

STYLISTIC DEVIATION IN THE SELECTED LITERARY WORKS OF KRISTIAN CORDERO

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Abstract

This study conducted a stylistic analysis focusing on the deviations in the five (5) Bikol poems of Kristian Cordero, an acclaimed poet, fiction writer, and filmmaker based in the Bicol region. The term stylistic deviation refers to violating the ordinary use of a language, language structure, and patterns. This aims to identify the distortions in language and discover the theme conveyed by the deviations. The depiction of deviations was done in three levels: lexical, semantic, and phonological. The five (5) poems from Cordero's book "Santigwar" were chosen through random sampling using the fishbowl draw technique and extensively interpreted and analyzed by the researchers, who employed documentary analysis and a closed reading method. Documentary analysis is a type of qualitative research in which researchers evaluate and examine documents or literary works in great detail to give meaning to the text. A closed reading technique looked at how a text's language and style are used. This analysis aids in comprehending the deviations and how these deviations reinforced poetic theme. The findings and discussion of this study show how Kristian Cordero employed a stylistic method to express themes figuratively. The study reveals that the three style deviations are present and working constructively. Thus, the reader will better understand the poem's stylistic qualities.

Keywords: Bicol Literature, Stylistics, Stylistic Deviation, Kristian Cordero

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INTRODUCTION

Stylistics magnifies every detail of literature by looking closely at the non-noticeable aspect of the literary text such as variation of words, patterns, language structure, rhetoric, or style in general. Stylistics aims to provide an understandable explanation for how language style can construct meanings so that overall appreciation of literary works does not become merely subjective. The goal of stylistics is not only to describe the formal elements of texts but also to “demonstrate their functional importance for text interpretation; or to demonstrate the relationship of the literary text to linguistic effects where these are considered to be relevant” (Khan, Raffique & Saddique, 2014, p. 29). The texts must be analyzed in terms of their language. Stylistics is also proposed as a method of textual interpretation in which language is assigned as the primary of the place

(Simpson, 2004). Stylistics is a critical approach that employs the methods and findings of linguistic science. (Barry, 1995).

The research on literary text language style has been widely disseminated. Language style analysis of poems is one of the most fascinating subjects. Literary crafts like poetry are considered an avenue for an artistic, emotive, unbounded way of expressing one's thoughts, and are known for always violating the norms of the ordinary language that we use every day. This phenomena in literature in which authors distort the use of language is known as deviation.

However, this deviation in the text is the main issue why readers lose their interest in reading literary works because of uncertainty and vague meanings enclosed in them. The unconventional language use, symbolism, and other rhetoric used by the author might confuse the readers on what exactly the messages are being conveyed by these texts. Poetry is tough to understand since it is a serious compression of information in a small number of words. This necessitates the reader's close attention to detail. A poem's meaning is communicated indirectly, in a perplexing or cryptic manner. This can make poetry reading a little scary. It will be easier to interpret the meaning of poetry after you understand their patterns, rhymes, and genres. (2022, Anupriya Narsaria). That is why studying literature with profound knowledge of stylistics will be a great help to deeply understand the themes (messages) of this literary masterpiece.

With this, the current study seeks new knowledge by exploring the local literature on Bikol. This featured the literary works of Kristian Cordero, an acclaimed poet, fictionist, translator, and filmmaker based in Bikol. He is a native of Iriga City in Camarines Sur. He was born in April 1983 and was a former seminarian during his younger years. His love affair with books and interest in writing was started when his mother gave him a novena to Santa Rita de Cascia. He is a widely anthologized writer in the Philippines today. His literary circle described him as "the infant terrible of Bikol poetry" because of his deep thoughts on things that constantly stretch the possibilities of the language. Cordero's versatility in writing can be seen in his works as he wrote poetry books in three

Philippine languages particularly Filipino, Bikol, and Rinconada. The thorough analysis of the selected literary piece of Kristian Cordero will be a big help to trace the deviations that occur in his works as well as to understand how this defamiliarization creates an effect on the text

Stylistic analysis of a poem can show how poetic style creates meanings and effects (Bradford, 2005). It's not just about the poet's style; for example, how the poet chooses specific patterns in a stanza can be utilized as linguistic evidence to deduce the poem's meaning. There are almost no literary works that do not involve a sort of deviation from ordinary language (Chamisa, 2014, p. 158). Poets have their grammatical structure and deviate from it anytime they want to convey a message (Sethuraman & Peck, 1995). Poets have a different style of writing to express the thoughts or emotions that they want to convey (Ibrahim Murad, 2021). There is always a difference in the chosen vocabulary or diction in literary works such as prose or poetry. Authors use a variety of expressions to try to elicit a specific reaction from their readers and to convey a specific message (Dita, 2010, p. 139). Style refers to the way language is employed in literary works, and it is defined as "the way language is used in a particular context, by a given person (writer), for a given person (readers)." (Leech & Short, 1981, p. 38). Literary works, like any other type of material, have a distinct style that distinguishes them (Busra IU, 2014).

The topic was chosen by the current researchers because it is related to their area of expertise and interest. AB English are too exposed to literary studies, with this, it is worthy to perform this research to continuously expand knowledge as well as to discover other possibilities of language in the field of literature. By giving prominence to one of the award-winning writers in Bikol, particularly the works of Kristian Cordero, this study divulged a clear explanation of what makes these literary pieces become exceptional from other works

There are factors to be considered as to why writers have a different way of expressing their thoughts and authorship. The life and background of an author are important in explaining the creative process of creating a literary work. An author's biography is a type of historiography that reveals his authorship.

(Prasetyo Adi Wisnu Wibowo, 2015). The style, language, and symbolism are evident in Niyi Osundare's literary works as resources of language and literature that portray his social realities (Adekunle, Idowu James, 2021).

The way speakers and writers see the world is sometimes shaped by the language of a culture. Take, for example, how people refer to the world in various ways, stressing different parts depending on what is significant to their way of life (Mills, 2005: 63). To explain what he wants the readers to comprehend, he uses a variety of (writing) approaches, including divergence, parallelism, reference, rhetorical questions, and heavy use of quotes. The various approaches are also designed to bolster and enrich his arguments, as well as express his thoughts, beliefs, and opinions on a variety of topics.

Stylistics is a discipline of applied linguistics that focuses on the study of textual style. Stylistics gives objective and scientific analysis that is based on solid quantifiable data and applied systematically. It makes use of specific technical vocabulary and notions derived from linguistics. (Saima Aslam et al., 2014). On the other hand, literary criticism cannot focus exclusively on the ideas leaving aside the linguistic structure; neither critics analyze the construction of the text without paying attention to any basis (Marie Leger 2013).

Literary criticism is primarily concerned with the subjective interpretation of texts, but linguistic stylistics is concerned with the "linguistic frameworks functioning in the text." This gives the critic a pattern to follow, indicating what to look for in a text, and allowing his point of view to be statistically validated. (Ayeomoni, 2003: 177). Later, the term stylistics was connected with literary criticism for a long time, and it evolved into a discipline known as literary stylistics, which bridges the gap between linguistics and literary criticism. Its focus can be simply and widely characterized as language choices that are conceptually and artistically inspired (Shen Dan, 1995:19). In other words, its goal is to look into the thematic and aesthetic values generated by linguistic forms, values that convey the author's vision, tone, and attitude, values that increase the message's affective or emotive force, values that contribute to characterization, and values that make fictional reality function more effectively.

within the thematic unity.

Previous scholars also conducted stylistic analysis using foregrounding approach on some poems of western literature and other English post modern poems to dig a deeper comprehension of meanings of either literary or non-literary text by examining the linguistic devices such as phonological, graphological, grammatical, and semantic devices and observing how it deviates from the norms to create text effect. It demonstrates that the poet's intended message for their audience may be effectively expressed through the right use of words and the ways in which language is blended in the poem (Jide Omowumi. 2011; Arina Isti'anah, 2017; Rabia Mahmood 2015; Nneoma, Chinenye, & Dereck, 2017; Nepolo and Mlambo, 2017; Murad & Amin, 2021).

The perception of foregrounding is influenced by the current cultural context. Realist prose was highly foregrounded when it first appeared, because it was ostensibly artless against the backdrop of highly artificial Romantic prose and poetry. Of course, foregrounding occurs on various levels, and literary studies is largely concerned with textual aspects that stand out against the rest of the text, such as metaphor or sound patterns (Manin (2012).

Shen (2007) proposed that a cognitive theory that constrains the poet's freedom to diverge from established norms should be supplemented with foregrounding theory. She focuses on the use of figurative phrases in poetic discourse, namely poetry, to highlight this general idea. Figurative language is a prominent foregrounding in poetry. 'The obvious illustration of foregrounding comes from the semantic opposition of literal and figurative meaning: a literary metaphor is a semantic abnormality that necessitates that a language form be given something different than its typical (literal) interpretation,' writes for example. (Leech, 1965: 154).

Stylistic deviation is the distortion of language use, which is relative and difficult to define. A norm can be a historical period's norm, a writer's norm, or even the norm manifested in a text. A creative writer, on the other hand, can sometimes go outside the conventions of a language for special effects. When language features within a text deviate from the norms of the text, they may stand

out against the background of what the text has led us to expect. This is a case of internal deviation (Zhang, 2010, p. 156). 'Examples of deviation include neologism, live metaphor, or ungrammatical sentences, as well as archaisms, paradox, and oxymoron (traditional tropes).' (Peer and Hakemulder, 2006: 170).

In the claims of Dell Hyme (1960), stated that cases of deviation can be divided into two categories. The first type of deviation is one that occurs against the backdrop of the poem, with the norm being the remainder of the poem in which the deviation occurs. The second type is one in which the deviation is to be explained in terms of some norm that exists outside the boundaries of the poem in which the deviation occurs. For ease of reference, we can refer to two types of deviation as internal and external deviation, respectively. Poet creates certain words, pattern, language structure in their writings to capture the reader's attention (Isife Gloria Uzoamaka and Martins Jayeoba, 2020). The stylistic study performed by Xin Li & Mengchen Shi (2015) on E.E.'s linguistic inconsistencies Cummings' poetry demonstrates how, by employing a variety of linguistic deviations such as unique verbal patterns, punctuation, nonce formation, paradox, and meaning transference, Cummings successfully challenged and simulated the readers' imagination by drawing them heart and soul into his world of poetry.

When we consider more purely linguistic qualities, such as phonology, syntax, and the lexicon of poetry, it is clear that these features diverge from how they are expressed in everyday English. Metaphor, which is seen as the essential device of poetry by certain critics, is also a departure. The proof is that we only understand the metaphor when we realize what it is a substitute for, or, as we might prefer to say, a diversion from. Symbol, image, and myth, for example, are all hallmarks of poetic language. In truth, it appears that deviation is only necessary in the context of poetry's subjects, because love, hate, passion, and war are as easily found in everyday language as they are in poetry's. (Levin, 2015).

The stylistic study of Nneoma Udezue, Chinenye Udezue & Dereck-M. A. Orji (2017) revealed that the syntactic level has the most deviant structures and the lexical level has the least deviant lexemes in Wole Soyinka's poems deviated

in ways that caused words to: violate the class to which they originally belong, inflect words that do not require inflections, create compounds not seen in the language's lexicon, cause structures to violate the selectional restriction and category rule, and give rise to figurative language

"In English, phonology discusses how speech sounds are structured into a system" (Ofuya, 2007, p.14). "The study of linguistic systems is phonology." The study of sound patterns in a piece, as well as the systematic use of sounds to form words and utterances in language, is referred to as phonology in stylistics. Phonological devices are created by the use of repetition. Rhyme elements include alliteration, consonance, assonance, and phonaesthesia (Lodge, 2009, p.8). Determinate phonologic deviations are those that can be unambiguously demonstrated by comparing them to the phonological description of ordinary language, which we can assume to be either given or accessible (Levin, 2015).

The use of the prefixes a-, ka-, infix -in-, -um-, and suffix ing gives the diction a lyrical and antique feel. Use the affixes that the author uses in his or her literary works to express himself or herself and to create a specific effect in the development of a sense of adihulung (beautiful and classy) authority and grandeur. Stylistic analysis of literary works is conducted by associating an author's sociohistorical background and ideology, as well as their significance in a holistic literary interpretation. The researcher stated that a stylistic investigation should not conclude with a description of the phenomenon, but should continue until a literary interpretation is produced. The pieces reflect the greatest of their kind due to the uniqueness of language used in literary works (Wibowo, 2015).

The levels of stylistic analysis can be used to organize the composition of the poem. Punctuation and paragraphing are under graphological devices. Rhyme elements, alliteration, consonance, assonance and onomatopoeia under phonological devices; affixes and coinages in morphological devices and anastrophe, parenthesis, ellipsis, asyndeton, anaphora, epizeuxis under lexico-syntactic devices as part of the arrangement or configuration of the poem. The poet's choice of words has a significant impact on the meaning of the poem. It is advantageous for the reader to comprehend the message that the poetry is

attempting to portray (Ahmad Bilal, 2012).

This stylistic study will examine thoroughly the selected poems of Kristian Cordero. To explore the crucial variables and address the major issues of this study, researchers will be guided by the following research question:

1. How is deviation structured in the Bikolnon poems of Kristian Cordero in terms of :
 - a. Lexical choices
 - b. Semantics
 - c. Phonological pattern

These research question addressed one major issue that is is to identify and describe the structure of deviation used in the Bikolnon poems of Kristian Cordero in terms of different levels of style.

METHOD

The researchers applied documentary analysis, a sort of qualitative research design in which the analyst examines documents in order to evaluate a theme. Document dissection is comparable to analyzing focus group or interview transcripts in that it involves organizing content into subjects. This research design is ideal for analyzing the language structure/system of Kristian Cordero's poems, rendering a linguistic description, that is, identifying the linguistic features of the poems chosen, and determining the language user's intent and text effects. Qualitative research aims to provide a full overview of a given phenomenon in all terms.

This research employed data collection method where five of Kristian Cordero's literary works were examined. This study was conducted based on a book "*Santigwar: Mga Rawitdawit sa Bikol asin Filipino*" by Kristian Cordero (2006), a well-known Bicolano author. *Santigwar* is one of the award winning book of Cordero, with this, the researchers chose this book because of its content particularly the poem written on it providing relevant sources which is appropriate in the study conducted. The book also is a well-known literary masterpiece where

Bicolanos are interested reading. The five poetry were selected randomly but in this journal article, we show only one poem as the examples of discussion without reducing the conclusion as a whole.

RESULT AND DISCUSSION

Deviation in the Selected Bikol Literary Works

The statement of the problem dealt with how deviations occurred and structured in the literary works of Kristian Cordero in terms of lexical choices, semantics, and phonological pattern. The word deviation refers to a divergence from the norm. Deviation in poetry refers to a change in poetic style. It is the usage of linguistic styles that differ from the expected norm in a specific genre of writing. In this part, we only give one Poem that is *Kanson nin Bulan sa Panganoron* as the example of discussion. The complete discussion can be seen the complete research report

Deviations in *Kansyon nin Bulan sa Panganoron*

1. Lexical Deviation

Affixation

The use of affixations includes prefixation, infixation, and suffixation. Affixations are evident in the poems of Kristian Cordero. The author resorted to use words with infixes that makes his work unique. These affixations appeared in the poem “*Kansyon Nin Bulan Sa Panganoron*” or Song of the Moon to the Clouds.

- (1) Line 7: *Inuduaan* (infix -a- and suffix -an-)
- (2) Line 7: *Inihi'an* (suffix -'an-)
- (3) Line 1: *Makidumamay* (Prefix -Ma-, -ki- and infix -um-)

In data (1), Cordero used infix -a- and suffix -an- for the word “*inuduaan*” or pooped. The deviation occurred when author used excessive affixations which is the infix -a-. The word “*inuduaan*” or pooped is still acceptable in Bikol

vocabulary without the infix -a- because the remaining suffix -an- will maintain its meaning. On the other hand, the suffixation in the word (2) “*inihi'an*” is noticeably unique because of its apostrophe (') before the suffix. The deviation was achieved when the author used unconventional way of placing suffixes. In data (3) “*Makidumamay*” or emphasize has a prefix -ma- and infixes -ki- and -um-. This word has another form in Bikol-Naga “*makidamay*” the author resort to use “*Makidumamay*” because it sounds more local than “*makidamay*” which is closely and comparable to the Filipino term “*makiramay*” and there will be a tendency that the concept of using local language in poetry production will not be appreciated as it didn't possess any difference to the superior language. With this, Kristian Cordero used affixations to emphasize and maintain the nativeness of language

The unique affixations are observed in poem 1. The author used six affixations in his poem. The prefix -ma- and -ki- utilized in the Bikol-Naga term *makidumamay* in line 1 of the poem together with the infix -um- that employed also in the word *makidumamay*, on the other hand the infix -a- is employed by the author in the word *inuduaan* which can be found in line 7 of the poem. The suffix -an- is used twice that researchers observed in line 7 of the poem, the Bikol term *inuduaan* and *inihi'an* are a good example. (See table 1_)

2. Semantic Deviation

A. Personification

The process of imbuing objects and things with human characteristics. It is noticeable that the poem *Kansyon nin Bulan sa Panganoron* has a rich personification.

(4) Bulan or moon as the persona in poem:

Title: *Kansyon nin Bulan sa Panganoron* (Song of the Moon to the Cloud)

Line 1: *Aaaaay! Makidumamay ka sako, katood na Panganoron*
(Aaaaay! Emphatized with me, cloud my friend)

Line 2: Kaining makaherak kong kamugtakan. (In my pitiful situation)

- (5) Panganoron or clouds as supporting character in the poem:

Line 13: Kaya, itago mo ako panganoron, siring sa mga mapanas na bituon,

(So hide me, clouds, from the sharp star)

Line 21: lipodan mo an Isarog, putuson mo ini (surround the Isarog, cover it)

- (6) Bakunawa or serpent-like dragon as the antagonist in the poem:

Line 11: arog kaiyan si Bakunawa, pig buburubalyo, (that's how Bakunawa is, exchanging)

*Line 12: pinagpapasapasahan an daing untok na pagringgaw Sa banwaan.
(passing on, the unending manipulation in the town.)*

Data (4) shows that the moon is the persona who is narrating in the poem. The moon possess the human characteristics such as talking (singing) and has the ability to feel or show various emotions like fear, sadness, desperateness and pity. The literal meaning and usage of the word “*Bulan*” is merely a celestial body that can be seen during night. Moon is an object that has no life or doesn't have the ability to do anything that a human or other living organism can do. But, in the case of Kristian Cordero's style, he used moon as the persona who is talking and narrating the scenarios in the poem. The author used the moon figuratively and creatively posses the characteristics of a human to the moon who can talk and feel emotions. While in data (5), The word *panganoron* was also used figuratively. The scientific meaning and role of the word 'cloud' is solely a natural object that can be seen in the sky. Clouds is an object that has no life or doesn't have the ability to perform actions that a human or other living organism can do. But, in the case of Kristian Cordero's style, he used clouds as one of the character in poem who is the doer in the poem like a human who can perceive, understand instructions and do actions. The author used the clouds figuratively and creatively posses the characteristics of a human. Shows that the clouds is the one that moon is talking to. Cloud is the supporting character in the poem which possess human

characteristics such as ability to perceive and can create actions. The moon is the receiver of the command and supposed to be the doer of the action in the poem. Bakunawa possessed human characteristics in data (6). The author didn't use Bakunawa in a supernatural way as it is a myth character instead used it as a normal human with great power of authority who can manipulate the town. Moreover, the author also used bakunawa as an antagonist character in the poem.

B. Imagery

Imagery is a common term in modern literary theory; it describes poetry that is rich with suggestive images and associations.

(7) Line 13-14: "*Kaya, itago mo ako panganoron, siring sa mga mapanas na bituon, siring sa bulkan na saimong kailusyon.*" (So hide me, clouds, from the sharp star, from the volcano who is your lover)

The author resorted to use (7) "*kailusyon*" or lover to describe and give a clear image of how intimate the relation and closeness of the volcano and clouds. The intertextuality happened when author used an existing concept from the famous Bicolano Tale of "Panganoron and Daragang Magayon". It is said that whenever Mt. Mayon is surrounded by clouds, it means panganoron is hugging and making Mayon calm. With this, author create a visualization of volcano that is covered with clouds. The use of existing concept from the story of "Magayon and Panganoron" helps the reader to easily depict the semantically deviated phrase in the poem because people especially bikolanos are already have the background about the said story and upon reading the poem they will easily connect the statement in the poem to the other existing story. Thus, the use of intertextuality has a great impact to effectively present an image

C. Metonymy

The use of the name of one thing for that of something else with which it is associated.

(8) Line 20: *sa kapiyestahan kan itum na babayi, tabangan mo ako*

(in the feast of black lady, help me)

(9) Line 11-12: *arog kaiyan si Bakunawa, pig buburubalyo,
pinagpapasapasan an daing untok na pagringgaw sa
banwaan. (that's how Bakunawa is, exchanging, passing
on, the unending manipulation in the town.)*

The author used the data (8) “*itum na babayi*” to associate with one of the patron saint. In the Bicol Culture, “Kapiyestahan” or feast is always associated with Saints. In connection with this, Bikolano has a patron saint named “Nuestra Senora de Salvacion” which has also dark complexion like the description of the author in the poem. The procession in the river is part of the celebration of the said patron saint and in the poem “salog” or river is dominated in various lines that can be associated with the feast of the “black lady”. The deviation occurred when the author unexpectedly used another saints which is far from the cliché that only “Nuestra Senora de Penafrancia” can represent Bikol’s devotion. The author aimed to introduce other saints to show how rich the culture and devotion of Bikolano. On the other hand, data (9) Bakunawa is used in line 11 and 12 to associate with people that has great power. Knowing that bakunawa is a mythical creature, it is expected to possess a supernatural power or innermost strength but in the poem the connotation of the power that was used is having the power of authority that is present in human nature. The author’s concept wants to highlight the signification of a greed, obsession, and abuse to power through the use of “Bakunawa” which exist in some situations in the reality.

D. Idiom

An idiom is a phrase or expression that has a figurative, non-literal meaning attached to it; however, some phrases become figurative idioms while retaining their literal meaning. The figurative meaning of an idiom differs from the literal meaning, which is classified as formulaic language.

(10) Line 24: *Ta sa sarong pusod kita naghali* (we came from one navel)

Data (10) is a case of turn of phrase. In Philippine context, the expression “we came from one navel” is a turn of phrase for “we came from the same culture, family, nationality, or particular group”. In the poem it is used by the persona to persuade other characters to help him/her because they came from same group and a group should not neglect every members.

Rhetorical Devices such as personification, metonymy, imagery, and idiom are also observed in Poem 1. The author used three (3) Personification such as Bulan, Panganoron, and Bakunawa. The use of two (2) metonymy is also observed and it appeared in the Line 11 and 20. There is one (1) Imagery and idiom used in the poem. (See table 2)

3, Phonological Deviation

Phonological deviation examines the systematic use of sounds in a poem. The study of phonology is a branch of linguistics that describes how sounds are organized and is concerned with sound patterns.

A. Rhyme Scheme

Rhymes are usually occur at the conclusion of the line or stanza. However, the rhyme scheme in *Kansyon nin Bulan sa Panganoron* was deviated in a way that the rhymes are place in various and inconstant positions.

Legends-

- (A) Occurrence of the sound within the line
- (B) Occurrence of the sound at the ending
- (C) Occurrence of the sound both within the line and at the endings.

Line 6: Alagad, uminitom **na** an salog, tinambakan **na ninda** nin mgaati,
(A)

Line 7: **inihi'an, inudooan, pinaglatuban, sinukahan** nin mga burat,
inapunan nin (A)

Line 8: mga gadan na **ido**, ikos, **kino** asin... tawo! (A)

Line 13: Kaya, itago mo ako **panganoron**, siring sa mga mapanas na
bituon, (C)

Line 14: siring sa bulkan na saimong **kailusyon**. (B)
Line 15: Gubingan mo ako, ta huba ako nin haloy nang **panahon**, (B)
Line 16: asin hayag sanang **kakanon** Bakunawa anong oras man (A)
Line 17: siyang abutan kan saiyang gutom. Magtarabangan kita,
Panganoron. (B)

The rhyme scheme of line 6, 7, and 8 is “A-A-A” which means that rhymes occur within the same line. The author chose words with ending sounds (a), (an), and (o) to achieve these rhyming scheme. While, line 13, 14, 15, 16, and 17 have a rhyme scheme of “C-B-B-A-B”. These sounds occur in the five consecutive lines of the poem. The author creatively used words with ending sounds (on) to achieve this rhyme scheme..

The rhyme scheme in poem 1 is inconstant. There are internal rhymes such as /an/ which appeared five (5) times, /a/ which appeared three (3) times, and internal rhyme /on/ which appeared two (2) time. Aside from that there are end-rhyme /on/ that appeared four (4) and /o/ that appeared two (2) times in various position. (see table 3)

B. Alliteration

The beginning sound of -K- occur repeatedly in line 2 and 19 in the words in word *kong, kamugtakan, kapiyestahan, and kan*.

Line 2: *kaining makaherak **k**ong **k**amugtakan.*
Line 19: *sa **k**apiyestahan **k**an itum na babayi, tabangan mo ako.*

The beginning sound of -M- occur repeatedly in line 12.

Line 12: *Kaya, itago mo ako panganoron, siring sa **m**ga **m**apanas na bituon.*

The beginning sound of -I- occur four consecutive times in line 7 and 8 .

Line 7-8: ***i**nihi'an, **i**nudooan, pinaglatuban, sinukahan nin mga burat,
inapunan nin mga gadan na **i**do, **i**kos, kino asin... tawo.*

The beginning sound of -S- occurred repeatedly in various positions.

Line 3: *Hilinga, dai ko na nahihiling an sakong pandok **s**a **s**alog na biko-biko*
Line 13: ***s**iring **s**a mga mapanas na bituon*
Line 14: ***s**iring **s**a bulkan na saimong kailusyon.*
Line 25: *na minaulang **s**a **s**aiyang dalan, papaanod ini **s**a **s**alog.*

Based on the analysis, there are four alliterations investigated in the poem. The sounds of /s/, /k/, /i/ and /m/. The /s/ sounds is proven to be the most frequently used appearing ten times. Second is the sound of /k/ and /i/ which occurs four times, and third is the sound of /m/ it only appears twice. (See table 4)

C Assonance

In a line of text, assonance is the repetition of a vowel sound. To establish a noticeable pattern in assonance, vowel sounds must be employed in words that are close to each other.

Line 1: **Aaaaay!** Makidumamay ka sako
Line 2: **K**aining makaherak kong kamugt**an**.
Line 3: **H**ilinga, **dai** ko na nahihiling
Line 7: **inihi'an**, **inudoaan**, **pinaglatuban**, **sinukahan** nin mgaburat,
inapunan nin mga
Line 8: gadan na **ido**, **ikos**, **kino** asin.... tawo! Line 10: **hahalunon**,
isusuka, **hahalunon**, **isusuk**

Assonance /a/, /i/, /o/, and /u/ are vowel sounds that are presented in the poem. The assonance /a/ appeared 17 times, /i/ appeared 12 times, /u/ dominated 8 times, and vowel sound /o/ appeared 5 times. (See table 5)

A. Consonance

Line 1: **Aaaaay!** Makidumamay
Line 7: **inihi'an**, **inudoaan**, **pinaglatuban**, **sinukahan** nin mga burat
Line 14: **siring** sa bulkan na saimong kailusyon.
Line 17: siyang abutan kan saiyang gutom. Magtarabangan kita,
Panganoron.
Line 25: na minaulang sa saiyang dalan
Line 26: Dangan pabulusan ta an uran, tipunon mo an saimong kusog.

There are three (3) consonance or consonant sounds namely /n/, /ng/, and /y/ occurred in poem 1. The consonant sound /n/ occurred 16 times, while the /ng/ sound dominated 6 times and lastly, /y/ sounds are frequently used 6 times in various positions (see table 6!)

CONCLUSION

1 / Findings

The depiction of the deviation devices namely lexical devices, semantic devices, and phonological devices in the five literary works of Kristian Cordero was done through literary stylistic analysis. It shows that the three deviation devices are present in the poems and equally plays a vital role in Cordero's poetry production.

Lexical choices of Cordero are heavily foregrounded in a way that it deviates to the normal or conventional language and it creates unexpected concepts and theme. The lexical choices in the poems are focused on affixations, conversion also is observed in five literary works of Kristian Cordero.

Semantic devices are also heavily foregrounded. The style of Kristian Cordero in presenting his theme was achieved through semantic deviation. The semantics in the poems are personification, imagery, idiom, metaphor, irony, simile, symbolism, synecdoche and metonymy. The indirectness was presented through the use of metonymy and synecdoche. The use of simile and metaphor to associate one object to another that are different and not closely related was attained. Imagery was also used to give a rich visual presentation of place, scenarios, actions and etc. Symbolism are impressive and unique because it was used in a very unpredictable manner and used to represent an unexpected things or concepts.

Deviation in phonological aspect is also observable because it doesn't follow the usual rhyme scheme where the same sound can be found on the conclusions of lines or stanza instead placement of rhymed words occurred in various position. The rhyme scheme is observed not only on the sounds but also on the syllabication. In other words, Kristian Cordero resorted to use inconstant rhyme scheme like AAA-CBBAB-AA-BB-AC-AB-BBBB-BBB-BB-BB. /A/ indicate that the sound occur of the sound within the line, /B/ occurrence of the sound at the ending, and /C/ occurrence of the sound both within the line and at

the endings. Phonological patterns are alliterations, assonance, consonance, rhyme scheme and repetition.

2. Conclusion

This study are conducted to analyzed five poems by Kristian Cordero, a well-known Bicolano poet. The stylistic features of each poem are the first problem that the researchers discovered. The problem is answered by employing three language levels namely: lexical, semantic, and phonological. Language is a significant aspect in writing because it is important to think about not only what you say but on how to effectively communicate. These three language levels aren't just employed to figure out which styles the author employs in his writings. It was utilized to deduce the poem's meaning from its normal usage towards figurative meaning of each word in the poem.

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