

PROMOTING STUDENT PERSPECTIVE ON ENGLISH LITERATURE STUDENT THROUGH ALLITERATION AND ASSONANCE IN HARRY POTTER OF THE GOBLET FIRE

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Abstract

This study aims to explore how English Literature students understand and interpret the use of alliteration and assonance in the film Harry Potter and the Goblet of Fire. This study uses a descriptive qualitative method to analyze how students interpret these phonetic patterns in the movie, and how this affects their emotional responses and intellectual understanding of the film. The analysis highlights how these literary devices contribute to the style and emotional resonance of the movie's dialogue. This analysis underscores the impact of sound devices in literary and cinematic works, enriching the narrative and enhancing audience engagement. In addition, this analysis emphasizes how filmmakers strategically use language to achieve various effects such as comedy, elegance, grandeur, and rhythm.

Keywords: Alliteration; Assonance; Audience engagement.

INTRODUCTION

According to Palupi (2022), literature can be seen as a source of information and reference in the field of education. Literature has a lot of branches that can be used to improve students' English skills so the students can be more successful in learning English as their second or even third language (Azmi Ulul Bunayya Muhammad, 2023). Literature is not only written works, but can also be found in recordings, films, and various other media that can provide knowledge to readers. In this context, this study will focus on two important stylistic aspects, namely alliteration and assonance.

"The repetition of the same sounds – usually initial consonants of words or of stressed syllables – in any sequence of neighbouring words" is the general definition of alliteration, which is also known as "head rhyme" or "initial rhyme" (Concise Oxford Dictionary of Literary Terms, Baldick, 1996, p. 96). But such definition leaves out important details about what exactly qualifies as alliteration. The Princeton Encyclopedia of Poetry and Poetics defines it as follows (Greene et al., 2012, p. 40). In stressed syllables that are close enough to one another to affect the ear, the initial consonant or consonant cluster is repeated. Assonance is the repeating of comparable vowel

sounds in stressed syllables, frequently producing an audible echo, whereas alliteration is the repetition of starting consonant sounds or stressed syllables in nearby phrases.

Assonance, sometimes referred to as "vocalic rhyme" or "vowel rhyme," is the other phonological pattern that is essential to this thesis. It is described as "the repetition of identical or similar vowel sounds in the stressed syllables (and sometimes in the following unstressed syllables) of neighbouring words" in the Concise Oxford Dictionary of Literary Terms (Baldick, 1996, p. 26) and as "the repetition of a vowel or diphthong in nonrhyming stressed syllables near enough to each other for the echo to be discernible" in The Princeton Encyclopedia of Poetry and Poetics (Greene et al., 2012, p. 94). Assonance, commonly referred to as "vocalic rhyme" or "vowel rhyme," is the recurrence of comparable vowel sounds in adjacent words' stressed syllables, occasionally extending to the subsequent unstressed syllables, producing a discernible echo.

Literature studies in class often involve exploring storylines and characters, but it is also important to engage more deeply with the stylistic elements that shape the meaning and impact of a text. For English Literature students, recognizing how literary techniques influence the emotional experience and intellectual interpretation of a work is essential in developing their pronunciation and comprehension skills. In this case, Harry Potter and the Goblet of Fire is an interesting film to analyze, because alliteration and assonance techniques are used to enrich the narrative and create a more immersive experience for the audience. This study aims to explore how English Literature students understand and interpret the use of these two techniques in the film.

Previous research conducted by Aniuranti and Suwartono (2020) examined the teaching of allomorphs through the film Harry Potter and the Chamber of Secrets. They used a qualitative descriptive approach to analyze the use of allomorphs in the film, and the results showed that students could better understand the context of word use and pronunciation in English through the film. This study, although focused on phonology, provides a basis for this study, which discusses the use of phonetic techniques in Harry Potter and the Goblet of Fire in more depth.

The purpose of this study is to understand English Literature students' perceptions of alliteration and assonance in the film Harry Potter and the Goblet of Fire, as well as how they identify and interpret the two techniques. By analyzing the use of these techniques in the film, it is hoped that students can deepen their understanding of the themes and narrative techniques used in the work.

As Green (2022) notes, alliteration the repetition of consonant sounds is often used in poetry to create rhythm, as in the following example from Samuel Taylor Coleridge's poem The Rime of the Ancient Mariner (1834):

The fair breeze blew,
the white foam flew,
The furrow followed free:
We were the first that
ever
burst
into that silent sea.

Similarly, assonance the repetition of vowel sounds serves to create a musical quality in a text. For example, phrases like main gate demonstrate how the repetition of the vowel “a” ties words together phonetically and thematically. These techniques, in addition to providing a lyrical quality to the prose, also carry significant thematic weight. In the context of Harry Potter and the Goblet of Fire, these techniques are used to highlight key moments, evoke certain moods, and emphasize key elements in the story, such as the suspense surrounding the Triwizard Tournament and the dark tone surrounding the plot. This study will use qualitative research methods to analyze how students interpret these phonetic patterns in the film, and how this affects their emotional responses and intellectual understanding of the film

METHODOLOGY

This study uses a descriptive qualitative method, which aims to focus on how students interpret phonetic patterns in Harry Potter and the Goblet of Fire. This qualitative method was chosen because the data collected is in the form of words and not numbers. According to Bogdan and Taylor (in Nugrahani, 2008), descriptive qualitative research is a research procedure that produces descriptive data in the form of written words or observed behavior. As explained by Creswell (in Murdiyanto, 2020), qualitative research is a process of investigating social phenomena and human problems that focuses on finding meaning, understanding, concepts, characteristics, symptoms, symbols, or descriptions of phenomena.

In this study, data will be collected through several methods, including: film analysis by watching, group discussions, and written reflections. English Literature students who take this related course will be invited to identify and analyze the use of alliteration and assonance in the film. Through this analysis, students are expected to better understand how phonetic techniques affect mood, characterization, and theme in the film. This method also provides an opportunity

for students to be actively involved, not just as passive spectators, but as interpreters who consider how sound (phonetics) shapes meaning and influences their perception of the narrative in the film.

With this approach, the study aims to provide deeper insights into how alliteration and assonance function not only as stylistic devices that enrich the text, but also as tools to improve students' interpretive skills and deepen their appreciation of the thematic complexity in *Harry Potter and the Goblet of Fire*.

RESEARCH QUESTIONS

In the movie *Harry Potter and the Goblet of Fire*, alliteration (repetition of consonant sounds) and assonance (repetition of vowel sounds) techniques are used to enrich the narrative and create a deep atmosphere. These two techniques not only add rhythm, but also strengthen the theme and character in the story.

This study aims to identify examples of the use of alliteration and assonance in the film and understand how English Literature students interpret these techniques. Therefore, the two main research questions that will be answered are:

1. What are the examples of alliteration and assonance that can be found in *Harry Potter and the Goblet of Fire*?
2. How do students interpret the use of alliteration and assonance in the film?

FINDINGS

Warm-up Activity

First step before the researchers display the movie, the researchers may display some pictures related to the *Harry Potter* movie series, then ask several questions about these series. Then the questions become more specific about the movie "*Harry Potter and the Goblet of Fire*". The questions such as Have you ever watched that movie? What series do you like? Who the favorite actor? can you tell story about the clip did you remember in the movie?.

After a warm-up activity, the researchers may display the clip movie and ask the respondents to watch the movie and search the alliteration and assonance from clip of the movie, the dialog from the clip below :

(First clip)

Prof macgonagall : The yule ball has been a tradition of the tri wizard tournament since its inception. on christmas eve night, we and our guests gather in the great hall for a night of well mannered frivolity. As representatives of the host school I expect each and every one of you to put your best foot forward. And I mean this literally, because the Yule ball is first and foremost a

dance. Silence. The house of Godric Gryffindor has commanded the respect of the wizard world for nearly 10 centuries. I will not have you, in the course of a single evening, besmirching that name by behaving like a babbling bumbling band of baboons.

The Weasley twins : Try saying that five times faster.

Prof. macgonagall : Now, to dance is to let the body breathe. Inside every girl, a secret swan slumbers longing to burst forth and take flight.

Ron Weasley : Something's about to burst out of Eloise Midget. But I don't think it's a swan.

Prof. Macgonagall : Inside every boy, a lordly prepared to prance, Mr.

Weasley, Yes?

Prof. macgonagall: Will you join me, please?

Now, place your right hand on my waist.

Ron weasley: What? My waist?

Prof. macgonagall: And extend your arm. Mr. Flich, if you please.

One, two, three.

One, two, three

1,2,3

Harry potter : Oi, Never gonna let him forget this.

The Weasley twins: Are never.

Prof. macgonagall: Everybody come together. Boys, on your feet.

(Second clip)

Hagrid: Here in the runway.

Harry potter : Well, there's something you don't every day.

Prof. Dumbledore : Well, now we're all settled in and sorted, I'd like to make an announcement.

This castle will not only be your home this year but home to some very special guests as well.

You see, Hogwarts has been chosen

So, Hogwarts has been chosen to host a legendary event. The Tri Wizard Tournament.

Now, for those of you who do not know the Tri Wizard Tournament brings together three schools for a series of magical contests. From each school, a single student is selected to compete. Now let me be clear

If chosen, you stand alone. And trust me when I say these contests are not for the faint hearted.

But more of that later. For now, please join me in welcoming

The lovely ladies of the Beauxbattens Academy of Magic and their headmistress, Madame Maxine.

Boy 1: Bloody hell. That's one big one.

: And now, our friends from the north. Please greet the proud sons of Dmstrang and the High Master, Igor karov.
Ron Weasley :I hit him, Victor Crumb.

The Result

Here is an analysis of **alliteration** and **assonance** from the first clip:

alliteration

No.	Selected word	transcript	Explanation
1	"Best foot forward "	/fot/ /'fɔ:wəd/	The "f" sound creates emphasis on the idea of making a positive impression.
2	" First and foremost "	/fɜ:st/ /'fɔ:məʊst/	The "f" sound reinforces the importance of the dance in the context of the Yule Ball.
3	"House of Godric Gryffindor "		The "g" sound connects the concepts of honor and tradition associated with Gryffindor.
4	" Babbling bumbling band of baboons "	/'bæbl/ /'bʌmbliŋ/ /bænd/ /bə'bu:n/	The repeated "b" sound is exaggerated for comedic effect and makes the phrase playful and memorable.
5	" Body breathe "	/'bɒdi/ /bri:ð/	The "b" sound emphasizes the natural flow and rhythm of dancing.
6	" Secret swan slumbers "	/'si:krət/ /swɒn/ /'slʌmbə(r)/	The "s" sound adds a soft, graceful quality to the description, reflecting the elegance of dancing
7	" Settled in and sorted "	/'setld/ /'sɔ:tɪd/	The repetition of the "s" sound adds a smooth, rhythmic flow to the sentence.

8	"Hogwarts has been chosen"	/həz/	The repetition of the "h" sound emphasizes the importance of Hogwarts in this moment.
9	"The Tri Wizard Tournament"	/traɪ/ /'tɒənəmənt/	The repetition of the "t" sound creates a strong, memorable title for the event.
10	"Lovely ladies of the Beauxbatons"	/'lʌvli/ /'leɪdi/	The "l" sound reinforces the grace and elegance of the Beauxbatons students.

Assonance

No.	Selected word	Transcript	Explanation
1	a tradition of the Triwizard Tournament since its inception	/trə'dɪʃn/ /sɪns/ /ɪts/ /ɪn'sepʃn/	The repetition of the long "i" sound in "Triwizard" and "since its inception" creates a subtle harmony.
2	our guests gather in the great hall	/'gæðə(r)//greɪt/ /hɔ:l/	The repetition of the long "a" sound in "gather," "great," and "hall" ties the words together rhythmically.
3	Eve night, we	/i:v/ /wi/	The long "e" sound in "Eve" and "we" adds a soft, flowing quality.
4	" Babbling bumbling band of baboons ."		The repeated short "a" sound in "babbling," "band," and "baboons" adds a playful, bouncing rhythm to the phrase.
5	" To dance is to let..."	/tə/	The repetition of the "o" sound

6	settled in and sorted	/ˈsetld/ /ˈsɔ:tɪd/	The short "e" sound in "settled" and "announcement" creates a subtle connection.
7	"... see , Hogwarts has been chosen, So, Hogwarts has been chosen to host a legendary event."	/si:/ /bi:n/ /ˈledʒəndri/	The short "e" sound in "see," "been," and "legendary" gives the sentence a rhythmic flow.
8	" The lovely ladies of the Beauxbatons Academy of Magic and their headmistress, Madame Maxine ."	/əˈkædəmi/ /ˈmædʒɪk/ /,mædəm/	The long "a" sound in "Academy," "Magic," and "Maxine" lends elegance to the description.

From 2 clip movie “ Harry Potter and The Goblet Fire” we found 10 words of alliteration and 8 words of assonance. (Nilsen & Nilsen,1978) Define aliterasi as “a kind of repetition that is the opposite to repeating the same thought with different words. With alliteration, the point is to repeat the same consonant sounds”. Assonance is part of the style of language. The definition of style of language according to Aminuddin (1995: 5) states that style or style of language is a way used by the author in presenting his ideas according to the goals and effects he wants to achieve.

The Respondent's results this sentences they found the assonance and alliteration :

“On Christmas eve night, we and our guests gather in the great hall for a night of well mannered frivolity.”

“The house of Godric Gryffindor has commanded the respect of the wizard world for nearly 10 centuries.”

“I will not have you, in the course of a single evening, besmirching that name by behaving like a babbling bumbling band of baboons.”

“Well, now we’re all settled in and sorted, I’d like to make an announcement.”

“This castle will not only be your home this year but home to some very special guests as well.

So, Hogwarts has been chosen to host a legendary event.”

“The lovely ladies of the Beauxbattens Academy of Magic and their headmistress, Madame Maxine.”

“And now, our friends from the north. Please greet the proud sons of Dmstrang and the High Master, Igor karov.”

They get 4 word alliteration and 4 word assonance there are

Alliteration (repetition of consonant sounds):

1. "Babbling bumbling band of baboons" – The repetition of the "b" sound
2. "Beauxbattens Academy of Magic" – The repetition of the "B" sound in "Beauxbattens" and "Academy" adds emphasis.
3. "Proud sons of Dmstrang" – The repeated "s" sound in "proud" and "sons" creates a soft alliteration.
4. "High Master, Igor Karov" – The repeated "M" and "I" sounds in "Master" and "Igor" help link the words together.

Assonance (repetition of vowel sounds):

1. "Well mannered frivolity" – The short "e" sound in "well" and "mannered" creates a subtle assonance.
2. "Besmirching that name" – The long "a" sound in "besmirching" and "name" is an example of assonance.
3. "House of Godric Gryffindor" – The "o" sound in "house" and "Godric" carries through here.
4. "Lovely ladies" – The repeated "a" sound in "lovely" and "ladies" gives a nice flow.

CONCLUSIONS AND SUGGESTIONS

The analysis of alliteration and assonance from selected clips of Harry Potter and the Goblet of Fire highlights how these literary devices contribute to the style and emotional resonance

of the movie's dialogue. Alliteration, defined as the repetition of initial consonant sounds, is effectively used to emphasize key ideas and add rhythm to the dialogue. Examples such as "Babbling bumbling band of baboons" create a playful and memorable tone, while "Beauxbatons Academy of Magic" and "Proud sons of Durmstrang" enhance the grandeur of the schools and their characters. Similarly, phrases like "High Master, Igor Karov" subtly link words for a cohesive introduction. This device engages the audience by making phrases dynamic, rhythmic, and memorable, contributing to the character or situational context.

Assonance, characterized by the repetition of vowel sounds, enriches the linguistic texture of the dialogue. Instances like "Well-mannered frivolity" and "Besmirching that name" highlight mood and thematic undertones, while "Lovely ladies" and "House of Godric Gryffindor" lend an elegant, flowing quality to descriptions. These repetitions establish subtle harmony and rhythm, creating a pleasing auditory experience while reinforcing the significance of key narrative moments.

Overall, the interplay of alliteration and assonance demonstrates how filmmakers strategically use language to achieve various effects such as comedy, elegance, grandeur, and rhythm. As Nilsen & Nilsen (1978) assert, alliteration serves as a strategic form of repetition that enhances memorability, while assonance aligns with Aminuddin's (1995) concept of language style, imbuing dialogue with artistic flair. This analysis underscores the impact of sound devices in literary and cinematic works, enriching the narrative and enhancing audience engagement.

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