate how they felt upon being confronted with such a situation presented in the song lyric. The survey employed only descriptive findings meant for supplementary supports to the main analysis (Emrouznejad & Yang, 2018). In this respect, the data were collected employing a questionnaire with ten items each consisting of three alternatives to choose from. The data analysis was performed by totaling the frequency counts for each choice in percentage in which the higher frequency means a higher tendency of attitudes toward a choice.

FINDINGS

In response to the first research question, the song lyric successfully forms a social discourse manifested in family life with a special interpersonal problem between husband and wife. It is evidently true that in interpersonal perspective, the title of the song lyric "This Bed's Not Big Enough." is a negative declaration with the copulative verb "is" and the negative particle "not" to falsify the residue "big enough". The "bed" metaphorically symbolizes "marriage manifestation" in a sacred manner. Were it only a matter of size (of the bed), there would be one solution—buying a new one of a bigger size; or simply let the husband sleep on the floor upon completion of the "two souls union". Unfortunately, it is believed that it is not about the bed size that matters.

Meanwhile, in response to the second research question, it is linguistically evidenced from line 1, stanza 3 which says "*This bed's not big enough for the three of us.*" Thus, the problem is that three individuals have to sleep in one bed. It is more or less about the uneasiness of being three people in one bed—two women, one man or two men, one woman. Were the song sung by a female, it would refer to 'one man, two women. Polygamy has not been accepted so far in most modern societies. Conversely, it would refer to one woman, two men were it the song sung by a male singer. It is hard to undergo a situation for a man to see the fact that his wife is cheating by having an affair with another man. Charley Pride is male so the second assumption applies. It was also confirmed by the survey that a man (whosoever) would not agree to his wife's imagery cheating—mentioning someone's name (not her husband's) during love-making.

The first stanza of the lyric illustrates the orientation toward the marital problem. The use of the first and second personal pronouns (I, you) indicates that the singer wants to involve the audience—forming an imagery dialogue although it is normally known that "you" refers to the singer's wife. The singer has learned that his wife is still in love with her ex-boyfriend. The clause "*Been so many little ways you let me know*" shows a clear indication that his wife very often unintentionally signals her love to her ex-boyfriend—supported by other two clauses in the first stanza "*He is still on your mind*" and "*All along I've been aware that you still care about him.*" The stanza ends in "*I'm not blind*" which serves as an irony implying that he has known everything (her imagery affair with her ex-boyfriend). Thus, the first stanza has oriented the audience in the issue of the whole lyric.

The second stanza further illustrates or serves as the rising action in a story, opening up the family problem. His wife cries out softly murmuring the name of her ex-boyfriend during love-making. This is supported by the first line and the second line "*But tonight when I reached out for you,*" and "*You close your eyes and call me by his name.*" It really hurts. It is assumed that the second line is not really uttered. The man thinks out-loud in saying it. Thus, he is talking to himself, all alone despite the interpersonal stance (you, your eyes, me, his name). To his heartbreak, the man cannot stand this way and it is time that he has to tell everything to his wife as revealed in the next line of the second stanza "*I think it is time to let you know the way I feel.*" implying that he cannot anymore bear the situation. The stanza ends in "*Something's gotta change.*" which means he wants his wife to change (her present attitude).

The third stanza is the climax, saying "*This bed's not big enough for the three of us*". This implies that he cannot have the present situation despite the fact the other man is just in his wife's imagery feeling. The third man is not really present. He challenges his wife which one to choose. Did she keep calling him by her ex-boyfriend's name, he would rather end up the marriage in a divorce or separation—supported by the two lines "*One of us has got to leave beyond his memory.*" and "*So make up your mind which one you want to keep.*" This is a real challenge.

The fourth stanza serves as a flashback of how he seized his wife from her ex-boyfriend as evidently supported by the lines "*Oh, I've been living in the shadow of love*" and "*You can't leave behind.*" These two lines force his wife to think back of the past—how difficult it was to seize her for her boyfriend. It was a hard competition. Yet, his wife is still in imagery love with her ex-boyfriend. The next two lines stress how hard it was to get her from her boyfriend—"I've done everything I know to break his hope." and "*To finally make you mine.*" The survey confirmed that if they (the survey subjects) were put in his situation, they would be very angry and probably bring the case to court for a divorce.

The man is in despair as shown in the last stanza which starts with "*Now I am wondering if I'll ever have,*" and "*The part of you I've never had before*" which means 'marital true love' he has been looking for. It is all up to her to decide. He is threatening in the last two lines "*You brought him to bed with you tonight,*" and "*And I won't take this anymore.*" The phrase 'anymore' at the end of the line clearly means that so far the man has been trying to accept the fact. But then, it turns out that he cannot. In other words, patience does have a limit.

Field of the Discourse

In systemic functional perspectives in response to the third research question, the field of the discourse (ideational meaning) is clear. The song lyric has managed to create a discourse representing a specific problem in a family. The problem is that the wife betrays her husband's love by calling him by her ex-boyfriend's name. This really annoys the husband. He always remembers how difficult it was to get her to be his wife; yet now she is still in love with her ex-boyfriend. Such a discourse is formed by lexico-grammatical engineering to be presented in such a way to share the problem, and at the same time to remind other couples of the possibility of having a similar case. Special care, therefore, must be taken to avoid family jeopardy. Not only can conflicts nor problems in terms of discursive practice be formed by a song lyric by but also by other literary genres, such as prose (Anupama & Ram, 2017). In other words, literary works of any genre can depict or represent human lives in all possible discursive practices.

Table 1. Generic structure of the song lyric

Generic structure	Song lyric
Orientation	Been so many little ways you let me know He's still on your mind All along I've been aware that you still care about him I'm not blind
Rising action	But tonight when I reached out for you You close your eyes and call me by his name I think it's time I let you know the way I feel Something's gotta change
Climax	This bed's not big enough for the three of us
Reff.	One of us has got to leave beyond his memory This bed's not big enough for the three of us So make up your mind which one you want to keep
Flashback of his struggle	Oh, we've been living in the shadow of love You can't leave behind I've done everything I know to break his hope To finally make you mine
Reff.	This bed's not big enough for the three of us One of us has got to leave beyond his memory This bed's not big enough for the three of us So make up your mind which one you want to keep
Conclusion	So make up your mind which one you want to keep

In terms of the generic structure, the first stanza functions as the orientation or introduction to the whole story. The background is that the man begins to know the incongruence in the family, assuming that his wife still cares about her ex-boyfriend. The assumption is evidently correct as supported by the second stanza in which his wife kept calling her husband by her ex-boyfriend's name during their romantic encounters. The second stanza serves as the rising action prior to the point of climax in which the husband mentioned that he was unable to live with his wife committing an imagery affair with her ex-boyfriend. This is expressed in one line "the bed's not big enough for the three of us." The husband gives his wife a choice which one to choose—him or her ex-boyfriend, who is actually only in her imagination. The song lyric concludes in a flashback of how it was difficult to get her to be his wife. He struggled a lot to win her from her boyfriend. But then, he is not happy with the present situation. The song lyric lets the audience conclude for his wife's decision—whether she would stay or leave her husband to join her ex-boyfriend.

The generic structure of the song lyric can be illustrated in Table 1 in which the organization of the song lyric is clearly pictured. Table 1 clearly shows that the problem is left unsolved—the husband gives his wife a choice which she has not made. The audience is, therefore supposed to continue the created discourse.

Tenor of the Discourse

Tenor of the discourse refers to the relational mechanism between participants in discursive practice. The lyric was written interpersonally close between participants (husband-wife relation) which are also represented as 'close' to the audience. The audience (for females) has been positioned as his wife (See the use of the second person singular, "you"). Meanwhile, the audience (for males) has been positioned as witnesses to see how he suffered a lot from his wife's unromantic attitude. The power relation in the tenor of the discourse is equally and democratically distributed. This can be seen from the solution the husband gives. He, for example, did not directly decide to divorce his wife. Even, he tried to recall his past struggle. It is too invaluable to end the family. He tried to be strong to give a choice. Yet, the song lyric does not give any clue about which choice his wife would take. At this point, again, the audience is free to continue what is going to happen next.

Mode of the Discourse

In terms of textual meaning (mode of the discourse or textual mechanism), the lyric was written in a poetic style. It can be seen from the generic structure. There are six stanzas to get the whole song lyric to be completed. The stanza was thematically developed in 'unmarked theme-rheme relations. It is common for a poetic style to have a macro theme in one line and a macro rheme in another line. Table 2 illustrates how a micro theme is created, and so are micro rhemes.

Table 2. Micro thematic development of the stanza

Micro theme	Micro rheme
But tonight	when I reached out for you
You	close your eyes and call me by his name
I think it's time	I let you know the way I feel
Something	's gotta change

In Table 2, the micro theme '*But tonight*' asks for a complete issue, '*when I reached out for you*' as a micro rheme. This is followed by another micro theme (*You*) which asks for another micro rheme (*close your eyes and call me by his name*). Meanwhile, '*I think it's time*' as a unified whole serves as a micro theme which is informatively completed by '*I let you know the way I feel*' as another micro rheme. Table 3 illustrates the macro theme-rheme development.

Table 3. Macro thematic development of the stanza

Macro theme	Macro rheme
But tonight when I reached out for you	You close your eyes and call me by his name
I think it's time I let you know the way I fell	Something's gonna change

It is outlined in Table 3 that the macro theme '*But tonight when I reached out for you*' is informatively completed by the macro rheme '*you close your eyes and call me by his name*'. This macro theme-rheme construction marks the source of the marital problem ignited by a main clause '*you close your eyes and call me by his name*'. Another macro theme '*I think it's time I let you know the way I fell*' initiates a revelation toward a solution in the form of a macro rheme '*something's gonna change*' as a starting point of offering a solution in the next stanza.

Thus, in other words, the song lyric as a literary text has formed a social discourse depicting a problematic marital relation in need of a solution (field of the discourse). The text was written in a poetic style with a close relational mechanism among participants (tenor of the discourse) and unmarked theme-rheme mechanisms have been used to create a flavor of emphasis on the discursive practice (mode of the discourse).

DISCUSSION

The functional analysis of the song lyrics has yielded the fact that a song lyric can develop a particular discursive practice reflecting socially and culturally-based human life. First of all, the song depicts one out of thousands of marital problems. This sort of problem can be very crucial and can have different consequences, depending on the individuals involved. A husband (the singer) will feel cheated by his wife. He can be hopeless to fight against such a marital circumstance on knowing that his wife still keeps the memory of her ex-boyfriend—justified by the fact that she keeps calling her ex-boyfriend's name during her romantic excitements. Her husband recalls in a flashback how difficult it was to win her from another guy with whom he was competing. He gained victory by holy wedlock.

So shocked was her husband—on knowing that his wife was still in love with her ex-boyfriend—that he gave one democratic solution by letting her make a choice. She may stay but consequently has to totally forget her ex-boyfriend, or leave. However, the audiences (listeners) are left uninformed as to which choice her wife finally takes. In other words, the song lyric does not give any end to the discourse that it has created. It is an open-end in nature, giving freedom to continue the family story.

To this end, a survey in support of the findings was administered to twenty colleagues (husbands) with respect to their attitude- moral values and judgments on both implicit and explicit intentions of the song yield interesting issues. Half of them, when asked if they would be very angry on finding out that their wives were still keeping in touch with ex-boyfriends, said they would, for sure, be angry. Only a few would not be angry; even some of them stayed neutral. They might not know what to do. This means that husbands surely do not approve of their wives' cheating. Meanwhile, most of the survey respondents did not agree if a husband ignored such a situation. This means something has to be done to return to the normal relationship.

Extremely, most of the respondents stayed neutral when asked whether it was OK for a wife to keep the memory of her ex-boyfriend on condition that she kept silent (without ever mentioning his name, let alone calling her husband by her ex-boyfriend's name) during or outside love-making activities. This implies that husbands will not care much for trivial things if he is not told or signaled. However, they will, for sure, hit the ceiling on knowing that their wives are cheating.

Most husbands required clarification from their wives in case such an imagery cheating occurred; few, though stayed neutral as they might do the same—imagining other women or their ex-girlfriends. It is a good thing that most husbands approve of the Islamic rule that for a wife (or a husband) to imagine another man (or woman) when making love with her husband (or his wife) is really forbidden. In other words, the findings support an Islamic rule (value) that cheating, even only in imagination, is not allowed. It is, therefore, wise to offer a choice to wife—leaving or stay in bed but not to call (or imagine) her husband by her ex-boyfriend's name (Hoque, 2013).

Most husbands would be tolerant of such a fact but require their wives to leave out such bad marital behavior. Few of them may keep silent or play safe, especially for those who love their wives so much that they are afraid of losing their wives (divorced or separated). This means that it would be much better if a wife voluntarily changes her behavioral malpractice, and soon to return to the normal life.

From the survey findings, the universal truth is that a man is very sensitive to finding out that his wife is still keeping in touch with her boyfriend despite being in imagination, let alone if it is factual. The findings of this study support or are in line with (Jacobson & Gottman, 1998)'s 'When men batter women, new insights into ending an abusive relationship.' Solutions to such a familial problem vary from one individual to another. Highly-educated men may want their wives to introspect for the improvement of their relationship. Others just stay calm as they may also occasionally do the same things. Still, a few others may get extremely mad at their wives and possibly heading for an end of everything. By average, men prefer favorable solutions to avoid family destruction. The supplementary survey may, somehow, help the audience continue the unsolved problem in the discourse created by the song lyric.

CONCLUSION

The marital problem does occur in varying types and intensities. The song lyric "This Bed's Not Big Enough" represents one type of marital problem as it was written to reflect a family situation. The husband felt that the family had been jeopardized by the fact that his wife was still in love with her ex-boyfriend (though in her imagination). This is evidently true as she always calls him by her ex-boyfriend's name. The discourse (field, tenor and mode) is formed through lexico-grammatical engineering by employing a poetic style of writing to convey the message. In social discursive practice, such a family problem has to be solved wisely in search of marital true love. The song lyric itself suggests that the wife is given a choice whether she would leave 'the bed' or stay in it by totally forgetting her ex-boyfriend, that is to say not to call her husband by her ex-boyfriend's name. The survey administered to twenty husbands turns out to yield a variety of judgments toward such a situation described in the song lyric. The findings support Islamic value that during sexual intercourse, either the husband or the wife is forbidden to imagine making love with another individual.

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Authors' Brief CV

Idha Nurhamidah is a lecturer (Assistant Professor) at the College of Language and Communication Science, UNISSULA. She is often assigned to teach discourse analysis, poetry studies, and four language skills. She graduated from Universitas Diponegoro, majoring in Applied Linguistics.

Sugeng Purwanto is a senior lecturer (Associate Professor) at the Faculty of Language and Cultural Studies, UNISBANK. His expertise includes discourse studies, systemic functional linguistics, pragmatics, and other related disciplines. His doctorate degree in Applied Linguistics is from UNNES and his MA Degree in Applied Linguistics is from Griffith University Australia.