Jurnal Pendidikan Bahasa
Volume 15. Nomor 3, September 2025 | ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

A Comparative Analysis of Gricean Maxims in *Sakura Sakura* and *Mō Lì Huā*

Ucca Diandra Tantra Baswara

Universitas Sanata Dharma

Corespondence: uccadiandra988@gmail.com

Abstract

The two traditional songs, *Sakura Sakura* and *Mō Lì Huā*, originated from different countries. These traditional songs are often referred to as iconic popular songs that represent two different aspects of beautiful flowers in Japan and China. With the Grice lens on maxims and violated of maxims, it may reveal the hidden structural meaning of these two traditional songs. The objective of this research was to determine 1) How frequently are the Gricean maxims fulfilled and violated in *Sakura Sakura*? 2) How frequently are the Gricean maxims fulfilled and violated in *Mō Lì Huā*? The research applied the qualitative method with a comparative analysis. The data collection procedure involved identifying the recognized maxims, assigning those related to them, classifying the responses, and integrating the maxims and violations. The research showed there were six lyrics of *Sakura Sakura*, Cherry Blossoms, one maxim quality, and one maxim relation. *Sakura Sakura* has four violations: two violations of quality and two violations of quantity. Meanwhile, *Mō Lì Huā*, Jasmine Flower has five lyrics, one maxim quantity, and one maxim relation. Mo Lì Huā, three violations, two violations of quality, and one violation of manner.

Keywords: *Sakura Sakura*; *Mō Lì Huā*; Maxim; Gricean

Received: 21 Jun 2025; **Revised:** 03 Jul 2025; **Accepted:** 07 Jul 2025; **Available Online:** 09 Jul 2025

This is an open access article under the CC - BY license.

INTRODUCTION

Languages exhibit diverse sound patterns across different cultures and countries. Human language can be realized as a close unity of human understanding when interacting with others. When understanding language, humans themselves are in the language itself. Every human speaks at least one language, which influences many aspects of life and its challenges (Matthews, 2003). In addition to spoken language, humans also have written language, which plays a significant role in daily life for everyone (Biber & Conrad, 2009). Spoken and written language are often found in social activities or daily activities in the community, such as product advertising, weather news, formal presentations, television shows, radio, and so on. The form of language has spread widely at the level of contexts that are easy to adapt and reach on a variety of other media platforms: literature, theater, humor, education, music, and play. The spread of language forms two basic functions, namely the representation of mental states and the representation of information (Heine & Narrog, 2010).

Even though universal language has functions, it also has a system of linguistic rules that should be followed to form precise words and sentences by combining and sequencing the words systematically (Matthews, 2003). The use of linguistic rules to gain knowledge of a language and to understand its meaning. With this, people can easily express or understand thoughts in the form of utterances, signs, or gestures in others (Fromkin et al., 2000). Although language has a system of rules in it, people often use it as a tool to interact with others. There should be an open room to build understanding of agreement in speaking, a shared language system, or mutual connections in communication (Matthews, 2003). Such understanding helps prevent misinterpretation during communicative interactions, adding the experience of speaking and understanding the context at the same level.

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

Meanwhile, the misunderstandings in the agreement of communications often occur in bilingual people (who can understand or speak two or more languages). In the capacity to process words, a bilingual person faces the similarity of words, like the influence of word formation in the first language or mother tongue languages (Pollatsek & Treiman, 2015). This activity can occur because the formation of language leads more to the meaning of the speaker than focus on the structure of words or sentences (English & Marr, 2015). In addition, the language aspect of the mind may not be fully verbalized compared to the performance of language, but is shown in terms of expressions and gestures that show a reflection of emotional expressions and mental conditions (Robbins, 2018). To find misunderstandings of agreement communications in written text, this study attempted to analyze two traditional songs from two different countries: *Sakura Sakura* from Japan and *Mō Lì Huā* from China. These two countries have different views of the icon flower's appearance.

In Japan, Sakura or cherry blossom flowers appear when spring comes, usually from March to April. It has become one of the characteristic Japanese cultures that includes literature and art, such as celebrating the Cherry Blossom Festival or *the Hana-Matsuri* Festival (Rivera, 2018). One of the most recognizable traditional songs at the festival was *Sakura Sakura,* to reflects a poetic representation of *Mono no Aware,* or The Fleeting Nature of Life, because Sakura was only alive for two weeks (Flores & Hsiao, 2022). Besides, *Sakura Sakura* as a song, it was a symbol of a typical color in traditional Japanese clothing; the *Kimono* can be found in the works of Hong Ying's novels (Ye, 2019). In relation to the song *Sakura Sakura*, it features the sound key of A minor as an expression of the beauty of spring, as opposed to traditional musical arrangement music in general, which uses the key of major for happiness and minor for solemn (Li & Frishman, 2023). Until now, the improvisation of songs in several Japanese music classes has created a simple tone of *Sakura Sakura* into a variety of music styles and used modern instruments in Seiha City (Howard, 2020).

In other Asia countries, China, there was a traditional song called *Mō Lì Huā* or Jasmine flower. This song reflects the aesthetic value of the era of ancient civilization that is still able to survive and develop in the modern era, while attracting attention among music enthusiasts, foreign music professionals, and scholars. Even though it has been sung by the Chinese people for generations, this song still earned praise from the royal noble community (Yulin, 2023). *Mō Lì Huā* has a significant influence in maintaining the cultural and historical values spread by the Han Chinese (Tao et al., 2023). This song offered an image of the charm of nature, the sense of yearning for purity, the cross-cultural communication between cultures, and the steadfastness of loyalty to the continuity of natural themes (Wu & Shao, 2023). In terms of social artistic value, this song conveyed a message about understanding the feeling of longing and a hope in oneself for a better future (Hu, 2024). In terms of musical features, *Mo Lì Huā* uses a smooth, emotionally rich melody of love and homesickness, and a simple structure easy to perform (Zhou & Tajuddin, 2024).

Regarding speech sentences or having double meanings, two figures who discuss the implicature are Paul Grice and George Yule. Grice calls this as the cooperative principle, and he divides it into four parts, namely the maxim of quantity, the maxim of quality, the maxim of manner, the maxim of relation (Grice, 1989) but Yule simplifies this theory into four parts: generalized conversational implicatures, particularized conversational implicatures, and scalar implicatures (Yule, 1996). This negotiates as a solution for misunderstandings in the sentences used to communicate and for situations where no solution was found. The maxim of violation gives a different meaning or a hidden structural meaning that was not what the speaker meant to the listener. These two traditional songs shape representative ideas in two different countries. These two songs symbolically interpret flowers in culturally distinct ways. This study tried to find the difference or similarity between these two songs, so it is necessary to discuss the meaning and hidden meaning of those songs. It can be seen in previous sources that discussed traditional songs which explain differently about the beauty of *Sakura Sakura*, Cherry Blossoms, and *Mō Lì Huā*, Jasmine flower

This study analyzes the uncover songs deeper implications and mutual understandings by applying Gricean maxims, leading to the formulation of two research questions: 1) How frequently are the Gricean maxims fulfilled and violated in *Sakura Sakura*? How frequently are the Gricean maxims fulfilled and violated in *Mō Lì Huā*?

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

METHOD

In this study, the researcher applied a qualitative approach for data collection (Kumar, 2011). The data collection procedure involved identifying the accepted maxims in the lyrics, assigning the codes that are related to the violation of maxims, classifying the responses of the violation of maxims in the lyrics, and integrating the violation of maxims and the hidden or alternative meaning in the findings and discussion. The objects of this research were two traditional songs, *Sakura Sakura* and *Mō Lì Huā*. It has an English translation version in both books. It can be found in *Japanese Folk Songs* (Hattori et al., 1950) and *Chinese Folk Songs* (Yung-Ching et al., 1972) To validate the data, the researcher applied the pentathlon lyrics song technique (Low, 2017) and used tables to measure the components of singability, sense, and naturalness. The results of the research are presented in the form of tables. The type of analysis approach carried out is comparative analysis. The comparative technique was carried out on works that had English translations from their sources. The comparative studies can find differences and similarities that rely on word selection, quantity, and atmosphere (Prijanto, Mujiningsih, & Fanani, 2003).

FINDING AND DISCUSSION

In this section, the two songs *Sakura Sakura*, Cherry Blossoms, and *Mō Lì Huā*, Jasmine Flower, were presented and discussed. Both songs applied with Paul Grice's concept of the category of sentence literal meanings in the form of the total of the lyrics containing maxim types, the relationship of violation, and the cause.

Sakura Sakura, Cherry Blossoms

The cherry blossom tree or also known as *Sakura*, is a plant that can give beautiful flowers even if they only bloom for a short time. In *Sakura Sakura*, the songwriter describes the beauty of flowers combined with the sunny and bright seasonal conditions. The expression used for *Sakura Sakura* provides an invitation to others to see the cherry blossom flowers.

Table 1. Maxims and Violation in *Sakura Sakura*, Cherry Blossoms

No	Lyrics	Maxim Types	Violation (y/n)	Cause
1	Cherry Blossoms in March sky	Quality	N	Facts about the season
2	As far eye can see	Quantity	Y	Unclear location
3	They're like a mist or floating clouds	Quality	Y	Metaphor, flower as mist or clouds
4	So bright and Shining	Quality	Y	Ambiguous description
5	Come. O come; Come, O come	Quantity	Y	Repetition verb
6	Let us go to see the cherry!	Relation	N	Relevant Topic

From this song, it can be seen in Table 1 that *Sakura Sakura*, cherry blossoms, has six lyrics, one maxim quality, and one maxim relation. At the same time, there are violations in both songs. *Sakura Sakura* has four violations: two violations of quality and two violations of quantity. The violation occurs because they were an unclear nuance, metaphor, ambiguous, and repetition.

Maxim of Quality

The maxim of quality is a sentence that provides information that contains sentences leading to the truth and can provide sufficient evidence so that the meaning given becomes clear and unambiguous. In other words, the quality of the meaning of the sentence or speech forms a complete meaning, and the information will flow smoothly. The point of maxim quality is not to believe something to be false, and it cannot provide adequate evidence (Grice, 1989).

Data 1

*"Cherry Blossoms in **March sky**"* (Hattori et al., 1950, p. 9)

This sentence provides information about cherry blossoms that will appear or bloom in March. It was the category that obeys to maxim quality principle that cherry blossoms are flowers that bloom in that month

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

or in spring. The Sakura, cherry blossom tree was blooms around March until April (Rivera, 2018). This supports the statement that has the correct factual value, exactly the months of the season that happened in Japan.

Maxim of Relation

This maxim emphasizes that there must be information that is still related to previous ideas or topics. The ideas or topics of the information should be the same as the previous topic. If it shows a difference suddenly, causing a lack of continuity or a connecting relationship, it will change the plot of the whole topic. The point of maxim relation means to "be relevant" (Grice, 1989). It does not change the topic connection to another.

Data 2

*"Let us go **to see** the cherry!"* (Hattori et al., 1950, p. 9)

This sentence "to see" is a form of verb or action to invite someone. This invitation sentence is still connected or relevant when this song discusses the sakura or cherry blossom flowers, and the title of this song also focuses on the *Sakura Sakura* or Cherry Blossoms. The songwriter wanted the audience or hearers to see the actual trees.

Violated Maxim of Quality

Violation maxim of quality emphasizes the principle that violates the value of honesty, truth, or reality. Usually, the violated principles that emerge were metaphors, irony, hyperbole, lies, and others. The essence of the violation of the quality maxim is that the information conveyed is not clear because it has a certain meaning indirectly or has its own language's style. Violated maxim quality refers to the false quality or knowledge that was twisted (Grice, 1989).

Data 3

*"They're like **a mist or floating clouds**"* (Hattori et al., 1950, p. 9)

This lyric tries to give an impression of the cherry blossoms. However, this sentence applies the metaphor, which is not entirely similar to cherry blossoms. The existence of a metaphor is used to describe the similarity between a cherry blossom with a mist and floating clouds. This makes other meanings, such as revealing that cherry blossoms also have the characteristics of a mist and floating clouds. In the context of the song lyrics, maxim violation is an art of communication (Nahak & Bram, 2021). It happens in songs because there is room to fulfil certain needs, atmospheres like releasing the appearance like beauty, elegance, purity, etc.

Data 4

*"**So bright** and **shining**"* (Hattori et al., 1950, p. 9)

This sentence explains the continuity of the Sakura flower's appearance. It is very bright and shiny. The subjects were not mentioned completely. This creates an emptiness possibility that contains the meaning that this sentence does not hold completely. The adverb of very bright and shiny also does not refer to other objects and making the meaning ambiguous. It aligns with no accurate objects, which means a lack of adequate evidence (Grice, 1989).

Violated Maxim of Quantity

This violation maxim of quantity reveals hidden sentences that are deliberately made too little (understatement) or too exaggerated (overstatement) to give a particular effect or have a different purpose from the initial meaning. The violation of quantity maxim occurs where circumlocution has no direct point, for example: uninformative, too brief, repeated terms (Grice, 1989).

Data 5

*"As far as **eye can see**"* (Hattori et al., 1950, p. 9)

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

This sentence looks non-specific. There is no location of the parameter or calculation to indicate the far. The lyric is not provided enough to establish a complete meaning. The absence of an objective purpose makes this sentence look too vague and incomprehensible. Thus, the distance of the eyes in question does not provide enough information to know the actual situation.

Data 6

"***Come, O come; Come, O come***" (Hattori et al., 1950, p. 9)

This lyric uses a kind of verb to invite someone. This invitation sentence uses the form of a repetition sentence. It can be interpreted that this sentence does not use a complete imperative sentence. instead, this sentence provides incomplete words repeatedly.

***Mō Lì Huā*, Jasmine Flower**

Mō Lì Huā or also called Jasmine Flower, is a song inspired by the flower that grows on the jasmine tree. Because of the beauty of this flower, the songwriter wanted to share the beauty of this flower with his/her close people or loved ones. This song explains the view that the *Mō Lì Huā*, or Jasmine Flower, is a flower that brings happiness to society.

Table 2. Maxim Types and Violations *Mō Lì Huā*, Jasmine Flower

No	Lyrics	Maxim Types	Violation (y/n)	Cause
1	Such a beautiful jasmine flower	Quality	Y	Hyperbole on the beautiful flower
2	Branches full of sweet white buds	Quantity	N	Clear detail on the branches' flowers
3	Everyone loves their beauty	Quality	Y	Assumption that everyone loves it
4	I will gather some and offer them to the one I love	Relation	N	Relevant action to the person and the activity
5	Jasmine flower, Jasmine flower	Manner	Y	Repetition object

In Table 2 that *Mō Lì Huā*, Jasmine Flower has five lyrics, one maxim quantity, and one maxim relation. *Mō Lì Huā* has three violations, namely two violations of quality and one violation of manner. The jasmine flower has three cause violations, namely hyperbole, assumption, and manner repetition.

Maxim of Quantity

The maxim of quantity is a sentence that provides information related to number sufficiently, not less so as not to raise back questions, avoid back-and-forth, and not excessively so as not to contain different meanings. Maxim of quantity describes objects that can be measured to know the informative meaning (Grice, 1989).

Data 7

"*Branches full of* ***sweet white buds***" (Yung-Ching et al., 1972, p. 13)

This sentence explains that the branch tree has white buds on the stalk. It can be seen when the *Mō Lì Huā* or jasmine flower blooms. This sentence is clear enough to describe the small details of the small buds that are surrounded by the *Mō Lì Huā* or jasmine flower. Although the number is not explained, it is true that on each stalk of the *Mō Lì Huā* flower, the jasmine flower has young shoots that will bloom the next day.

Maxim of Relation

This maxim emphasizes that there must be information that is still related to previous ideas or topics. The ideas or topics of the information should be the same as the previous topic. If it shows a difference suddenly, causing a lack of continuity or a connecting relationship, it will change the plot of the whole topic.

Data 8

"*I will* ***gather*** *some and* ***offer*** *them to the one* ***I love***" (Yung-Ching et al., 1972, p. 13)

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

This sentence tries to provide information about the next movement of the songwriter. She/he tried to gather some of the *Mō Lì Huā*, Jasmine Flowers, and offer them to the loved one. This activity of offering still related to the main topic, which is *Mō Lì Huā*, jasmine flower.

Violated Maxim of Quality

Violation maxim of quality emphasizes rules that violate the value of honesty, truth, or reality. Usually, the principles that emerge are metaphors, irony, hyperbole, lies, and others. The essence of the violation of the quality maxim is that the information conveyed has a certain meaning literally or has its language style effect. Violation of the maxim of quality reflects the values of humor, exaltation, and so on (Grice, 1989).

Data 9

"***Such a beautiful*** *jasmine flower*" (Yung-Ching et al., 1972, p. 13)

This sentence expresses a sense of admiration or amazement at the *Mō Lì Huā*, the Jasmine Flower. However, this admiration or amazement can lead to a hyperbolic style of language. The beauty of the flower has not been completely described to show its characteristics of the flower. So, it sounds like it does not show the flower *Mō Lì Huā*, the jasmine flower is beautiful from any point of view.

Data 10

"***Everyone loves*** *their beauty*" (Yung-Ching et al., 1972, p. 13)

This sentence describes that *Mō Lì Huā*, the Jasmine Flower, is everyone's favorite flower. This sentence is a form of assumption because it is possible that some people may not have the same interest or have the same view of the flower. Despite the favorite parts, its beauty has also not been fully explained.

Violated Maxim of Manner

Violation maxim of manner, shapes irregular ambiguity, and allows for indirect messaging. This violation looks like an unfinished puzzle. Unfinished sentences and incomplete sentences form this violation, which has a certain ambiguity. Violated maxim of manner is related to ambiguous language or low sound that has no additional information (Grice, 1989).

Data 11

"***Jasmine flower, jasmine flower***" (Yung-Ching et al., 1972, p. 14)

This sentence uses the form of a repetition sentence and shapes no meaningful result. This ambiguity regarding no information to be conveyed. This sentence contains a command sentence like a calling statement, which is not clear because it only contains a repetition of the *Mō Lì Huā*, Jasmine Flower.

After conducting the analysis to relate this study to previous research, there were several perspectives on pop songs and traditional songs which associated with implicature fields.

Yule's theory in pop songs like Wave to Earth uses direct implicature to describe emotions, with generalized conversational implicatures being the most common (Cantika & Fadhillah, 2023). On the other hand, Brandi Carlile shows more hidden implicatures, including different types of conversational and scalar implicatures (Putri, Zuindra, & Arifuddin, 2023).

Grice's theory in traditional songs like *Slénco* shows that these songs often break the rules when it comes to being relevant, giving the right amount of info, and being clear. They think this happens to makes people laugh (Nahak & Bram, 2021). But the *Jugni* folk music from Punjab shows something else. Their songs stick to the rules, staying clear and true to what their community values (Noor & Riaz, 2024).

Thus, these four studies and research open up an understanding of maxims, violations of maxims, and their goals. Adherence to and violation of Gricean maxims are not only divided into right or wrong sentences of speech. However, the maxim and the violation of maxim create a deeper meaning and the principle of the speaker that is intended to be conveyed. This difference occurs because it is influenced by several things, such as the meaning of the context, the needs of the community, the creativity of the speaker, the type of song genre, cultural values, local beliefs, and the same level of knowledge.

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

Through the application of maxim adherence and maxim violation, future researchers can further understand pop songs and other traditional songs to reveal hidden meanings if the understanding between the speaker and the listener is at the same level. The expansion of the comparative study between pop and traditional songs will be a form of contribution to the field of linguistics. For the next researcher, it is expected to be able to use songs that have similar characteristics and come from two different countries.

CONCLUSION

After applying a comparative analysis approach to two traditional songs from Japan and China, this study concludes that the maxims and violations proposed by Paul Grice happen in both songs. In a cooperative principle, both the speaker and the listener make transactions and exchange meanings that are often unrealized in the interaction. In the song *Sakura Sakura*, Cherry Blossoms is found to have two lyrics that comply with the maximal principle: one maxim of quality, and one maxim of relation, and four lyrics that violate the maxim principles: two violated maxims of quality and two violated maxims of quantity. Meanwhile, in the song *Mō Lì Huā*, Jasmine flower is found to have two lyrics that comply with the principle of maxim: one maxim quantity, one maxim relation, and three lyrics that violate the principle of maxim: two violated maxims of quality and one maxim of manner.

These two songs show that some lyrics obey the maxim principles, the message meaning is clear, so that listeners do not need to guess the meaning because the lyrics use simple language so that they easy to understand. However, these two songs are dominated by violated of maxims, this emergence is due to the need to emphasize metaphor, hyperbole, and repetition to provide aesthetic value in the musical field. The results of the analysis of these two songs linguistically aim to open up opportunities to understand strategies, in addition to finding meaning in the messages implied in traditional songs, this study also shows the importance of understanding the use expanding of aesthetic styles in language or song purposes and adding value to a flower as a cultural identity in a country.

References

Biber, D., & Conrad, S. (2009). *Register, Genre, and Style*. Cambridge: Cambridge University Press.

Cantika, F. N., & Fadhillah, N. (2023). X Implicature Analysis of Song Lyrics in Wave To Earth's Playlist. *International Conference on Language Pedagogy*, *3*, 128–134.

English, F., & Marr, T. (2015). *Why Do Linguistics? Reflective Linguistics and The Study of Language*. London: Bloomsbury.

Fromkin, V. A., Curtiss, S., Hayes, B. P., Hyams, N., Keating, P. A., Koopman, H., ... Szabolcsi, A. (2000). *Linguistics: An Introduction to Linguistic Theory*. Malden: Blackwell.

Grice, P. (1989). *Studies in the Way of Words*. Cambridge: Harvard University Press.

Hattori, R., Miyahara, T., Shinohara, M., & Matsuhara, I. (1950). *Japanese Folk Songs with Piano Accompaniment Compiled*. Tokyo: The Japan Times.

Heine, B., & Narrog, H. (2010). *The Oxford Handbook of Linguistic Analysis*. New York: Oxford University Press.

Howard, K. (2020). Traditional Japanese Music in Contemporary Times. *SAGE*, *33*(3), 52–57. https://doi.org/10.1177/1048371320902753

Hu, Y. (2024). Research on the Creative Characteristics and Artistic Value of the Song "Jasmine Flower." *Frontiers in Art Research*, *6*(3), 15–18. https://doi.org/10.25236/FAR.2024.060303

Kumar, R. (2011). *Research Methodology: A Step-by-Step Guide for Beginners*. Los Angeles: Sage.

Li, J., & Frishman, J. (2023). Visual and Auditory Stimuli on Emotional Responses: The Relationship Between Art and Music on Human Emotion. *Journal of Student Research*, *12*(3), 1–12. https://doi.org/10.47611/jsrhs.v12i3.4897

Low, P. (2017). *Translating Song: Lyrics and Texts*. New York: Routledge.

ISSN: 2088-0316 | e-ISSN: 2685-0133
https://doi.org/10.37630/jpb.v15i3.3023

Matthews, P. H. (2003). *Linguistic: A Very Short Introduction*. New York: Oxford University Press.

Nahak, Y., & Bram, B. (2021). Gricean Maxim Violations in a Javanese Song Entitled Slénco. *ELS Journal on Interdisciplinary Studies in Humanities*, *4*(3), 307–315. https://doi.org/10.34050/elsjish.v4i3.15020

Noor, F., & Riaz, M. (2024). Exploring Punjabi Folk Music 'Jugni' Through the Prism of Grice's Cooperative Principle and Conversational Implicature. *Pakistan Journal of Humanities and Social Sciences*, *12*(4), 3338–3346. https://doi.org/10.52131/pjhss.2024.v12i4.2583

Pollatsek, A., & Treiman, R. (2015). *The Oxford Handbook of Reading*. Oxford: Oxford University Press.

Prijanto, S., Mujiningsih, E. N., & Fanani, M. (2003). *Antologi Bibliografi Kesusastraan Bandingan*. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional.

Putri, D. R., Zuindra, & Arifuddin. (2023). Conversational Implicature in Selected Songs Lyrics by Brandi Carlile. *Indonesian Journal of Education, Social Science, and Research*, *4*(1), 9–15. https://doi.org/10.30596/ijessr.v4i1.14246

Rivera, J. (2018). Repertoire & Resources: Sing, Dance, and Celebrate: Choral Music of Diverse World Traditions. *The Choral Journal*, *59*(1), 67–76.

Robbins, M. (2018). *Consciousness, Language, and Self: Psychoanalytic, Linguistic, and Anthropological Explorations of the Dual Nature of Mind*. New York: Routledge.

Tao, L., Pugh-Kitingan, J., & Isaiah, L. C. T. (2023). A Survey for Research Literature Review of the Origin, Spread and Variation of the Chinese Folk Song "Jasmine Flower." *SSHA 2023*, *752*, 567–574. Chengdu: Atlantis Press. https://doi.org/10.2991/978-2-38476-062-6_72

Varshavskaya, E. (2022). *Striking Chords II: Music in Ukiyo-e Prints* (Exhibition Catalogue No. 10; pp. 173–182). Providence: Rhode Island School of Design. Retrieved from Rhode Island School of Design website: https://digitalcommons.risd.edu/thad_studentwork_ukiyo-e_prints_exhibitioncatalogs/10

Wu, J., & Shao, X. (2023). On the Translation of the Chinese Traditional Music Terms Guided by Skopos Theory. *International Journal of Linguistics, Literature and Translation*, *6*(11), 58–67. https://doi.org/10.32996/ijllt.2023.6.11.8

Ye, T. (2019). The Image of Japan in Hong Ying's Novels. *Atlantis Press*, *356*, 621–626. https://doi.org/10.2991/cesses-19.2019.141

Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

Yulin, M. (2023). Analysing and Discussing the History of the Transmission of Mo Li Hua. *International Journal of Academic Research in Business & Social Sciences*, *13*(10), 1764–1773. http://dx.doi.org/10.6007/IJARBSS/v13-i10/19032

Yung-Ching, Y., Bellber, W., Yu, L., & Mann, S. (1972). *Chinese Folk Songs*. New York: Art Resources for Teachers and Students.

Zhou, X., & Tajuddin, T. (2024). Revival Voice: The Enlightenment of Folk Music Education to the Historical and Cultural Inheritance of College Students. *Electronic Journal of Music in Education*, (53), 91–106. https://doi.org/10.58262/LEEME.53.0007