

Author's inner Conflict in the Songs "Love of My Life" and "Bohemian Rhapsody"

Sri Kusuma Winahyu

State University of Jakarta, Indonesia; Agency for Language and Book Development, Ministry of Education and Culture, Jakarta, Indonesia

Abstract—Human life at one stage may not be as perfect as the other stages, Likewise, the life of Freddie Mercury, a legendary musician who is part of the Queen music band whose songs have been worldwide since the 1970's and are still widely known today, may experience the same. This research discusses Freddie Mercury's inner conflict through two of his songs, namely "Love of My Life" and "Bohemian Rhapsody". Theory of genetic structuralism with an approach from the author's side, supported by gay theory and psychoanalytic theory (*id, ego, and superego*), is used as an analytical tool in this study. The results show that Freddie Mercury was a helpless figure in dealing with the pain of the fact that he was gay. However, he showed that, whatever problems in his life, he kept walking and provided his best for the people he loved, including his fans throughout the world. He never justified his way of life, but he did not want to blame anyone, except his own inner conflict.

Keywords— gay theory, genetic structuralism, *ide-ego-superego*, inner conflict, song.

I. INTRODUCTION

Queen and Freddie Mercury. Who doesn't know them? The songs of Queen's music band have always been famous throughout the world and are still often heard by people until now. "I Want To Break Free", "Under Pressure", "Innuendo", "Show Must Go On", "We Will Rock You", "We Are the Champion", "Love of My Life", and "Bohemian Rhapsody", are some of the Queen's songs that were worldwide in the 1970-1990s, which are still remembered and heard by music lovers today. However, since the death of his vocalist, Freddie Mercury, in November 1991, Queen has stopped creating new songs. Nonetheless, it is noted that Queen still performed their legendary songs in several countries in the last five years with an additional vocalist, namely Adam Lambert. As for the tragic death of Freddie Mercury due to HIV-AIDS is full of sad impression. This makes Queen's songs seem to be very interesting mysteries to explore,

especially after the story has been raised in a film titled "Bohemian Rhapsody" recently.

Song is one of the objects of study in literature. As literary works in the form of poetry, songs contain lines of words and sentences, called lyrics, which are arranged beautifully and have certain meanings. Rows of song lyrics form verse. This is parallel to poetry which also has lines of words and sentences that make up the verses. Similar to poetry, songs have certain intentions and goals that when they are 'delivered' to the audience, they will be captured and enjoyed with a very diverse interpretation.

Meanwhile, inner conflict is a conflict caused by the presence of two or more ideas or conflicting desires to control oneself so as to influence behavior. Freddie Mercury was born a man and in the early days of his music career was reported to have a female lover, Mary Austin. However, in the end Freddie Mercury actually lived with same-sex lovers until the end of his life. It is predictable that this might indicate he is in a great inner conflict. In addition, he had a belief in his life, namely Zoroaster, which recognizes goodness and badness as well as heaven and hell. This belief might also contribute to episodes of his life in dealing with this homosexual condition. Is this irony recorded in the songs he wrote? This is what will be explored further through this research on two songs by Freddie Mercury, namely "Love of My Life" and "Bohemian Rhapsody".

II. LITERATURE REVIEW

Literary researches that examine songs as the object of research have been extensively conducted. Some researchers have observed songs from various sides. Nugroho (2014), for example, reviewed songs on the album *For You Community* by the Bunga Hitam music band. His research aims to describe the sociohistorical background of the Bunga Hitam music band, the structure of song lyrics builders, social criticism, and how the research results are implemented as literary teaching materials in high school. This descriptive qualitative research employs library, observation, note

taking, and documentation techniques to collect data. The results shows that Bunga Hitam has an idealistic understanding of *punk* which is identical to freedom. Nevertheless, the results of his works provide a lot of motivation and enthusiasm to fight against oppression and be sensitive to current social conditions. This can be seen from the diction used. In addition, in this research it is found that there are six social criticisms, namely criticism of environmental damage, poverty, prostitution, power, fading honesty, and excessive reform. The researcher also stated that the results had relevance to the Curriculum 2013 for Indonesian Language lessons so that they could be implemented as literary teaching materials in high school.

Rumekar (2017) analyzed children's song lyrics "Shabon Dama" by Noguchi Ujou to find out the meaning contained in the lyrics of the song. Rumekar's research uses the theory of poetry structure to find out the building elements of physical and inner structure in Shabon. Then, to find out the meaning contained in the song, he uses Riffaterre's semiotic theory which includes the absence of poetic expression, semiotic reading, and determining matrix. As a supporting theory, the author uses the theory of meaning of death to prove that death is the background, core, and spirit of the creation of the song. The results indicate that the song lyrics of "Shabon Dama: are not just children's song lyrics, but rather an irony of people's lives in developed countries that seek to limit the right to life of the next generation by killing the rights of children's lives in a modern way. Death is the basis, the main idea, and the idea of the author in creating the lyrics of the song. Imagination from death is a reflection of personal experience that is felt and seen by the author.

The next research is conducted by Sarwinah (Sarwinah, 2014) describing the values of hedonic literature, artistic values, cultural values, ethical values, morals, and religions, as well as the practical values found in Ridwan Sau's song lyrics. The description is carried out through analysis of the socio-cultural conditions of the Makassar City, reviewed from the meaning of Ridwan Saud's song and the relevance of literary values in Ridwan Sau's song lyrics with the socio-cultural conditions of the Makassar City community. The study uses a genetic structural approach that employs a flexible and open phenomenological thinking strategy from Makassar regional songwriters. The results show that there are hedonic values, artistic values, cultural values, ethical values, and practical values with the socio-cultural conditions of Makassar, which among others still adhered strictly to *Tau* culture, *Sirik* culture, *Pacce* culture, *Panggalik* culture, *Panngadakkang* culture, and *Religion* culture (*Batara*

'God'). These cultures are still adhered to until now and have become a habit in the daily lives of the people of Makassar City, all of which are listed and illustrated in Ridwan Sau's songs.

From the three studies above, it appears that the analysis tool determines the final results of the study. The study which discusses two Queen songs created by Freddie Mercury, namely "Love of My Life" and "Bohemian Rhapsody", is analyzed using the theory of genetic structuralism (Goldmann) and expressive approaches (Abrams). In genetic structuralism, the author expresses reflections of social life or social reality around him through his works. The author seeks to invite the readers to see, feel, and appreciate the things that happen like the point of view he describes. The feelings of emotion, sadness, and happiness always accompany the readers after reading literary works (Helaludin, 2017: 4). Meanwhile, the expressive approach that is associated with the author's perspective assumes that a work contains emotive or expressive language. Gay theory (Selden) rooted in the theory of psychoanalysis (Freud) is also used to support the completeness of the analysis in this study. The use of these analytical tools aims to explore the meaning of research data from the side of the author's life.

III. RESEARCH METHODS

This study uses a qualitative descriptive method by making in-depth observations of existing data (Miles, Huberman, & Saldaña, 2014 in Taylor, 2016). The contents analyzed are latent ones, namely in the form of song texts. As explained by Ratna (2015: 48), this method of analysis in this paper is qualitatively utilized. Meanwhile, the data collection is done by library method with note taking technique. The steps taken are to read repeatedly, and then listen and record according to the needs of the research and comprehend the meaning hermeneutically.

In literary research, the diverse interpretation of a work is closely related to the point of view of the literary research approach. Abrams (in Teeuw, 1984: 49) suggests four main critical approaches, namely objective (focusing on the work itself), expressive (focusing on the writer), mimetic (focusing on the universe), and pragmatics (focusing on the reader). The expressive approach utilizes more data that has been raised through the activities of the author as the subject of the creator. Expressive approaches do not merely pay attention to how the literary work was created, but also what forms appear in the literary works produced. The area of expressive study is the poet's self, thoughts, feelings, and the results of his creation (Ratna, 2015: 68-69).

Meanwhile, Selden (2010: 5) suggests how the theory works to interpret a work through the following scheme.

CONTEXT
ADDRESSER > MESSAGE > ADDRESSEE
CONTACT
CODE

The above scheme shows the linguistic communication diagram proposed by Roman Jakobson. An addresser sends a message to the recipient; the message uses code (language that is familiar with the addresser/sender and addressee/recipient); the message has context (or 'reference') and is transmitted through the contact (media, such as direct speech, telephone, or writing). For the purposes of discussing literature, the diagram above is readapted as follows.

CONTEXT
WRITER > WRITING > READER
CODE

If adopting the viewer's point of view, we give attention to the writer/author, and he uses 'emotive' or 'expressive' language; if focusing on 'context', we isolate the use of 'referential' language and see its historical dimensions at the point of production of work; if interested in the recipient/reader, what is learned is the reader's reception toward the 'message' so that it uses a different historical context (no longer when the text is produced, but the reproduction is created).

Klarer (2004) also mentions the approach in literature. The author-oriented approach builds a direct relationship between literary text and the biography of the author. Dates, facts, and events in the life of a writer are juxtaposed with the literary elements of his work to find aspects that connect the biography of the author with the text. Research on the author's background and education is carried out and then associated with certain phenomena in the text. In addition, the author's library can be examined to gain insight into the author's background reading, or letters and diaries can be consulted for personal reflection (Klarer, 2004: 90).

This study also applies Goldmann's genetic structuralism theory which pays attention to the origin of work (Ratna, 2015: 123). Genetic structuralism theory appears to study literature not only limited to discuss the intrinsic elements of literary works, but also to study other interrelated categories (Helaludin, 2017). Literary works present not monopolized by the author's imaginative power, but there are cultural and social factors that contribute. In supporting the theory of

genetic structuralism, Goldmann builds a set of interrelated categories, namely humanitarian facts, collective subjects, structuration, author's worldview, and comprehension-explanations. Genetic structuralism goes further into social structures. Goldmann (in Ratna, 2015: 122) associates the dominant social class that influences literary work. In genetic structuralism the researcher takes several steps, including a) examining the elements of literary works; b) the relationship of the elements of literary works with the totality of literary works; c) examine the elements of society that function as genesis of literary works; d) relationship of elements of society with the totality of society; e) the relationship of literary works as a whole with the community as a whole. In principle, this theory considers a literary work not only a static structure and born by itself, but also a result of structuring the thinking of the subject of the creator that arises due to the interaction between the subject and certain social situations (Helaludin, 2017: 13).

As a supporting analysis and adapted to the situation of the author, gay theory is also used (Selden, Raman, Peter Widdowson, 2010) which is rooted in psychoanalytic theory. Freud has noted in the outline of psychoanalytic theory that sexual life is primarily concerned with gaining pleasure from the body and often beyond the reproductive needs. If that is the case, heterosexuality supports bourgeois ideology insofar as procreation reflects production. Gay sex, on the other hand, is a desire that is deprived of that goal and is a negation of productive works (Selden, Raman, Peter Widdowson, 2010: 245). Katz (1994) in Selden (Selden, Raman, Peter Widdowson, 2010) argues that gay condition in a person is socially made or due to social influence. This condition is not naturally given or outward nature.

In relation to psychoanalysis, Freud (in Semiun, 2006) also suggests areas of the human mind that are related to id, ego, and superego. Id has the shape of an organic process from the instinct that strives towards one goal, namely the immediate satisfaction of his desires. Id is likened to an aggressive channel that seeks pleasure so that it is called "animal in man". The ego is the core that integrates personality. It becomes the path of the tendency of id and superego. There are times when the ego balances the two. The superego is controlled by moral and idealistic principles that conflict with the id. Superego arises from conscience. Whatever parents say to their children that their behavior is not right then becomes their conscience, that is one example of the superego. A well-controlled superego will control the id through the ego.

IV. RESULTS AND DISCUSSION

Song 1: "Love of My Life"

*Love of my life, you've hurt me
You've broken my heart and now you leave me
Love of my life, can't you see?
Bring it back, bring it back*

*Don't take it away from me, because you don't know
What it means to me
Love of my life, don't leave me
You've stolen my love, you now desert me
Love of my life, can't you see?
Bring it back, bring it back (back)
Don't take it away from me, because you don't know
What it means to me*

*You will remember
When this is blown over
Everything's all by the way
When I grow older
I will be there at your side to remind you
How I still love you (I still love you)
I still love you*

*Oh, hurry back, hurry back
Don't take it away from me
Because you don't know what it means to me
Love of my life
Love of my life
Ooh, eh (alright)*

As the public knows, Freddie Mercury was gay or homosexual. However, his love life was normal beforehand. He once had a love with a woman. The "Love of My Love" song, which was first released in 1979, describes the love life of Freddie Mercury to Marry Austin. In the first verse the word love here is interpreted as normal love. However, he felt pain because his love left him. He actually still wanted to keep having that love because it was so meaningful for his life. This was not only meaningful in terms of relations with Marry Austin, but also indicated that he was a normal person. Freddie and Marry met in 1969. Three years later Freddie proposed to Marry. However, their marriage never happened because in 1976 Marry decided to stay away (though still be friend) when Freddie admitted that he was bisexual.

*Love of my life, you've hurt me
You've broken my heart and now you leave me
Love of my life, can't you see?*

*Bring it back, bring it back
Don't take it away from me,
because you don't know
What it means to me*

The following second verse seems absurd. He thought someone stole his normal love. However, he realized that in fact he himself was unable to maintain it. In a documentation about the relationship between Freddie Mercury and Marry Austin, it was mentioned that when Freddie finally admitted to Marry that he felt he was a bisexual, Marry quickly said that Freddie was not bisexual, but really gay (homosexual). At that time Freddie had a relationship with a male executive in the United States at Elektra Records. So, Freddy and Marry agreed to separate. It was related to the word *you* in *You've stolen my love* as if it was aimed at his homosexual love because of Freddie Mercury's love for the person who made Marry Austin choose to stay away. However, Freddie still wanted Marry's love back.

*Love of my life, don't leave me
You've stolen my love, you now desert me
Love of my life, can't you see?
Bring it back, bring it back (back)
Don't take it away from me, because you don't know
What it means to me*

The next verse tells us that it is so great and so different the love of Freddie Mercury to Marry Austin compared to his male lovers. In a time when wealth was increasingly abundant, Freddie asked Marry to live near his house and rent a place to live for her so he could keep looking at Marry at any time through the window of their opposite residence. He also seemed to know that this love is really true and legitimate. In fact, he considered Marry to be his wife. Until, after Freddie Mercury died, it was Marry Austin who inherited the Freddie Mercury's luxury mansion in Kensington. This fact seemed to fit the words in the following verse.

*You will remember
When this is blown over
Everything's all by the way
When I grow older
I will be there at your side to remind you
How I still love you (I still love you)
I still love you*

It seems that as if the sentences *I will have at your side to remind you* and *How I still love you (I still love you)* indicate Freddy's decision to ask Marry to stay nearby and Freddy's decision to pass on his luxurious mansion to Marry.

Next is part of the last verse, namely the repetition of twice the sentence *love of my life*.

Love of my life
Love of my life
Ooh, eh (alright)
Ooh, eh

By the repetition it looks as if Freddy wanted to show that there was an irony in his life: there are two types of love that he had, namely love for women and love for men (according to what was stated in his statement that he was bisexual, even though in reality he tended to be homosexual). Then the song was ended with the word *alright* or *fine*, which can be interpreted that finally Freddie succumbed to the condition and lived it for what it was, just like that (in the reporting data, there was no information about Freddy trying to cure himself to return to normal, for example). This is where he chose to win his id.

Song 2: "Bohemian rhapsody"

Is this the real life
Is this just fantasy
Caught in a landslide
No escape from reality
Open your eyes
Look up to the skies and see
I'm just a poor boy, I need no sympathy
Because I'm easy come, easy go,
A little high, little low,
Anyway the wind blows, doesn't really matter to me, To me

Mama, just killed a man,
Put a gun against his head,
Pulled my trigger, now he's dead,
Mama, life had just begun,
But now I've gone and thrown it all away
Mama ooo, didn't mean to make you cry
If I'm not back again this time tomorrow
Carry on, carry on, as if nothing really matters

Too late, my time has come,

Sends shivers down my spine
Body's aching all the time,
Goodbye everybody - I've got to go
Gotta leave you all behind and face the truth
Mama ooo- (any way the wind blows)
I don't want to die,
I sometimes wish I'd never been born at all

I see a little silhouetto of a man,
Scaramouche, scaramouche will you do the Fandango
Thunderbolt and lightning -very very frightening me
Galileo, Galileo,
Galileo Galileo
Galileo figaro-Magnifico
But I'm just a poor boy and nobody loves me
He's just a poor boy from a poor family
Spare him his life from this monstrosity

Easy come easy go-, will you let me go
Bismillah! No-, we will not let you go-let him go
Bismillah! We will not let you go-let him go
Bismillah! We will not let you go-let me go
Will not let you go-let me go (never, never, never, never)
Will not let you go let me go
No, no, no, no, no, no, no
Mama mia, mama mia, mama mia let me go
Beelzebub has a devil put aside for me, for me, for me

So you think you can stone me and spit in my eye
So you think you can love me and leave me to die
Oh baby-Can't do this to me baby
Just gotta get out-just gotta get right outta here

Nothing really matters,
Anyone can see,
Nothing really matters-, nothing really matters to me,
Any way the wind blows..

"Bohemian Rhapsody" consists of two words, each of which has a meaning. *Bohemian* means 'free living people' and *rhapsody* means 'joy'; hence, *bohemian rhapsody* can be interpreted as 'the joy of people who are free living'. When this song was created in 1975, perhaps Freddie personally had found himself as a gay even though no one else knew. This was proven a year later he revealed his feeling of abnormality to Marry. The free life here relates to the situation of his gay life. As for excitement, it is interpreted as

Freddie's denial of his sadness and fear which found him to be gay.

The first part of the first stanza is like a Freddie who does not believe what he is experiencing. He questions *is this the real life ... Is this just fantasy ...* how he does not believe it turns out he has to experience same-sex love. He likes same-sex love in his song as expressed in *Caught in a landslide* and *No escape from reality*.

Is this the real life

Is this just fantasy

Caught in a landslide

No escape from reality

Open your eyes

Look up to the skies and see

I'm just a poor boy, I need no sympathy

Because I'm easy come, easy go,

A little high, little low,

Anyway the wind blows, doesn't really matter to me, to me

At the end of the first stanza above *I'm just a poor boy, I need no sympathy - Because I'm easy come, easy go, A little high, little low, Anyway the wind blows, doesn't really matter to me* Freddie seems to say, "Yes, never mind, anyway I am an ordinary person, what can I do when I become like now (experiencing life shocks as finding himself gay), I must accept". Freddie Mercury, whose real name is Faroukh Bulsara, was born in Stone Town, Zanzibar, (now Tanzania), East Africa on September 5, 1946 from a couple Bomi and Jer Bulsara. In February 1963, Freddie moved to Zanzibar following his father who worked as a cashier at a British Colonial High Court in Zanzibar. A year later, Freddie and his family fled to Feltham, England, because of the Zanzibar Revolution which claimed many victims of Arab and Indian immigrants. While continuing his education, Freddie took a part time job at Heathrow Airport as a baggage carrier (Jones, in Wirayudha, 2012). That was the condition of "ordinary" Freddie Mercury.

Freddie's parents were Zoroastrians, the oldest monotheistic beliefs in the world. Therefore, there is a certain tendency that Freddie embraces the same beliefs. Hence, Freddie is a person who believes in the good and evil in this life. He believes in heaven and hell, there is one God (Ahura Mazda), and the existence of life after death. Therefore, in the second verse of the song, Freddie seemed to regret his life.

Mama, just killed a man,

Put a gun against his head,

Pulled my trigger, now he's dead,

In the sentence above, the word *man* refers to the spirit of his own soul, the normal soul of a man, who has a love that is "true in direction", namely love for women. However, he (his homosexual soul) actually killed the man, and his normal soul now seemed dead. Then, his life began after that, but unfortunately he chose the wrong step. Besides, he was very aware of that.

Mama, life had just begun,

But now I've gone and thrown it all away-

Mama ooo, didn't mean to make you cry-

If I'm not back again this time tomorrow-

Carry on, carry on, as if nothing really matters-

And at the end he will die.

Too late, my time has come,

Sends shivers down my spine-

Body's aching all the time,

Goodbye everybody - I've got to go-

As the Zoroastrian belief that there is a court after death, then there are words *of Gotta leave you all behind and face the truth*. His life, which he realized he had chose the wrong soul, must be accounted for later. There was a lot of regret, even fear: *I don't want to die, I sometimes wish I'd never been born at all*.

Gotta leave you all behind and face the truth

Mama ooo- (any way the wind blows)

I don't want to die,

I sometimes wish I'd never been born at all

The next stanza explains as if he blames the devil (*Beelzebub* means 'devil' from a Bible source) which makes him misguided and falls into the gay world. The clause *a little silhouetto of a man* is likened to the soul of a gay lover inviting him to dance and he wants to feel that everything will be fine. *Scaramouche* is a *dell'arte* comedy clown character who always manages to escape difficult situations, while *Fandango* is a dance.

I see a little silhouetto of a man,

Scaramouche, scaramouche will you do the Fandango

But then Freddie again felt that it was all wrong.

Thunderbolt and lightning-very very frightening me

Galileo is the father of modern physics (studying relativity, planet, and electricity) and Bryan May (Queen's guitarist)

was a Doctor of Astrophysics. From Bryan May, Freddie Mercury got to know Marry Austin. Meanwhile, in one of the sources it was stated that Figaro was the figure of a barber in the play by Pierre De Beaumarchais. In fact, there are many men who work as capsters or hairdressers (or makeup artists) who are gay (later, during the last seven years of his life, Freddie really lived with his male lover who was a former hairdresser). Here Freddie tries to compare what was brought by Bryan May (i.e. Marry Austin) with the men around him who attracted him. And, apparently: *Magnifico! Magnifico* means 'beautiful'. Both are beautiful, or, rather, gay life is more beautiful for him. Nevertheless, he still hoped to stay away from the wrong life. This is all reflected in the following verse.

Galileo, Galileo,

Galileo Galileo

Galileo figaro-Magnifico

But I'm just a poor boy and nobody loves me

He's just a poor boy from a poor family

Spare him his life from this monstrosity

And, next to the verse below comes at the time of trial after death. There is a word *Bismillah* 'in the name of God'. This word is not even a word from Zoroastrian religion, but from Islam, but this word is certainly known to Freddie because he once lived in Zanzibar where the followers of Islam in the sultanate of Zanzibar are quite large.

Easy come easy go-, will you let me go

Bismillah! No-, we will not let you go-let him go

Bismillah! We will not let you go-let him go

Bismillah! We will not let you go-let me go

Will not let you go-let me go (never, never, never, never)

Will not let you go-let me go

No, no, no, no, no, no, no

Mama mia, mama mia, mama mia let me go

Beelzebub has a devil put aside for me, for me, for me

The conflict of desire to escape mistakes at the time of afterlife court is described above. Here there appears to be a superego awareness arising from Freddie Mercury. It emerged in his belief that religious rules could not release him from mistakes. So, he shouted that it was the devil Beelzebub who plunged him into the wrong life. Then, in the next stanza, Freddie seemed to be angry with the devil. He still wanted to get out of the court that sentenced him wrong and he wanted to live to improve himself.

So you think you can stone me and spit in my eye

So you think you can love me and leave me to die

Oh baby-Can't do this to me baby

Just gotta get out-just gotta get right outta here

Through the spirit of his ego (which is triggered by the rise of superego awareness), he can be angry as expressed in *So you think you can stone me and spit in my eye ... So you think you can leave me to die ... Oh baby-Can't do this to me baby ... Just gotta get out-just gotta get right here*. However, back in the end, the next stanza Freddie Mercury chose to succumb to the situation.

Nothing really matters,

Anyone can see,

Nothing really matters-, nothing really matters to me,

Any way the wind blows.

He wanted to explain to the people that he thought that what he had experienced was fine. There was no problem. Whatever life takes it, one must see that he is like a good person and there are no significant problems.

IV. CONCLUSION

Freddie Mercury in the song "Love of My life" showed himself that he was a man who had a female lover. As with existing sources, it was mentioned that the song was created by Freddie Mercury for Marry Austin, his girlfriend. Here it appears that the true songwriter is a man. On the other hand, the song "Bohemian Rhapsody", which was actually created before "Love of My Life", seemed so complete to describe the chronology of its most profound life, namely the desire that was contrary to his intentions, namely the desire of Freddie Mercury who was gay and was unable to hold back. Meanwhile, he meant to become a normal man. This is where the inner conflict appears through three ways: 1) the lyrics of the song "Love of My Life", 2) the lyrics of the song "Bohemian Rhapsody", and 3) the relationship between the two songs. The inner conflict arises through the turns of Freddie Mercury's id, ego, and superego which are clearly illustrated in the lyrics of the two songs.

The gay theory proposed by Katz (Selden, Raman, Peter Widdowson, 2010), seems to correspond with Freddie Mercury. He had a tendency to be gay because of the influence of his social environment. This was illustrated by several sources which stated that Freddie's male lovers were people who were also not far from his daily life. His first male lover who made him separate from Marry Austin was someone who was an executive and active in Elektra Record; then, Paul Prenter was his personal manager, and Jim Hutton

(Freddie Mercury's last lover) was a man who worked as a hairdresser at the Savoy Hotel and was often present at gay parties that Freddie Mercury also attended.

Freddie Mercury is a very genius figure in cultivating and packaging inner, psychological, and living conditions in his two songs "Love of My Life" and "Bohemian Rhapsody". Therefore, there is no gap in every word he chose that really shows what his way of life is like. In the theory of genetic structuralism, this is relationship of elements of literary work with the totality of the author. In addition, the overall relationship of literature with the community as a whole is shown by the recognition of Queen's existence by the people today.

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