

Role of Song in Learning Japanese (Historical Study of Japanese Population in Minahasa)

Ferdy Djemy Rorong
Japanese Education Study Program
Faculty of Language and Arts, UNIMA
Manado, Indonesia
ferdyrorong@unima.ac.id

Diane Tengker
Japanese Education Study Program
Faculty of Language and Arts, UNIMA
Manado, Indonesia
dianetengker@unima.ac.id

Theresye Wantania
Japanese Education Study Program
Faculty of Language and Arts, UNIMA
Manado, Indonesia
theresyewantania@unima.ac.id

Abstract: History is a reconstruction of the past, which is reconstructing whatever has been thought, done, said, felt, and experienced by someone. The period of Japanese occupation from 1942-1945 gave various impacts both positive and negative impacts on the Minahasa community. The positive impact is from the aspect of education, the opening of the Japanese-language public school (SR) is also taught Japanese singing without distinguishing the social strata of the Minahasa community. In the learning process, Japanese songs are also taught which have a place in the hearts of the Minahasa people, even though the songs at that time had a certain purpose from the authorities. Reconstruction of the past is not in the interests of the past itself but in the interests of the present even in the future. Teaching Japanese songs during the occupation has given a positive value to the teaching of Foreign Languages, especially Japanese, about the survival of language in memory. From the aspect of character building, Japan strives to do positive things that are transmitted to the Minahasa community, for example, matters relating to mental and behavioral problems such as the community has a strong will to achieve goals, saving movements and learning to save, determination, never giving up, not easily wavering and discouraged, high discipline, diligent and having a high willingness to work, being very concerned about cleanliness, and having loyalty to the nation and its leadership while singing. From a cultural aspect, Japan established a cultural center named Keimin Bunka Shidosho in Jakarta on April 1, 1943, and through this cultural center, the Japanese government instilled and

disseminated Japanese cultural arts including singing and dancing.

Keywords: *history; singing; vocabulary; Japanese.*

I. INTRODUCTION

A. Background of The Study

Language is a facility for delivering ideas. Every submission of ideas is expected to be delivered systematically and communicatively. This refers to the function of language as a communication tool, the channel formulates intentions, expresses feelings, and allows the creation of cooperation with others.

Realized or not, in every activity, humans always involve language as a means to interact. A person can express ideas, thoughts, desires through language. The fact shows that language has become the main means of communication between beings, more specifically human. The form of language can be verbal or non-verbal. Communication through language allows each person to adjust himself to the physical environment and social environment[1]. Thus, each person is allowed to learn their habits, customs, culture, and background[2].

Furthermore, Sobur states that communication by using language can be general and universal. In this connection, language can function as follows. 1. Practical purpose, as a means of communication between people in association; for artistic purposes, namely when humans process language to produce expressions that are as beautiful as they are, such as in stories, stories, rhyme, poetry, images, paintings, music and sculptures; for philosophical purposes,

namely when studying ancient manuscripts, historical background, culture, human customs, and language development; and to be key in learning other knowledge. 2. Language can be seen as a reality, social reality, and at the same time as a semiotic reality. As a reality, language is a phenomenon of physical, logical, psychological, or philosophical phenomena of its speakers in the context of certain situations and cultural contexts [3]. As a social reality, language is a social phenomenon that is used by the speaking community to interact and communicate in the context of certain cultural situations and contexts. As a semiotic reality, language is a symbol that realizes social reality and reality in certain situations and cultural contexts as well [4].

The two realities above work together simultaneously in expressing meaning, which includes philosophical, psychological, sociological, ideological, and cultural values. In people's lives, singing generally has an important role. Singing can cause someone to feel happy, sad, angry, and also excited. Even singing is often used in communication with nature and the Almighty. Singing is very popular and popular because it is in the form of harmonious sounds, which are captured by human hearing. That is why many people use it as a means of communication. Communication, which uses singing as a means, greatly supports the achievement of communication goals.

Singing as a means of self-expression to deliver a message in the form of life values is universal and can be accepted by others in a cross-cultural context though, especially the singing gives a very pleasant impression. For example, what happened in the colonial period, where ideas in the form of song poetry, which was delivered by the colonial state through poetry songs were very strongly embedded in the hearts of its colonies, even inherited continuously for generations, because of the impression caused by the song. Likewise with the idea in the poem of one of the songs delivered by the Japanese to the Minahasa people, in the time of their occupation in Minahasa it had been firmly rooted in the hearts and memories of the Minahasa people at that time. The Minahasa people at that time were getting stronger remembering the Japanese songs because they had learned them. A strong motivating factor for learning the songs is because Minahasans like the songs. In addition, since the past Minahasa people have been known as people who like singing and love singing so that the Minahasa people are referred to as singing society [5].

Initial observations by researchers on several informants who had experienced the Japanese occupation in Minahasa received a reaction that was quite enthusiastic about Japanese songs. They stated that singing Japanese songs was very pleasant; so spontaneously when they were asked to sing Japanese songs, they enthusiastically immediately sang a number of Japanese songs. The entire song is still remembered

quite strongly, even though the songs or songs were studied in the sixties years ago. This proves how powerful Japanese songs have been embedded in the memory of the Minahasa people. Japanese songs are sung as a means of nostalgia for various events that have been experienced in the history of the life of Minahasans, especially those who experienced the Japanese colonial period.

According to Kurasawa the songs performed were imported from Japanese libraries and some were composed in Indonesia and to facilitate their distribution, the songs were compiled and published in a booklet entitled "Nyanyian Nippon Boeat Oemoem". In November 1942 in Yogyakarta, a small book was published by the Sunlight Newspaper, which contained 34 songs written in Japanese and equipped with musical tones using number notes, 34 of which were not all propaganda songs. From some of the songs, there are several pop-style songs. It was realized, that singing is very influential on the human soul. That is why it cannot be denied, that during the Japanese occupation, singing has become a very effective propaganda tool. Based on the findings in the field, the songs taught by Japanese people, both through schools and community organizations are songs that are heroic, romantic, homeland and military. In general, the songs have functioned as a means of propaganda, and specifically, the songs have been used to mobilize the Indonesian people in the Minahasa.

II. Statement of the Problem

- 1) What is the historical setting of the Japanese occupation in Minahasa from 1942-1945
- 2) What are the lyrics of Nippon's songs that were absorbed by the Minahasa people during the occupation of 1942-1945 which still remain in memory until now and how are the song lyrics taught?

III. THEORETICAL FRAMEWORK

A. Concept of History

The historical term literally comes from the Arabic word (شجرة: šajaratun) which means tree. In Arabic itself, history is called date (تاريخ). The date in Indonesian means more or less time or calendar. The word history is closer to Greek, which is historia, which means science or smart people. Then in English it becomes history, which means human past. Another word that approaches this reference is Geschichte, which means it has already happened.

Humans in the time dimension, always give a mysterious side that is difficult to explain scientifically. Aspects of human thought in terms of innovation indeed continue to experience significant developments in accordance with the times. This is one of the driving factors for the birth of history. The emergence of a civilization in historical reality has helped

human life today, and even, in the future. History is used as a foothold in revitalizing every internal aspect of the social structure of mankind.

According to Prof. Dr. DjokoSoerjo, M.A. history is a reconstruction of the past, namely reconstructing what has been thought of, done, said, felt, and experienced by someone. However, it must be stressed that rebuilding the past (reconstruction) is not for the sake of the past itself. History has interests now and, even, for the future. Therefore, people will not learn and study history if it is of no use to life, and in fact, history is constantly written in every civilization and all the time. This is actually enough to prove that history is very necessary.

This is the basis of the need to learn and realize morality in historical stories in the past. The existence of civilization has a variety of cultures and reflective values. Sartono Kartodirdjo in the book *The Social Sciences Approach in Historical Methodology* states that history in the subjective sense is a construct, namely the building compiled by historical writers as a description or story. A description is a unit or unit that includes factual facts to describe a historical phenomenon, both process aspects and structural aspects rather than history itself. This coherent unity has led to the integrity of historical buildings. History is a construction that is interrelated with each other. The determinant element in the aspect of historical causality always gets support from formal causa and final causa. Historians always work with documents, namely valid data and facts. No document means no historian, and then there is no history as a whole. Value or value depends on the document used.

B. The concept of lyrics of song, music, communication, culture and language acquisition.

a. Song

Singing is a ringing sound that can be heard by humans wherever they are. Arifin in Ichlas states that lyrics are words that are present in a song, and are a form of short poetry sung. Song lyrics are expressions of feelings that are born of the soul and feelings that the media use beautiful and have a notation or tone, which is able to change the feelings of others. Semi states that if the external elements that construct a song such as music, scales, and intonation are removed, then the song can be said to be a poem[6]. Therefore, lyrics are words that are present in a song and are a short form of poetry when not sung. So, lyrics and poetry have the same form because they are both without being voiced. Instead, the song is the lyrics that have been voiced. Basically, song lyrics are a poem.

In connection with the title of this research, Japanese song lyrics can be expressed relating to events experienced and felt by Japanese people, such as regarding feelings of love both are happy because of falling in love or sad because of broken hearts, separation, friendship, community life, and children's

relationships young in a romantic relationship. These lyrics are inseparable from nature because the events experienced and felt by composers of Japanese songs are depicted by the use of the term natural elements as symbols in the lyrics.

Singing is a tradition favored by Minahasans, this is in line with what was stated by Graafland[7], on every occasion the Minahasa people always sang, and that was in accordance with their musical talents. In various ceremonies, in the garden, when carrying a load, or carrying a chair, pulling a wooden block, or when building a building, in short at every opportunity people sing. No wonder, if they also sing in rhythm with the hand movements that paddle, like above the lake.

The singing tradition that belongs to the Minahasa people has an impact on the speed with which Japanese culture enters. Therefore, there was easy integration between the Minahasa people and the rulers during the occupation. However, singing has become a tool of rulers for certain purposes, so the selection of songs will be adjusted to the lyrics contained in it. For example, to arouse the enthusiasm of Japanese soldiers towards the battlefield, singing marching songs "Aikokukoushinkyoku", because this song can ignite the patriotism of the soldiers, burning the spirit of love for the country, arousing work spirit, growing discipline and spreading fragrance as reflected in the lyrics - glance at the songs taught at that time. Singing is one of the important parts taught in school during the Nippon occupation. In this connection, a song lyrics that are still surviving in the informant's memory are included, including pronunciation errors that occur and how songs are taught during the occupation.

b. Culture

In this communication, the message delivered by the communicator does not only contain language, which among others is taught through song lyrics but the culture of Nippon itself. The cultural concept is based on various libraries by equating cultural conceptions. The cultural concept used is a summary of the concept of culture which has the same meaning. Thus, culture is the whole system of ideas, actions, and results of human work in order to shape human life that is used as human property through the learning process[8].

There are seven elements of culture that can be found in all nations in the world, namely: (1) language, (2) knowledge systems, (3) social organizations, (4) living and technological systems, (5) livelihood systems life, (6) religious systems, and (7) art. Each element of culture that is universal is manifested in three forms of culture, namely in the form of a system: (1) culture, (2) social, and (3) physical culture. For example, art can be in the form of ideas, creations, stories, and beautiful poems. Art can also take the form of patterned interactions

between artists, organizers, listeners, viewers, and consumers of art. In addition, art can also be objects or things that can be touched, seen, and documented[8].

Language as culture is an inseparable part of human beings, so many people tend to think of it as being genetically inherited. That is, when someone tries to communicate with people who are culturally different and want to adjust to the various differences they have by using a particular language, it becomes evident that culture must be learned. Therefore, culture is a lifestyle that is comprehensive, complex, abstract, and broad. So, there are many aspects of culture that contribute to a person's communicative behavior. This is influenced by socio-cultural elements that are spread out and include many human social activities.

IV. METHOD

The research conducted was descriptive qualitative research with referral methods and competent methods for data collection/provision [9]. The method of listening was done by listening to the use of language. The use of the intended language concerns the lyrics of the Nippon song sung by the respondent. Naming the method of providing this data with the name of the method refer to because the method used by researchers to obtain data was done by listening to the use of language. The term listening here is not only related to the use of spoken language but also in writing.

Capable methods are used when researchers are dealing with informants. A capable method is a method in the form of conversations and contact between researchers and speakers/informants as sources. Informants were Minahasans who had experienced the Japanese occupation and had attended Nippon schools. This basic technique can still be continued with three advanced techniques, namely as follows (1) Capable techniques as follows, (2) Record techniques and 3. Recording techniques.

Data was collected through several layered and repetitive processes, due to the criteria of informants determined by researchers in data collection. The researcher made a reduction in irrelevant data. Primary data collected in the form of local language songs and Nippon language songs during the occupation of the year (1942-1945).

IV. RESULT AND DISCUSSION

A. Research Results

In this section the results of the study of the survival of the lyrics of Nippon's songs in the memory of the Minahasans from 1942 to the present include: the historical setting of the Nippon occupation in Minahasa from 1942-1945, the lyrics of Nippon songs absorbed by the Minahasa people during the occupation in 1942- 1945 which still survives to this day, the degree of accuracy in the form of pronunciation of Japanese song lyrics to the current Minahasa community, and the

Nippon language learning model and singing during the occupation.

1. The historical background of the Nippon occupation in Minahasa in 1942-1945 which is related to the people's memory of the lyrics of Nippon's songs

In this section chronologically the events throughout the period of the Nippon occupation in the Minahasa from 1942 to 1945. Information is obtained from documents and interviews. The entire description of the event is as follows:

- a. Military Invasion: On Sunday 11 January 1942 there were simultaneous landings in Minahasa and Tarakan by the Sakaguti Brigade based in Davao Philippines (Palar, 2009: 187). This event was the beginning of the Nippon invasion of the Dutch East Indies. This landing occurred in Kema and Manado, while the air force was deployed at the Kalawiran airport which was preceded by the bombing of the Dutch air force base in Kalawiran and the port of Amphibi in Tasuka.
- b. Government: On March 7, 1942, issued the Constitution No. 1 in 1942, the magnifying force of the Nippon army held military power and all powers which were previously in the hands of the governor-general's government system (during the Dutch rule). The Nippon military government system over the territory of Indonesia is held by two armed forces, namely the army (Rikugun) and the navy (Kaigun). Nippon divided Indonesia into 3 areas of power, namely Java and Madura with its center Batavia under the authority of Rikugun, while Kalimantan, Sulawesi, Nusa Tenggara, Maluku, Irian were under the control of the well-known tyrannical Kaigun with executioners of Kempei-tai and Tokei-tai.

In the early years of Nippon's arrival, 1942, Nippon formed a government called military government. Nippon based policy making according to the development of the war that was taking place. Nippon's military policy includes three stages; (1) The first stage (1942-1943) is the stage of persuasion; at this stage Nippon gave disguised promises about political concessions so that the Indonesian people would cooperate with the Nippon Occupation Government, (2) the second stage (1943-1944) was the stage of participation and mobilization; at this stage Indonesians were involved in positions in government offices as assistants or advisors to officials for Nippon's occupying government interests, (3) The third stage (1944-1945) was the stage of increasing mobilization by giving political promises about independence for the Indonesian people (Regional Government of TK II Bandung Municipality, 1981: 57; Ekadjati, et al. 1981: 57). In terms of structuring the government, Nippon made several changes to the Manado

residency government, which initially took the form of Manado residency, which was changed to Manado Sityo, which consisted of Minahasa-Bunaken, BolaangMongondow-Bunaken, Gorontalo-Bunaken, and Sangir Talaud-Bunaken. In October 1943, the Residency of Manado changed to Manado Province under the name Manado "Syuu" and the Governor was called Manado "Syuuchiji" held by Japanese civilians (Watusake in Palar, 2009: 206). Then on 11 February 1945 District division took place namely; the Manado district is divided into two, namely the Manado and Tomohon Districts.

b. Education

During the Nippon Occupation, an education policy was launched which aimed to build an education system based on the doctrine of the "Greater East Asia Prosperity Environment". The Nippon government in Minahasa established schools namely; (1) Nippon Gakkoo (Japanese Language School), March 5, 1942, in Manado, (2). "Serebesu Nippon Go Kyoo in YoosaiSyo" (Japanese Language and Teacher Education Center) November 1942 in Tomohon, (3). Kyoo in JoeseiSyo "Japanese Teacher Education November 12, 1942, (4). "TjuuGakkoo "Middle School in Tomohon, (5). "SihaGakko "Teacher School in Kakaskasen Tomohon, January 1943. (Pantouw, 1996: 20-21) According to Lolong, (1996) the first school opened by Nippon, 1942 at the Minahasa, namely the agricultural school (noogyooGakkoo) in KakaskasenTomohon in the form of a six-month course. In the same year, it was also opened in Tomohon for a six-month course for teachers and government employees to learn Japanese language and culture. In 1943 Cuugakkoo (SMP) was opened in Tomohon, which will be taken in four years. In addition, there are also teacher schools, both gakkoooshihan for four years in Tomohon and KyooiinGakkoo for two years in Tondano. When allies attack, the school does not go well and branches are opened in several safer places.

c. Social field

At the time of Nippon's reign, Japanese was designated as a mandatory language. As a consequence, a ban on the use of Dutch and English is imposed, both inside and outside the school.

At that time, students were trained, educated and nurtured in Nippon's military style. Minahasa residents are required to respect Japanese customs, such as (1) zealous Japanese style (Nippon Seishin); (2) must sing the Japanese national anthem (Kimigayo); (3) perform the qibla to the east to worship the emperor or Tenno (Seikeirei); and (4) exercise (Taisho) and military training.

d. Economic field

n the Nippon era the things that were put in place in the government economic regulation system were as follows; (1)

Economic activities directed at the interests of war, the potential of natural resources and raw materials are used for industries that support war machines. That is why Nippon confiscated all-important plantations, factories, banks, and companies, (2) Nippon implemented a strict economic surveillance system with very severe sanctions. This supervision is applied to the use and circulation of the remaining inventory. Price controls are carried out to prevent rising prices of goods. Supervision of tea, coffee, rubber, sugar cane plantations and at the same time monopolize their sales. Restrictions on tea, coffee and tobacco, because they are not directly related to the needs of war. At that time Nippon carried out the practice of monopolizing sugar cane and sugar, then forced to plant castor trees and cotton on agricultural and plantation land,(3) Implementing an economic system of war and an autarchy system (fulfilling one's own regional needs and supporting war activities). Consequently, the task of the people and all wealth is sacrificed for the sake of war. This is clearly very miserable for the people both physically and materially, (4) KinrooHooshi (Dedicated Work). Periodically once a week students are sent to the fields or to people's cotton gardens to carry out KinrooHooshi. The community was encouraged to grow cotton. The cotton gardens in Minahasa are centered at the foot of Mount KeleLondei. Forests were cleared for this purpose. In addition, the empty yard must also be planted with cotton. This was promoted throughout the residency since 1942. The hard work of the people during the occupation was revealed in the song lyrics as follows:

*Haianak-anaksekolahNippon
Bekerja dengan rajin
Supayamendapatuntung
Di dalamkehidupan
Tanam bête danbatata
Ubipisangricatamate
Foki-fokidansayursayuran
Untukkitasemua*

(SumberInforman: LinceMomongan, 2011)

The Malay song reveals a message about how people must work hard and be diligent in gaining profit. That is, children are not only told to go to school, but they must learn about what the teacher teaches and must cultivate all food needs not only for their own needs but also for the needs of many people.

e. Cultural field

As is known, one of the main characteristics of Nippon's propaganda in the war was the optimal use of various media, especially audio-visual media (Kurasawa, 1993: 237 in Kawamura, 2004: 156). Many propaganda materials are packaged in art forms, such as poetry, prose, singing, and skits. The packaging of propaganda in the form of art was greatly relied on by Nippon, because art proved effective in terms of influencing public opinion. During the Nippon occupation art activities were part of Nippon's information and propaganda business.

2. The lyrics of Nippon's songs were absorbed by the Minahasans during the occupation of 1942-1945 and still remain in memory until now

Of the twelve informants who were the object of the study found 30 Japanese-language songs that can be categorized by theme, each of which is as follows; (1) love of the land / heroism and worship of the Japanese emperor (twelve songs); (2) natural beauty (eight songs); (3) humanity (six songs); (4) farewell (three songs) and (5) life (two songs).

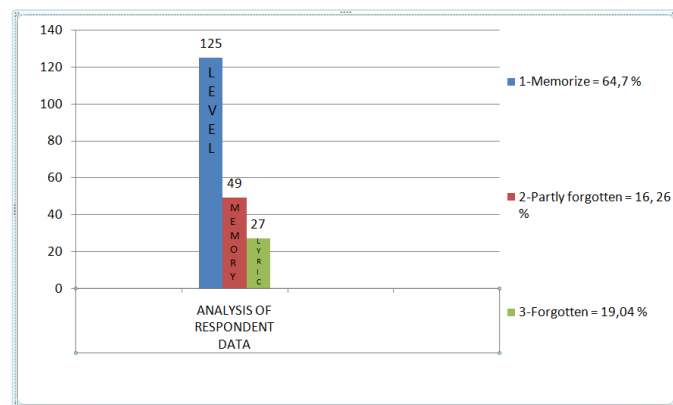
From the categorization of 30 Nippon songs, the researcher presented songs related to what the informants remembered in full starting from the title, lyrics in Latin letters, lyrics in Japanese characters, and free translations as listed in the following table:

Analysis of informants' memories can be seen in the following graph:

FIGURE 1 Memory Analysis of Kuni No Hana's Song.

Table 1

Song Category about Love of the Motherland / Heroism and Worship to the Emperor of Japan



Song title	Song text in Latin letters	Song texts in Japanese characters	Results of interpretation
Kuni No Hana	<i>Mashirokifujinokeda kasa o Kokoronotsuyoitateto shite Mikuni nitsukusuominarawa Kagayakumiyonoyam asakura Chinisakinioukuni no hana</i>	国の花 ましろき 富士の けだかさ を 心の強い 立として 三国につくす おみならわ 火薬みよの山さくら ちに先におう国の花	The majestic grandeur of Mount Fuji, dress up in white snow. Like a shield that supports the fighting spirit of the nation, cherry blossoms grow in the mountains, blooms adorn this era, domestic flowers, fragrant and fragrant, embellish the flower of national interest
Aikokuooshinkoku	<i>Mitookainosoraaket e Kyokujitsutakakukan gayakeba Tenchi no segiatsumatsuto Kibo o waodoruoyashima ooseino no asagumoni</i>	愛国更新刻 みとお買いの空 あけて よく時つたかく閑 雅やけば てんちのせぎあす ら首都 きぼうはおどる親 島 おおせいのあさつ もり	Look at the sea in the east when the evening sky rises singing eagerly through the sky and let it echo when the great echo reaches heaven and earth and hopes to burn the whole country.
Kimigayo	<i>KimigayowaChiyooni yachiyooni Sazareishi no o iwatonarite Kokenomusumade</i>	君が代 君が代は千代鬼や ちように 差ざれ意思のを岩 となり手 こけの蒸すまで	May the power of His Majesty, Continue for a thousand, eight thousand generations, Until gravel, turned into a rock, until covered with moss.
	<i>Umiyukaba Mizutsuku kabana Yama yukaba Kusumusu kabana Ookimi no hen nikososhinameKaeri miwaseji</i>	海ゆかば 海ゆかば水つくす かばね 山ゆかばくすむす かばね 大君のへんにこそ しなめかえりみわ 世辞	If you go to the sea, die at sea If you go to the mountain, Dying blends with grass It's no longer worthwhile to go home

Graph 1: KuniNo Hana's Song Chords

Information:

1. Still remembered correctly
2. Still remembered but pronounced incorrectly
3. Already forgotten

2.c.2. Analyze the memory of the lyrics of Aikoku Koushin Koku's singing

This song was still remembered by 11 informants from 12 informants who were the object of this research, meaning that almost all the informants knew the Aikokuooshinkyoku's song.

From the results of Aikoku Koushin Koku's Song Analysis, it was found that 62% of informants were able to pronounce the lyrics of the song properly and correctly, 24% were partly forgotten syllables, and 13% of informants did not remember part of Aikoku Koushin Koku's words or song lyrics.

An analysis of the memories of the Aikoku Koushinkoku song can be seen in the following graph:

FIGURE 2 Memory Analysis of AikokuKoushinKoku's Song

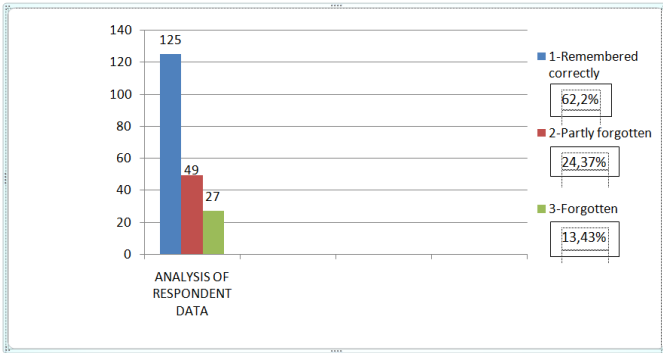


Chart 2: Aikoku Koushin Koku's Song Chords

I = Informant

1. Still remembered correctly
2. Still remembered but pronounced incorrectly
3. Already forgotten

V. CONCLUSION

Based on the discussion of the results of the study it can be concluded the following:

1. The history of Nippon's occupation in Minahasa is a series of causal events, both positive and negative, which among others are the background of language-style relics stored in the memory of former occupation-era students during the 60s.
2. Relatively few errors and systematic and idiosyncratic pronunciation indicate a high degree of pronunciation accuracy.
3. The learning model during the Nippon occupation in Minahasa in the form of a combination of aspects of language skills that focused on listening and speaking with repeated application on various occasions including singing learning which was followed repeatedly by kinesthetic and began at a young age producing learning models that proven to have endurance in the memory of foreign language learners.

VI. SUGGESTION

1. Japanese songs should be retained to be used as a means of expressing the past in delivering messages in the form of universal life values that can be accepted by others for the sake of the present.

2. The values contained in the lyrics of Japanese songs are recommended to be used as one of the nation's character education in improving self-discipline.
3. Language learning using the method of repetition and drilling through singing and the habit of starting classes and ending lessons in class is recommended to be one model in improving language mastery.
4. The creation of a pleasant and expressive atmosphere by utilizing the availability of audiovisual tools and kinesthetic processes is the ideal choice in improving the quality of learning.
5. Analysis of errors in Japanese song lyrics needs to be continuously developed, especially by language teachers, researchers and lecturers to obtain references in improving language teaching both in formal and non-formal institutions.

REFERENCES

- [1] M. G. Maru, A. Tulus, E. M. Dukut, N. Liando, J. Mangare, and A. C. Mamentu, "Children ' s Story Books □ : Introducing Cultural Hybridity , Shaping Intercultural Sensitivity for Foreign Language Young Learners (An Observation to Gramedia Books in 2017)," in *1st International Conference on Social Sciences (ICSS 2018, 2018, vol. 226, no. Advances in Social Science, Education and Humanities Research, pp. 894–899.*
- [2] G. Keraf, *Diksi dan Gaya Bahasa*. Jakarta: PT. Gramedia Pustaka Utama, 1984.
- [3] A. Sobur, *Semiotika Komunikasi*. Bandung: PT. Remaja Rosdakarya, 2006.
- [4] S. Brododiharjo, *Pengantar Ilmu Hukum Pajak*. Bandung: Refika Aditama, 2003.
- [5] Rumengan, *Metodologi Penelitian*. Bandung: Cipta Pustaka, 2013.
- [6] Z. Arifin, *Penelitian Pendidikan Metode dan Paradigma Baru*. Bandung: Remaja Rosdakarya, 2011.
- [7] J. J. Graafland and F. H. Huizinga, "Taxes and benefits in a non-linear wage equation," *Economist*, vol. 147, no. 1, pp. 39–54, 1999.
- [8] Koentjaraningrat, *Sejarah Teori Antropologi I*. Jakarta: Balai Pustaka, 1985.
- [9] Mahsun, *Metode Penelitian Bahasa*. Jakarta: PT. Raja Grafindo Persada, 2007.