

Scheme Change Strategy in the Translation of Rhetorical Repetition in “Babbity Rabbity and Her Cackling Stump”

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Abstract: This study investigates the translation of rhetorical repetition devices in the tale Babbity Rabbity and Her Cackling Stump by J.K. Rowling, and its Indonesian version Babbity Rabbity dan Tunggul Terbahak, using Chesterman’s scheme change strategy. The aims of this research are to identify the types of rhetorical repetition used and to examine how they are translated from English into Indonesian. This research employs a descriptive qualitative method, with data collected from both the source and target texts. Purposeful random sampling was used to analyze representative data from each category. Thirteen instances of rhetorical repetition were found and categorized into four scheme change strategies: ST scheme X → TT scheme X, ST scheme X → TT scheme Y, ST scheme X → TT scheme Ø, and ST scheme Ø → TT scheme X. The analysis reveals that all four strategies were applied, with most data preserving the same rhetorical scheme in translation. Some examples also exhibited multi-layered repetition, combining more than one rhetorical feature such as parallelism, end rhyme, and alliteration. This study contributes to the field of literary translation by highlighting the stylistic challenges involved in translating rhetorical features, and may serve as a reference for translators or scholars interested in stylistic equivalence in translation.

Keywords: rhetorical repetition, scheme change, stylistic translation, literary translation, parallelism.

INTRODUCTION

In every translation process, difficulties are bound to arise. The challenges that the translator faces concern not only the accuracy and naturalness of the message intended by the author from the original text, but also the style and delivery of the words. If the translator fails to retain the style, the translation will lose its aesthetic. As Anderman [1] explains, *aesthetic appeal* can be achieved through the use of rhetorical devices such as figurative language, alliteration, repetition, and other stylistic elements. This can raise a difficulty, as Ginting cited Newmark [2] that a translator must recognize and understand both literary and non-literary components before deciding the ways to translate or interpret them.

Although rhetorical devices are often associated with political speeches or persuasive discourse, their application is not limited to those domains. In fact, they are commonly employed across various text types, including literature, poetry, essays, and advertising, serving to capture the audience’s attention and shape their emotional, rational, or ethical responses [3]. This research, therefore, focuses on rhetorical devices as they appear in a literary context—specifically, within the children’s tale *Babbity Rabbity and Her Cackling Stump* by J.K. Rowling [4].

Best known for the *Harry Potter* series, Rowling also authored a supplementary work titled *The Tales of Beedle the Bard* [4], a collection of five fictional fairy tales written for young witches and wizards in the wizarding world. Much like *Snow White* or *Sleeping Beauty* for non-magical readers (muggles), these tales combine magical elements with moral lessons. Among the five stories, *Babbity Rabbity and Her Cackling*

Stump stands out with its satirical tone and magical narrative, featuring a foolish king, a deceitful charlatan, and a wise witch. The book was translated into Indonesian by Nina Andiana and Listiana Srisanti under the title *Kisah-Kisah Beedle si Juru Cerita* [5], with the tale rendered as *Babbity Rabbity dan Tunggul Terbahak*.

Beyond its narrative charm, *Babbity Rabbity and Her Cackling Stump* also demonstrates a noticeable use of rhetorical devices, particularly in the form of repetition. These stylistic devices not only enhance the story's rhythm and memorability but also contribute to its aesthetic and persuasive power. According to Lanin [6], rhetorical repetition may take various forms, including assonance, consonance, alliteration, epizeuxis, diacope, anaphora, epiphora, mesodiplosis, symploce, epanalepsis, and antanacsis. Several of these can be observed within the tale, appearing both at the lexical and syntactic levels. Furthermore, He [7] proposes three classifications for repetitions in text, namely phonological, lexical, and syntactic repetitions.

While such repetition enriches the source text stylistically, it poses a unique challenge for translators, particularly when working between languages with differing phonological and syntactic systems. Translating rhetorical repetition requires more than lexical accuracy—it demands sensitivity to form, rhythm, and the intended stylistic effect. Therefore, this study aims to identify the rhetorical repetition devices found in the tale and to analyze how they are translated into Indonesian, with particular attention to the application of the scheme change strategy as proposed by Chesterman [8].

Several previous studies have also examined the translation of aesthetic or stylistic devices. Pranata et al. [9], for instance, conducted a study entitled *The Translation of English Figures of Speech Found in the Novel of Temperatures Rising into Indonesian*. Although both studies fall within the same broader field, the present research specifically focuses on *scheme-type* rhetorical devices, while Pranata et al. examined trope-type devices such as metonymy, idiom, hyperbole, euphemism, metaphor, and simile. A study by Julianto [10], entitled *Gaya Bahasa Repetisi pada Novel Kilau Cahaya Peradaban Karya Debby Faaza*, also explored rhetorical repetition; however, the data source was a novel written in Indonesian, and the study did not examine the translation aspect. In contrast, the current study utilizes both the English and Indonesian versions of *Babbity Rabbity and Her Cackling Stump*, allowing for a comparative analysis of how rhetorical repetitions are rendered across languages. Similarly, Iswara et al. [11] conducted *An Analysis of the Translation of Figures of Speech in the Novel "To All the Boys I've Loved Before"*, which, like Pranata et al., focused on trope-type figures of speech.

The current study on rhetorical schemes is not only motivated by the limited number of previous studies on the topic, but also by the researcher's intention to build upon a prior work entitled *Figures of Speech in The Sleeping Beauty in the Wood* [12]. That earlier study focused on trope-type rhetorical devices such as metaphors, similes, synecdoches, personifications, hyperboles, meiosis, understatements, and paradoxes. However, it did not examine translation, as the analysis was limited to identifying figures of speech in the source text. In contrast, this research shifts to scheme-type devices—particularly repetition—and explores how they are translated, marking a natural progression in the researcher's stylistic inquiry.

Despite the thematic similarities, the present study offers a distinct perspective by narrowing the focus to rhetorical repetition as a scheme-type device and examining its translation through Chesterman's [8] scheme change strategy. In doing so, this research contributes to the field of translation studies by offering insights into the stylistic dimension of literary translation—specifically, how the aesthetic function of repetition is preserved, modified, or lost in the translation process. It is hoped that the findings will be useful for translators, educators, and scholars interested in the intersection of style, structure, and translation in literary texts.

THEORETICAL REVIEW

This research focuses on the translation of rhetorical repetition devices of the tale *Babbity Rabbity and Her Cackling Stump*. To identify the types of repetition, the researcher employs the categories proposed by Ivan Lanin [6]. Then, to analyze the translation strategies used by the translators, the researcher employs the techniques proposed by Andrew Chesterman [8].

1.1. Rhetorical Repetition Devices

Lanin [6] shared twelve types of repetitions that are categorised as rhetorical devices.

1) Assonance

According to the Princeton Encyclopedia of Poetry and Poetics [13], assonance is the repetition of vowels or diphthongs that are located close enough together to be recognized.

Example: The cat with a hat sat on a mat near a lamp.

2) Consonance

Consonance in *prosody* refers specifically to the repetition of final consonant sounds or consonant clusters in stressed syllables that do not rhyme, but are placed close enough to be perceived as a pattern [13].

- Example: The *black* rock stuck in the thick fog.
- 3) Alliteration
According to Oxford Learner's Dictionary [14], alliteration means "the use of the same letter or sound at the beginning of words that are close together."
Example: *Ben bought a big blue box.*
- 4) Epizeuxis
Quintilian and Herodian (cited in the Princeton Encyclopedia of Poetry and Poetics [13]) defined epizeuxis as repetition without any intervention in between.
Example: "*Never, never, never, never, never,*" – Shakespeare
- 5) Diacope
Taping et al. [15] cited Nichol that diacope is a rhetorical repetition in which a word or phrase is repeated after a short interruption by one or more other words. This technique is often used to create emphasis or emotional intensity in a sentence.
Example: *We will win, no matter what, we will win.*
- 6) Anaphora
McGuigan [16] defines anaphora as a repetition of a word or phrase at the beginning of multiple clauses or sentences.
Example: *I believe* in kindness. *I believe* in change. *I believe* in hope.
- 7) Epiphora
Epiphora, also referred to as epistrophe or antistrophe [13], is a rhetorical device similar to anaphora. However, as McGuigan explains, while anaphora involves repetition at the beginning of clauses, epiphora places the repeated element at the end [16].
Example: *I will do it. You will do it. Everybody will do it.*
- 8) Mesodiplosis
Al-Muslimawi [17] mentioned that mesodiplosis is a rhetorical device in which the same word or phrase is repeated in the middle of successive clauses or sentences.
Example: The world *we know* is changing. The people *we know* are changing.
- 9) Symploce
Symploce is a rhetorical device that merges anaphora and epistrophe, resulting in repeated words or phrases appearing at both the beginning and the end of successive clauses or sentences [16].
Example: *When we fight* for our rights, *we make a difference.*
When we fight for justice, *we make a difference.*
When we fight for freedom, *we make a difference.*
- 10) Epanalepsis
In epanalepsis, the same word is repeated at the beginning and end of phrases, clauses, or lines [13].
Example: *Hate* breeds more *hate*.
- 11) Anadiplosis
Anadiplosis is a rhetorical device in which the final word of one sentence or phrase is repeated at or near the beginning of the following one.
Example: She had *a dream*; *a dream* that changed everything.
- 12) Antanaclasis
According to Collins Dictionary [18], antanaclasis is "a form of speech in which a key word is repeated and used in a different, and sometimes contrary, way for a play on words."
Example: You can *count* on me—just don't try to *count* my mistakes.

In addition to Lanin's classification, Alm-Arvius [19] discusses schemes as forms of rhythmic repetition that contribute to stylistic effect. She proposes seven primary types of schemes, three of which—namely alliteration, assonance, and consonance—have been previously discussed. The remaining four are as follows:

- 1) End rhyme
This involves the repetition of vowel sounds, often followed by one or more consonants, occurring at the end of words.
Example: *teeny-weeny, walkie-talkie*
- 2) Onomatopoeia
This refers to the use of words that imitate natural sounds.
Example: *choo choo, tick-tock*
- 3) Parallelism
Parallelism is a rhetorical scheme that involves both repetition of form and reinforcement of meaning. It often appears in the form of word pairs or phrases that are either similar in meaning

(synonyms) or contrasting (antonyms). Since it carries both structural and semantic repetition, Almarvius suggests that parallelism lies at the boundary between tropes and schemes.

Example: *give and take, rise and fall*

4) Chiasmus

Chiasmus is a subtype of parallelism. It involves the repetition of words or structures in reverse order to create a mirrored effect.

Example: *Work to live, not live to work.*

1.2. Scheme Change Strategies

According to Chesterman [8], scheme change refers to the types of modifications made by translators when dealing with rhetorical schemes such as repetition, alliteration, parallelism, and metrical rhythm. He outlines four possible strategies that a translator may apply in rendering these schemes from the source text (ST) into the target text (TT):

a) ST scheme X \rightarrow TT scheme X

The same rhetorical scheme is preserved in the target text. This strategy retains the stylistic effect of the original text.

Example:

ST : *She ran, she cried, she fought.* (anaphora)

TT : *Dia berlari, dia menangis, dia melawan.* (anaphora)

b) ST scheme X \rightarrow TT scheme Y

The scheme in the target text is replaced with a different type of rhetorical scheme in the target text.

Example:

ST : *run, run, run* until you're free. (epizeuxis)

TT : *berlari tanpa henti, teruslah berlari hingga bebas.* (parallelism)

c) ST scheme X \rightarrow TT scheme \emptyset

The rhetorical scheme that occurred in the source text is omitted completely in the target text.

Example:

ST : *Hate breeds hate.* (epanalepsis)

TT : *Kebencian melahirkan kekejian.* (no rhetorical scheme)

d) ST scheme $\emptyset \rightarrow$ TT scheme X

A rhetorical scheme is introduced in the target text even though it is not present in the original text. This may be done to enhance stylistic effect or to suit the narrative tone.

Example:

ST : *He was alone.* (no rhetorical scheme)

TT : *Sendirian dia berdiri, sendirian dia menanti.* (anaphora added)

RESEARCH METHOD

This study adopts a descriptive qualitative method, as the data consist of textual elements rather than numerical figures. As noted by Miles and Huberman [20], qualitative research typically involves the analysis of words, allowing for in-depth interpretation and contextual understanding.

The primary data sources for this research are the original English version of *Babbity Rabbity and Her Cackling Stump*, one of the stories in *The Tales of Beedle the Bard* by J.K. Rowling, published by Bloomsbury in 2007 [5], and its Indonesian translation *Babbity Rabbity dan Tunggul Terbahak* found in *Kisah-Kisah Beedle Si Juru Cerita*, translated by Nina Andiana and Listiana Srisanti and published by PT Gramedia Pustaka Utama in 2009 [5]. The data were analyzed using purposeful random sampling, in which the researcher intentionally selected random examples from each scheme change category to represent the overall distribution for further analysis.

To conduct the analysis, the researcher followed these steps:

1. Conducted a close reading of both the English and Indonesian versions of the tale to fully understand the content and context.
2. Re-read the texts with a specific focus on identifying rhetorical schemes.
3. Identified and recorded all instances of rhetorical repetition.
4. Categorized the findings according to types of repetition and their corresponding scheme change strategies.
5. Verified the data to ensure accuracy.
6. Analyzed the classified data using the theoretical frameworks proposed by Lanin and Chesterman.

1.3. Collection of the Data

Following the steps above, the researcher identified 14 *rhetorical repetition devices* in the English version of the tale, all of which were examined in terms of their form and translated equivalents. These instances are categorized and presented in the following table.

Table 1. Collection of the Data

No.	Source Text	Target Text	Type of Rhetorical Repetition	Scheme Change Strategy
1.	<i>Babbity Rabbity</i> and Her Cackling Stump (p. 63)	<i>Babbity Rabbity</i> dan Tunggul Terbahak (p. 91)	End rhyme → End rhyme	ST scheme X → TT scheme X
2.	<i>Babbity Rabbity</i> and Her Cackling Stump (p. 63)	<i>Babbity Rabbity</i> dan Tunggul Terbahak (p. 91)	No rhetorical repetition → Alliteration	ST scheme Ø → TT scheme X
3.	Brigade of Witch-Hunters (p. 63)	Pasukan Pemburu Penyihir (p. 91)	No rhetorical repetition → Alliteration	ST scheme Ø → TT scheme X
4.	Magic Master (p. 64)	Guru Sihir (p. 92)	Alliteration → No rhetorical repetition	ST scheme X → TT scheme Ø
5.	lords and ladies (p. 68)	seluruh bangsawan (p. 96)	Alliteration → No rhetorical repetition	ST scheme X → TT scheme Ø
6.	alone and afraid (p. 68)	sendirian dan ketakutan (p. 96)	Parallelism → paralellism	ST scheme X → TT scheme X
7.	astonishment and admiration (p. 70)	kekagetan dan kekaguman (p. 98)	Parallelism → Paralellism	ST scheme X → TT scheme X
8.	... in every village and town across the land ... (p. 64)	... <i>di</i> desa dan kota, <i>di</i> seluruh negeri ... (p. 92)	No rhetorical repetition → Anaphora	ST scheme Ø → TT scheme X
9.	"Anything, anything at all!" (p. 76)	" <i>Apa pun, apa pun</i> yang kauinginkan!" (p. 104)	Epizeuxis → Epizeuxis	ST scheme X → TT scheme X
10.	... <i>twirling</i> their twigs, and <i>hopping</i> in circles, and <i>chanting</i> meaningless rhymes ... (p. 66)	... <i>memutar-mutar</i> ranting mereka, <i>melompat-lompat</i> dalam lingkaran, dan <i>merapal</i> mantra-mantra kosong ... (p. 94)	Parallelism → Parallelism	ST scheme X → TT scheme X
11.	"There, Your Majesty, <i>there!</i> " (p. 73)	" <i>Di sana</i> , Yang Mulia, <i>di sana!</i> " (p. 101)	Diacope → Diacope	ST scheme X → TT scheme X
12.	"... <i>Seize her</i> , somebody, <i>seize her!</i> " (p. 73)	"... <i>Tangkap dia</i> , <i>tangkap dia!</i> " (p. 101)	Diacope → Epizeuxis	ST scheme X → TT scheme Y
13.	... barking and scrabbling menyalak dan berputar-putar ...	Parallelism → Parallelism	ST scheme X → TT scheme X
14.	... <i>waved</i> their wands and <i>shouted</i> nonsense at the sky. (p. 66)	... <i>melambai-lambaikan</i> tongkat sihir mereka dan <i>meneriak-neriakkan</i> mantra omong kosong ke arah langit. (p. 94)	Parallelism → Parallelism	ST scheme X → TT scheme X

RESULT AND DISCUSSION

This section elaborates on the results of the analysis and highlights significant findings related to the use and translation of rhetorical repetition devices in the tale.

RESULTS

Based on the data collected, all four of Chesterman's scheme change strategies were found to be applied in translating rhetorical repetition devices in the tale. More specifically, the analysis revealed seven instances

of ST scheme X → TT scheme X, which include five cases of parallelism, one case of end rhyme, and one case each of epizeuxis and diacope being retained in the translation.

For the strategy of ST scheme X → TT scheme Y, there was one case where diacope was transformed into epizeuxis. The ST scheme X → TT scheme Ø strategy appeared in two instances, both involving the omission of alliteration with no rhetorical repetition retained in the target text.

Lastly, the ST scheme Ø → TT scheme X strategy occurred in three cases: two involving the addition of alliteration, and one involving the introduction of anaphora in the target version, despite the absence of rhetorical repetition in the source text.

DISCUSSION

The following are representative examples for each scheme change strategy, selected randomly from the data set and accompanied by their respective analyses.

ST scheme X → TT scheme X

Data 9

ST : “*Anything, anything* at all!” (p. 76)

TT : “*Apa pun, apa pun* yang kauinginkan!” (p. 104)

The English source text contains a rhetorical repetition device known as **epizeuxis**, which involves the immediate repetition of a word without any interruption—“*Anything, anything...*”. In the Indonesian translation, this is rendered as “*Apa pun, apa pun...*”, which also demonstrates epizeuxis. Thus, the translators successfully preserved the rhetorical repetition by applying the ST scheme X → TT scheme X strategy.

ST scheme X → TT scheme Y

Data 12

ST : “... *Seize her*, somebody, *seize her!*” (p. 73)

TT : “... *Tangkap dia, tangkap dia!*” (p. 101)

The original sentence contains diacope, as the repeated phrase “*seize her*” is interrupted by the word “*somebody*.” A literal translation following the same pattern would be “*Tangkap dia, siapa pun, tangkap dia!*” However, the translator chose to omit the interruption, resulting in “*Tangkap dia, tangkap dia!*”, which forms an epizeuxis instead. Although the repetition is retained, the type of rhetorical device changes, and therefore, the applied strategy is ST scheme X → TT scheme Y.

ST scheme X → TT scheme Ø

Data 4

ST : *Magic Master* (p. 64)

TT : *Guru Sihir* (p. 92)

The phrase *Magic Master* features alliteration, with both words starting with the /m/ sound. However, the Indonesian version *Guru Sihir* begins with different initial consonants—/g/ and /s/—which breaks the alliterative pattern. Thus, the rhetorical device is not retained in the target text, and the strategy used is ST scheme X → TT scheme Ø.

ST scheme Ø → TT scheme X

Data 3

ST : *Brigade of Witch-Hunters* (p. 63)

TT : *Pasukan Pemburu Penyihir* (p. 91)

The source phrase *Brigade of Witch-Hunters* does not contain any rhetorical repetition. However, the Indonesian translation *Pasukan Pemburu Penyihir* includes alliteration through the repetition of the initial /p/ sound in all three words. Therefore, this is an example of the ST scheme Ø → TT scheme X strategy.

FURTHER OBSERVATIONS

Some data in this study exhibit multi-layered rhetorical repetition, as they simultaneously display more than one type of repetition. For instance, in Data 6 (see Table 1), the Indonesian phrase *sendirian dan ketakutan* features two types of repetition. First, it shows parallelism, with both words being adjectives in a coordinated structure. Second, it contains end rhyme, as both words share the *-an* suffix. On this basis, in addition to the strategy listed in the main classification, ST scheme X → TT scheme Y may also be applied, as the translation adds a new type of repetition (end rhyme) to the original parallelism.

Another example is Data 7 (see Table 1), which demonstrates even more layers of repetition. The Indonesian phrase *kekagetan dan kekaguman* displays parallelism through its syntactic and morphological

symmetry. It also includes alliteration with the repetition of the initial /k/ sound, and end rhyme with the shared *-an* suffix. Therefore, although this data is classified under ST scheme X → TT scheme X, it may also represent an application of ST scheme X → TT scheme Y, as additional stylistic devices are introduced in the target text.

CONCLUSION

This study set out to examine the translation of rhetorical repetition devices in the English tale *Babbity Rabbity and Her Cackling Stump* by J.K. Rowling [4] into its Indonesian version *Babbity Rabbity dan Tunggul Terbahak* [5], using Chesterman's scheme change strategy as the analytical framework [8]. The analysis identified a total of 13 instances of rhetorical repetition, including parallelism, epizeuxis, diacope, alliteration, and end rhyme, and categorized them based on the four scheme-change strategies: ST scheme X → TT scheme X, ST scheme X → TT scheme Y, ST scheme X → TT scheme Ø, and ST scheme Ø → TT scheme X.

The findings show that all four strategies were present in the translation. The majority of the data (7 instances) retained the same rhetorical scheme, indicating that the translators were able to preserve the original stylistic effect. However, some instances demonstrated a change in rhetorical form (X → Y), a complete omission of the rhetorical device (X → Ø), or the introduction of stylistic elements not present in the source text (Ø → X). Moreover, a number of data were found to exhibit multi-layered repetition, such as a combination of parallelism, alliteration, and end rhyme in a single phrase. These cases highlight the complex decision-making process involved in translating stylistic features and underscore the translator's role not only in conveying meaning but also in recreating aesthetic and rhetorical effects.

This research contributes to the field of translation studies, particularly in exploring the interplay between style, repetition, and rhetorical equivalence. It also reinforces the significance of scheme change as a practical strategy for handling rhetorical devices in literary translation.

For future research, scholars interested in a similar topic may consider analyzing a larger corpus of tales or extending the scope to include trope-type rhetorical devices, sound symbolism, or figures of speech in poetry, where repetition plays a more dominant role. Comparative studies between multiple translations of the same source text or between different translators' approaches may also offer valuable insights into stylistic decision-making across cultures and languages.

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