Analysis of the Meaning of Repetition Language Style in Hermann Hesse's Der Steppenwolf Roman

Anim Purwanto ¹, Zuriyati ², Miftahulkhairah Anwar ³
¹ Universitas Negeri Jakarta, Indonesia
² Universitas Negeri Jakarta, Indonesia
³ Universitas Negeri Jakarta, Indonesia

Corresponding Author: Anim Purwanto,   E-mail; animpurwanto1107@gmail.com

ABSTRACT

Repetitive language style in romance literary works is not only used to create aesthetic effects, but also creates emotional and intellectual resonance that enriches the reading experience. This study aims to analyze the meaning of repetition language style in the romance Der Steppenwolf by Hermann Hesse. The research uses descriptive qualitative method with semantic analysis approach. The analysis revealed that anaphora is the most dominant language style used, with the amount of data reaching 40.74%, followed by epistrophe around 31.48%, and polysyndeton 27.78% of data. Meanwhile, the meaning of repetition language style includes strengthening the character's feelings towards the world, providing structure and rhythm to the story, creating nuances and deep emotions. Repetitive language styles in romances can provide new insights into how literary works are constructed and influence readers.

Keywords: *Anaphora, Romance, Stylistic Repetition*

INTRODUCTION

Literature is a form of human expression that belongs to the category of art that uses language as material (Jakobson, 1987; Lodge, 2015; Thomas, 2020). Experts agree that literature is writing that processes everyday language to become more complex and creative, changing, rearranging, and presenting language in unique ways (Buell et al., 2011; Endraswara, 2013; Kennedy, 2007; Simpson, 1997). The language used in literature has significant depth and differences compared to the use of language in everyday life (Dash & Kuddus, 2020; Hussein et al., 2021).

Literary works have the purpose of being a means of communication for the author and the audience, even if the interaction does not always occur directly (Mirayanti et al., 2022; Rokhmansyah, 2014). However, the communication process in literature is very complicated, even more complex than communication through machines (Isnaini, 2022; Mustaqim, 2020; Pratyaksa, 2019). Language in literary works has a very important informative role. Every author has a unique language style, which reflects their personality, character, and abilities. Good language style gets a positive judgment, while bad language style gets a negative judgment (Bsharat & Barahmeh, 2020; Deane, 2020; D'Souza, 2021). In other words, language style is the way writers express their thoughts and ideas with distinctive language, which reflects who they are.

One type of language style that is often studied is repetition language style. Repetition is a style of writing used in literary or written works to repeat or reiterate a word, phrase, sentence, or other language element for a specific rhetorical or literary effect (Khezrlou, 2019). This repetition language style is used to reinforce messages, emphasize ideas, or create certain literary effects (Ermanto et al., 2020; Reverdy et al., 2020). In addition, it is used to enrich the language, provide rhythm, and create a strong literary effect in the text (Fu et al., 2021). According to Farnsworth (2011), repetition stylistics can include various forms, such as anaphora (repetition of words or phrases at the beginning of consecutive sentences or verses), epistrophe (repetition of words or phrases at the end of consecutive sentences or verses), and polysyndeton (excessive use of conjunctions to join words or phrases).

Romance is a communication tool between the author and the reader (Kundera, 2020). The hope is that through romance readers can understand the author's intentions and even enhance their inner understanding (Farmer et al., 2009; Katz & O'Brien, 2019; Kobayashi et al., 2020; Skains, 2010). Romance, with its diverse elements, provides a positive experience and allows the audience to see life more wisely and broadly. Barthes considered romance as a text open to various interpretations, and the reader has an important role in creating the meaning of the romance (Jadoon et al., 2020). On the other hand, romance is a literary form that allows the author to explore the stream of consciousness of the characters, highlighting their interiority and psychology (Barros-Del Río, 2022). Romance is a narrative literary form that allows the author to explore deeper characters, conflicts, and themes in a longer story.

Previous research on the meaning of language style in a romance has been done, such as Sinaga (2022) who analyzed the novel Sang Pemimpi in terms of language style and educational value. The dominant language style in the novel is personification, while the educational values contained include religious, moral, social and cultural values. Lubis (2022) analyzed the language style in the novel 5 cm by Donny Dhirgantoro. Apparently, the novel uses personification, simile, hyperbole, and eponym. Falah et al (2023) examined the language style of the novel Brak Out with the results of their analysis, namely that the personification language style is 14 data, simile language style is 14 data, hyperbole language style is 11 data, euphemism language style is 8 data, and anaphora language style is 9 data. Styarini & Hartanto (2023) found stylistic

tools and explained the gothic language style to build a gothic atmosphere in the novel Demian by Hermann Hesse. It turns out that the novelist uses certain diction to maintain the gothic atmosphere, includes some gothic elements in the story, and uses archaic philosophical names for the characters.

This research focuses on the meaning of the repetitive language style in Der Steppenwolf by Hermann Hesse. This romance is the object because it is well-known among literature fans and is a major work of the famous writer Hermann Hesse, the 1946 Nobel Laureate in Literature. Thus, the researcher tries to analyze the meaning of language style in the romance Der Steppenwolf so that readers and researchers can more easily understand the romance. This research provides a deeper insight into how Hermann Hesse uses language in his work. For literature lovers, this research is expected to increase their understanding and appreciation of literary works, especially German-language romances.

RESEARCH METHODOLOGY

This research is a descriptive qualitative research in the form of written words from the people observed. The data in this research is the romance Der Steppenwolf by Hermann Hesse in the form of words, utterances, phrases, paragraphs, clauses and sentences that contain language styles. Meanwhile, the approach chosen is semantic analysis with the intention of understanding and analyzing the text in depth with a focus on its meaning and semantic structure (Allen et al., 2008). Data collection was done through systematic steps. First, the researcher read the romance in its entirety. Second, the researcher re-read in more detail and marked words, phrases, or sentences relevant to the research topic. Third, the researcher records the data and makes the data as research material such as sentences that explain the language style. The research instrument used is the researcher himself who acts as a planner, data collector, data interpretation, analyzer, and reporter of research results (Moser & Korstjens, 2018; Wa-Mbaleka, 2020; Yilmaz, 2013). The data analysis technique used in this research is the heuristic reading method. Heuristic reading is an approach that involves an in-depth and interpretative examination of the text (Coiro, 2021; Ismail et al., 2015; Liu & Wei, 2018; Shuttleworth et al., 2008). This approach aims to uncover deeper meanings, themes, and nuances in the text (Dong et al., 2007; Straub, 2002; Vagin & Os'kin, 2006). In the heuristic reading, the researcher takes on the role of an active and engaged reader carefully examining the text for the meaning of the repetitive language style in the selected romances.

RESULT AND DISCUSSION

The results of the research on the meaning of stylistic repetition in the romance Der Steppenwolf reveal how repetition is a key element in the formation of themes and characterization in the romance. Hesse carefully uses repetition, including anaphora, epistrophe, and polysyndeton, to create profound rhetorical effects. That is, repetition becomes an important tool in describing the romance author's inner struggles, feelings

of loneliness, and the chaos of the world around him. From the analysis, the following data is obtained:

Table 1. Results of the Analysis of the Meaning of Repetition Style in der Steppenwolf Roman

Looping Style	Total	Percentage	Meaning of Repetition Style Obtained
Anaphora	22 data Example: - Der Tag war genauso vergangen wie die Tage. (The day passed like the days before) - Ich hatte es gemäß meiner primitiven und zurückgezogenen - Lebensweise getötet. (I had killed him according to my primitive and isolated lifestyle) - - Es sah zweifellos alt aus, sehr alt. (It seems very old)	40,74%	- - depicts saturation and character. - - reinforces the character's feelings and portrays a sense of confusion towards the world. - - gives strong rhetorical characteristics and emphasizes the ideas in the text. - - adds nuance to the text and gives the text a distinctive structure and rhythm. - - enriches the narrative and creates a strong literary voice. - - It creates an effect of emphasis and portrays a deep feeling towards the events in the main character's life.
Epistrophe	17 data - Ich hatte meine Atemübungen gemacht. (Saya telah melakukan latihan pernapasan) - Sie haben diese gute alte Mauer mit einem elektrischen Schild entstellt. (Mereka telah merusak tembok tua yang baik dengan perisai listrik) - War es vielleicht	31,48%	

	tatsächlich nie wahr und lebendig gewesen? (Apakah mungkin itu sebenarnya tidak pernah nyata dan hidup?)	
	- …auf mein Knie setzen oder mich zum Tanzen bringen wollten. (ingin saya duduk di atas lutut saya atau membawa saya menari)	
Polysyndeton	15 data Contoh: Ohne besondere Schmerzen, ohne besondere Sorgen, ohne besondere Sorgen, ohne Verzweiflung. (Tanpa rasa sakit khusus, tanpa kekhawatiran khusus, tanpa keputusasaan) unsere ganze Kunst, unser ganzes Denken, unsere ganze provisorische Kultur... (seni kita, pemikiran kita, budaya sementara kita...) Alles war alt, verdorrt, grau, schlaff und verbraucht und stank nach Abnutzung und Verfall. (Semua sudah tua, layu, abu-abu, kendur, dan berbau lusuh dan kerusakan)	27,78%

Based on Table 1 above, there are three types of repetition language styles in Hesse's romance. The total data obtained is 54 with details: First, anaphora, which appears in 22 data or about 40.74% of the total data. Second, epistrophe, which is found in 17 data or about 31.48% of the total data. Third, polysyndeton which is found in 15

data or about 27.78% of the total data. From the results of this study, it can be concluded that anaphora is the most dominant rhetoric used, followed by epistrophe and polysyndeton in rhetorical construction in the analyzed texts. In addition, the meaning of the repetition language style obtained includes: (1) describing saturation and character, (2) strengthening the character's feelings and describing feelings of confusion towards the world, (3) giving strong rhetorical characteristics and emphasizing ideas in the text, (4) adding nuances in the text and giving the text a distinctive structure and rhythm, (5) enriching the narrative and creating a strong literary voice, and (6) creating an effect of emphasis and describing deep feelings towards events in the main character's life.

In literature, characterization serves as the main foundation that reinforces the character's feelings and describes the character's feelings towards the world around them. McTigue et al (2015) describe the importance of characterization in understanding how characters in the story experience feelings, conflicts, and emotional growth. Furthermore, repetition is used to emphasize ideas in the text, create an effect of emphasis, and give the text a distinctive structure and rhythm (Hinkel, 2002; Robbins, 1996). Insights into how the use of rhetoric in literature can bring stories to life. Nuance in the text creates atmosphere, emotion, and deeper meaning, as discussed in previous research (Garrison & Peirano, 2019; Lu et al., 2020; Marcotte & Stokowski, 2021). Furthermore, the structure and rhythm of the story, as Wagner & McCurdy (2010) explain, give the text a distinctive direction and flow. Narration, as cited by Muliani et al (2019) describes events in the main character's life and creates a strong literary voice. Furthermore, the effect of emphasis helps researchers highlight important elements in the story so as to achieve a deep emotional effect (Qin et al., 2020; Shahin et al., 2021). These stylistic meanings of repetition indirectly create a literary text that is rich, profound, and able to affect readers in a deep way.

According to Noviyanti et al (2023), the appearance of stylistic aspects in literature such as novels is intended as a strengthening of the intrinsic elements of discourse (characterization, ideas, meaning references, storyline, atmosphere, and setting), efficiency-dynamization of discourse, and creation of variations in lingual forms in discourse. Buhari et al (2020) analyzed the novel Kasyaf Ain using interesting and easy-to-understand language varieties such as sarcasm, encouraging language varieties, mocking language varieties, tempelak language varieties, heraldic language varieties and extreme language varieties. The various varieties of language that are intertwined have formed the perfection of the novel as a creative work. Nurhuda (2022) found in the novel Rindu by Tere Liye that the dominant use of language style is asindenton. Through this language style, the author can describe a situation, character, in a row so that it looks effective. In fact, asindenton is able to express the intensity of a person's circumstances and activities.

The use of repetition has various meanings and effects in romance, including strengthening characterization, giving structure and rhythm to the story, creating nuances and deep emotions, and highlighting other important elements in the story.

Thus, an understanding of stylistic recurrence in romance can provide new insights into how literary works are constructed and influence readers.

CONCLUSION

In the analysis of Hesse's romances, three types of repetition language styles were found, namely anaphora, epistrophe, and polysyndeton. The results show that anaphora is the most dominant language style used, with the amount of data reaching around 40.74% of the total data, followed by epistrophe which is found in around 31.48% of the data, and polysyndeton around 27.78% of the data. The use of this repetition language style has various meanings, such as describing characters, strengthening characters' feelings towards the world, providing structure and rhythm to the story, creating deep nuances and emotions, and highlighting important elements in the story. This shows that stylistic repetition in literature plays an important role in characterization, the formation of narrative structure, as well as providing a distinctive feel in literary works. Therefore, an in-depth understanding of the use of stylistic recurrence in romance can provide new insights into how literary works are constructed and influence readers. This research makes an important contribution to the understanding of literature and the influence of repetitive language styles in creating rich literary works and influencing readers.

ACKNOWLEDGEMENT

REFERENCES

Allen, J. F., Swift, M., & de Beaumont, W. (2008). Deep Semantic Analysis of Text. In J. Bos & R. Delmonte (Eds.), *Semantics in Text Processing. STEP 2008 Conference Proceedings* (pp. 343–354). College Publications. https://aclanthology.org/W08-2227

Barros-Del Río, M. A. (2022). Sally Rooney's Normal People: The millennial novel of formation in recessionary Ireland. *Irish Studies Review*, *30*(2), 176–192. https://doi.org/10.1080/09670882.2022.2080036

Buell, L., Heise, U. K., & Thornber, K. (2011). Literature and Environment. *Annual Review of Environment and Resources*, *36*(1), 417–440. https://doi.org/10.1146/annurev-environ-111109-144855

Buhari, N., Hassan, N. A., & Aziz, N. N. A. (2020). Unsur Disfemisme: Ragam Bahasa dalam Novel 'Kasyaf Ain.' *Sains Insani*, *5*(1), Article 1. https://doi.org/10.33102/sainsinsani.vol5no1.169

Coiro, J. (2021). Toward a Multifaceted Heuristic of Digital Reading to Inform Assessment, Research, Practice, and Policy. *Reading Research Quarterly*, *56*(1), 9–31. https://doi.org/10.1002/rrq.302

Dash, A., & Kuddus, K. (2020). Leveraging the Benefits of ICT Usage in Teaching of English Language and Literature. In S. C. Satapathy, V. Bhateja, J. R. Mohanty,

& S. K. Udgata (Eds.), *Smart Intelligent Computing and Applications* (pp. 225–232). Springer. https://doi.org/10.1007/978-981-32-9690-9_22

Deane, P. (2020). Building and Justifying Interpretations of Texts: A Key Practice in the English Language Arts. *ETS Research Report Series*, *2020*(1), 1–53. https://doi.org/10.1002/ets2.12304

Dong, J., Yang, N., & Chen, M. (2007). Heuristic Approaches for a TSP Variant: The Automatic Meter Reading Shortest Tour Problem. In E. K. Baker, A. Joseph, A. Mehrotra, & M. A. Trick (Eds.), *Extending the Horizons: Advances in Computing, Optimization, and Decision Technologies* (pp. 145–163). Springer US. https://doi.org/10.1007/978-0-387-48793-9_10

D'Souza, R. (2021). What characterises creativity in narrative writing, and how do we assess it? Research findings from a systematic literature search. *Thinking Skills and Creativity*, *42*, 100949. https://doi.org/10.1016/j.tsc.2021.100949

Endraswara, S. (2013). *Metodologi Penelitian Sastra*. Media Pressindo.

Ermanto, Juita, N., & Syasli, D. (2020). *Use of Repetition Language Style For the Effectiveness of Communication Ustaz/Ustazah in Indonesia*. 50–57. https://doi.org/10.2991/assehr.k.201109.008

Falah, R. N., Mulyono, T., & Riyanto, A. (2023). Gaya Bahasa Novel Break Out Karya Bella Putri Maharani. *Jurnal Pendidikan Tambusai*, *7*(1), 565–570. https://doi.org/10.31004/jptam.v7i1.5331

Farmer, A. D., Bruckner Holt, C. E. M., Cook, M. J., & Hearing, S. D. (2009). Social networking sites: A novel portal for communication. *Postgraduate Medical Journal*, *85*(1007), 455–459. https://doi.org/10.1136/pgmj.2008.074674

Farnsworth, W. (2011). *Farnsworth's Classical English Rhetoric*. David R. Godine Publisher.

Fu, Z., Lam, W., So, A. M.-C., & Shi, B. (2021). A Theoretical Analysis of the Repetition Problem in Text Generation. *Proceedings of the AAAI Conference on Artificial Intelligence*, *35*(14), Article 14. https://doi.org/10.1609/aaai.v35i14.17520

Hussein, S., Meena, R. S., & Ali, H. F. (2021). Integration of Literature in English Language Teaching: Learners' Attitudes and Opinions. *Canadian Journal of Language and Literature Studies*, *1*(1), 27–43. https://doi.org/10.53103/cjlls.v1i1.12

Isnaini, H. (2022). Komunikasi Tokoh Pingkan dalam Merepresentasikan Konsep "Modern Meisje" Pada Novel Hujan Bulan Juni. *Jurnal Ilmu Komunikasi*, *1*(2), Article 2. https://doi.org/10.54259/mukasi.v1i2.867

Jadoon, D. A., Naqi, A., & Imtiaz, D. U. (2020). Five Codes of Barthes: A Post-structuralist Analysis of the novel The Colour of Our Sky by Amita Trasi. *Sjesr*, *3*(1), Article 1. https://doi.org/10.36902/sjesr-vol3-iss1-2020(243-250)

Katz, M., & O'Brien, D. (2019). Exploiting novel concepts for visible light communications: From light-based IoT to living surfaces. *Optik*, *195*, 163176. https://doi.org/10.1016/j.ijleo.2019.163176

Kennedy, M. M. (2007). Defining a Literature. *Educational Researcher*, *36*(3), 139–147. https://doi.org/10.3102/0013189X07299197

Khezrlou, S. (2019). Task Repetition and Corrective Feedback: The Role of Feedback Types and Structure Saliency. *English Teaching & Learning*, *43*(2), 213–233. https://doi.org/10.1007/s42321-019-00025-2

Kobayashi, T., Jung, S., Linton, N. M., Kinoshita, R., Hayashi, K., Miyama, T., Anzai, A., Yang, Y., Yuan, B., Akhmetzhanov, A. R., Suzuki, A., & Nishiura, H. (2020). Communicating the Risk of Death from Novel Coronavirus Disease (COVID-19). *Journal of Clinical Medicine*, *9*(2), Article 2. https://doi.org/10.3390/jcm9020580

Liu, B., & Wei, L. (2018). Reading Machine-Written News: Effect of Machine Heuristic and Novelty on Hostile Media Perception. In M. Kurosu (Ed.), *Human-Computer Interaction. Theories, Methods, and Human Issues* (pp. 307–324). Springer International Publishing. https://doi.org/10.1007/978-3-319-91238-7_26

Lu, X., Casal, J. E., & Liu, Y. (2020). The rhetorical functions of syntactically complex sentences in social science research article introductions. *Journal of English for Academic Purposes*, *44*, 100832. https://doi.org/10.1016/j.jeap.2019.100832

Lubis, H. P. (2022). Analisis Gaya Bahasa Dalam Novel 5 Cm Karya Donny Dhirgantoro. *J-CEKI: Jurnal Cendekia Ilmiah*, *1*(3), 185–189. https://doi.org/10.56799/jceki.v1i3.145

Marcotte, C., & Stokowski, P. A. (2021). Place meanings and national parks: A rhetorical analysis of social media texts. *Journal of Outdoor Recreation and Tourism*, *35*, 100383. https://doi.org/10.1016/j.jort.2021.100383

McTigue, E., Douglass, A., Wright, K. L., Hodges, T. S., & Franks, A. D. (2015). Beyond the Story Map. *The Reading Teacher*, *69*(1), 91–101. https://doi.org/10.1002/trtr.1377

Mirayanti, M., Mora, E., & Audry, D. (2022). Pembelajaran Bahasa dan Sastra Berbasis Karakter pada Tingkat SMP. *Jurnal Multidisiplin Dehasen (MUDE)*, *1*(3), Article 3. https://doi.org/10.37676/mude.v1i3.2622

Moser, A., & Korstjens, I. (2018). Series: Practical guidance to qualitative research. Part 3: Sampling, data collection and analysis. *European Journal of General Practice*, *24*(1), 9–18. https://doi.org/10.1080/13814788.2017.1375091

Muliani, S., Norahmi, M., & Asi, N. (2019). The Analysis of Difficulties in Writing Narrative Text. *LET: Linguistics, Literature and English Teaching Journal*, *9*(2), 244–264. https://doi.org/10.18592/let.v9i2.3312

Mustaqim, A. H. (2020). Meredam Stigma dengan Komunikasi dan Sastra (Komunikasi Stigma dalam Cerpen Jenggo Karya Putu Wijaya). *Wanastra: Jurnal Bahasa dan Sastra*, *12*(1), Article 1. https://doi.org/10.31294/w.v12i1.7568

Noviyanti, S., Ansoriyah, S., & Tajuddin, S. (2023). Peran Gaya Bahasa dalam Membangun Wacana pada Novel Rasa Karya Tere Liye: Kajian Stilistika. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, *9*(2), Article 2. https://doi.org/10.30605/onoma.v9i2.2993

Nurhuda, A. (2022). Stylistic Analysis of Tere Liye's Rindu Novel. *Journal of Language Development and Linguistics*, *1*(2), Article 2. https://doi.org/10.55927/jldl.v1i2.2279

Pratyaksa, I. G. T. (2019). Strategi Komunikasi Persuasif oleh Opinion Leader dalam Implementasi Penggunaan Aksara Sastra dan Busana Adat Bali. *Calathu: Jurnal Ilmu Komunikasi*, *1*(2), Article 2. https://doi.org/10.37715/calathu.v1i2.1016

Qin, F., Song, Y., Nassis, G. P., Zhao, L., Dong, Y., Zhao, C., Feng, Y., & Zhao, J. (2020). Physical Activity, Screen Time, and Emotional Well-Being during the 2019 Novel Coronavirus Outbreak in China. *International Journal of*

Environmental Research and Public Health, *17*(14), Article 14. https://doi.org/10.3390/ijerph17145170

Reverdy, J., Koutsombogera, M., & Vogel, C. (2020). Linguistic Repetition in Three-Party Conversations. In A. Esposito, M. Faundez-Zanuy, F. C. Morabito, & E. Pasero (Eds.), *Neural Approaches to Dynamics of Signal Exchanges* (pp. 359–370). Springer. https://doi.org/10.1007/978-981-13-8950-4_32

Shahin, I., Nassif, A. B., Nemmour, N., Elnagar, A., Alhudhaif, A., & Polat, K. (2021). Novel hybrid DNN approaches for speaker verification in emotional and stressful talking environments. *Neural Computing and Applications*, *33*(23), 16033–16055. https://doi.org/10.1007/s00521-021-06226-w

Shuttleworth, R., Golden, B. L., Smith, S., & Wasil, E. (2008). Advances in Meter Reading: Heuristic Solution of the Close Enough Traveling Salesman Problem over a Street Network. In B. Golden, S. Raghavan, & E. Wasil (Eds.), *The Vehicle Routing Problem: Latest Advances and New Challenges* (pp. 487–501). Springer US. https://doi.org/10.1007/978-0-387-77778-8_22

Skains, R. L. (2010). The Shifting Author—Reader Dynamic: Online Novel Communities as a Bridge from Print to Digital Literature. *Convergence*, *16*(1), 95–111. https://doi.org/10.1177/1354856509347713

Styarini, M., & Hartanto, E. C. S. (2023). Gothic Language Style in Demian Novel by Hermann Hesse: Stylistic Approach. *Journal of Social, Culture, and Language*, *1*(2), Article 2. https://doi.org/10.21107/jscl.v1i2.22586

Thomas, B. (2020). *Literature and Social Media*. Routledge.

Vagin, V. N., & Os'kin, P. V. (2006). Heuristic and probabilistic methods for taking efficient readings in diagnostic systems. *Journal of Computer and Systems Sciences International*, *45*(4), 584–598. https://doi.org/10.1134/S1064230706040101

Wagner, M., & McCurdy, K. (2010). Poetic rhyme reflects cross-linguistic differences in information structure. *Cognition*, *117*(2), 166–175. https://doi.org/10.1016/j.cognition.2010.08.007

Wa-Mbaleka, S. (2020). The Researcher as an Instrument. In A. P. Costa, L. P. Reis, & A. Moreira (Eds.), *Computer Supported Qualitative Research* (pp. 33–41). Springer International Publishing. https://doi.org/10.1007/978-3-030-31787-4_3

Yilmaz, K. (2013). Comparison of Quantitative and Qualitative Research Traditions: Epistemological, theoretical, and methodological differences. *European Journal of Education*, *48*(2), 311–325. https://doi.org/10.1111/ejed.12014