COMPARATIVE STYLISTIC ANALYSIS OF SELECTED BAETA'S RINCONADA POEM AND ITS ENGLISH TRANSLATION

Nemuel Oliveros[1], Julia Ledah Ibarbia[2], Desiree Derecho[3],
Rhea Pesebre[4], Dan Fereth Fajardo[5]

[1]*College of Arts and Sciences/ Camarines Sur Polytechnic Colleges, Philippines*
[2]*College of Arts and Sciences/ Camarines Sur Polytechnic Colleges, Philippines*
[3]*College of Arts and Sciences/ Camarines Sur Polytechnic Colleges, Philippines*
[4]*College of Arts and Sciences/ Camarines Sur Polytechnic Colleges, Philippines*
[5]*College of Arts and Sciences/ Camarines Sur Polytechnic Colleges, Philippines*
neoliveros@my.cspc.edu.ph, juibarbia@my.cspc.edu.ph, dederecho@my.cspc.edu.ph,
rhpesebre@my.cspc.edu.ph, danfajardo@cspc.edu.ph

Abstract

This study applies a stylistic analysis, building on the paradigm established by Latif, Ajmal, and Maqbool (2022), to examine Elbert Baeta's Rinconada poem "Sawa Sa Poste Otsenta'y Seis" and Kara Santos' English translation. The study, which focuses on the phonological and semantic levels of language, investigates how these poets use linguistic features to express meaning and aesthetic appeal. The phonological level focuses on alliteration, consonance, and assonance, unraveling the complicated web of sounds that give life to the lines. At the same time, the semantic level weaves a complex tapestry of meaning through metaphor, symbolism, and imagery. The study, moreover, used a comparative approach in qualitative research to identify similarities and differences between the original Rinconada poem and its English translation. The findings shed light on the dynamic interplay between linguistic choices and poetic meaning, allowing us to gain a better grasp of the artistry present in these culturally complex verses.

Keywords: *Comparative stylistic analysis, Phonological level, Poem translation, Semantic level*

INTRODUCTION

Stylistics is a discipline of applied linguistics that studies style in writings, particularly but not primarily in literary works (Nordquist, 2020). Moreover, stylistic analysis is the examination of distinct language styles to determine the meaning or message conveyed in texts. Stylistic analysis necessitates a rigorous examination of texts to identify the distinct styles employed. Once a person has identified the styles, a strong grasp of the styles is required to deduce the meaning or interpret the hidden meaning (Baroudi, 2021). Furthermore, a comparative stylistic analysis is a valuable method aiming to examine and compare the style and stylistic elements utilized in the selected texts (Hadi, 2020).

"Sawa sa Poste Otsenta'y Seis" is a short Bicol poem written by Mr. Elbert O. Baeta, a college instructor at Camarines Sur Polytechnic Colleges. The poem was written to be heard by electric energy companies, especially by Casureco of the Bicol region. The original poem was then translated into the English Language by Ms. Kara Santos.

Poetry attempts to elicit emotions and connect with its audience, making "translation" a complex undertaking. The delicate integration of sound, meaning, and figurative language in poetry makes translation extremely challenging. It necessitates both expertise and inventiveness, with cultural aspects, in addition to language, playing an important part. The translation process includes cultural concerns. The major goal is to recreate the original poem's impact in the target language (TL), a task recognized for its inherent difficulty (Jarrar, 2016). A translated form is altered to rhyme, almost always. Usually, the translator is also a poet who understands the original poet's style, so they'll try to keep the meaning and meter as close as possible to the original while finding rhyming words that fit. Because it's not a literal word-for-word translation, however, to make a poem rhyme in the target language, the translator had to take liberties with it (Jones, 2011). Hence, the translator, although will try to keep the original's stylistics, will inevitably alter it and make an original style.

Now, within the dynamic realm of stylistic analysis, literary translation, and comparative stylistic analysis, a significant research gap comes to the forefront, one that invites a focused and impactful investigation. This research endeavors to bridge this critical gap while maintaining simplicity and clarity, thus contributing to the field and extending recognition to CSPC's very own talented poet Elbert Baeta. Elbert Baeta, hailing from the same school, represents an invaluable component of this study. By conducting this comparative stylistic analysis, we not only contribute to the academic discourse but also introduce this talented poet to our school community and potentially to a broader international audience if our research is published.

Beyond basic stylistic analysis, this research explores the intricate interplay between the original language's stylistics and the effect of translation. Scrutinizing both the original and translated versions of the poem, this study will reveal whether translation retains or modifies the original's stylistics. Importantly, this research is not solely a stylistic analysis; it adopts a comparative perspective, placing the original and translated versions side by side for a comprehensive exploration of the linguistic nuances and stylistic elements that may be preserved or transformed during the translation process. In line with our commitment to simplicity and directness, the research is designed to be accessible and comprehensible, allowing readers to engage with the research without being burdened by complexity.

In essence, this study aims to stylistically analyze the original poem written in Rinconada by Elbert Baeta and its English translation done by Kara Santos. Moreover, our goal is also to compare how the different authors' stylistics differ as well as the implications of those stylistic differences.

METHODOLOGY

This section elucidates the distinct methodologies that are used in data and analysis gathering that were relevant to the study. The research design of a study outlined the basic approach that researchers used to seek answers to the research questions. In this

regard, comparative design under qualitative research is used by the researchers to achieve the objectives of the study. This investigates to analyze and evaluate a phenomenon or facts to detect similarities or differences (Coccia & Benati, 2018).

Stylistic analysis is used to examine the various themes employing stylistic devices and words to understand the poem. The examination of this data is focused on the two levels of language features; phonological and semantic levels.

Levels of Language in Stylistics

In the present research study, two levels of language—phonological and semantic level—will be examined by the researchers. Phonology is the study of the proper sequence of sounds in a language; while, semantics is the study of meaning used in a language, word, phrase, or sentence.

Phonological Level

Phonology is the study of how sounds form patterns in a language and across languages. In addition, phonology also studies and analyzes literary texts, specifically poetry. Moreover, it can be analyzed phonologically by observations of sound changes in it. At this level, the researchers have focused on alliteration, assonance, and consonance.

Semantic Level

The study focuses on how writers communicate their feelings at the semantic level. In this branch of linguistics, semantics is the study of meaning in a language. Thus, the semantic level deals with the meaning of the text. At the semantic level of language, the researcher has focused on several literary devices, specifically metaphor, imagery, and symbolism.

Through these devices, the researcher has constructed the meaning in the language of poems. Moreover, the utilization of aforementioned framework is used to compare the original and translated poems to detect their similarities or differences,

Finally, it is imperative to acknowledge the significance of the literary piece that was chosen as the center of analysis as well as its English translation which was specifically suggested by Mr. Elbert Baeta himself following a face-to-face consultation with him and the researchers.

RESULT/FINDINGS AND DISCUSSION

In this section, the researchers discussed in detail and compared the stylistic features present in "Sawa sa Poste Otsenta'y Seis" by Mr. Elbert Baeta and its English Translation "The Python at Post 86". There are four levels of language in stylistics but the present research study analyzed only two levels of language; the phonological level

and semantic level based on the framework utilized by Latif, Ajmal, & Maqbool (2022) in their study.

Phonology is the study of the proper sequence of sounds in a language. It is the linguistic organization of words. It is the study of various sounds in a given language, word, phrase, and sentence. It is the study of sound. In the phonological level of language, alliteration is the repetition of similar consonant sounds in the same lines of the poem; consonance is the repetition of a consonant sound in words, phrases, and sentences of the poems; and assonance is the repetition of the vowel sound in the lines of the stanza. It occurs in poems when there is a repetition of vowel sounds. These phonological-level stylistic elements are used to depict the importance of the words in the poems.

Meanwhile, semantics is the study of meaning used in a language, word, phrase, or sentence. It is the study of meaning. In the semantic level of language, metaphor is a comparison of two unlike things without using as and like in line; symbolisms depict various ideas indirectly. In symbolism, the poets do not convey the meaning directly but the meaning is conveyed indirectly; and imagery makes the listeners feel the various things through their own five senses. These semantic-level stylistic elements are used to show the poem's meaning.

1. Phonological Level in the Poems

The phonological level of language was explored in this section of the research. On a phonological level, sound forms rhythmic language, and distinct sounds are repeated in words, phrases, and sentences. The phonological level includes alliteration (the repetition of the same sound in words), assonance (the usage of similar vowel sounds), and consonance (the recurrence of the same consonant sounds in words) (Ajmal, & Maqbool, 2022).

1.1 Alliteration in the Poems

The poem "Sawa sa Poste Otsenta'y Seis" in a vibrant tapestry of sound and image, weaves a tale of a serpent's encounter with the steel pulse of electricity. But beyond the mere narrative, it is the poet's masterful use of alliteration that elevates the poem into an immersive experience. Meliyevna (2022) pointed out that alliteration is particularly significant in the poetic genre since it matches the sounds phonetically to make the poems sound constructed. Hence, each repeated consonant becomes a brushstroke, painting a vivid picture of slithering scales, crackling sparks, and the simmering tension between nature and technology.

From the very first line, *"Agko maabang sawa,"* the **"a"** and **"m"** sound coil around the reader, mimicking the sinuous movement of the serpent, its anticipation palpable. The harsh **"k"** in *"poste ka kuryente"* throws the starkness of urban

infrastructure against the organic flow of the snake, setting the stage for a clash of worlds. The **"k"** and **"b"** sound in *"Muya kading pagpararinggawan a mga kable"* weave an intricate web of wires, their delicacy both alluring and menacing.

This dance of sounds continues, each repetition building tension and anticipation. The **"a"** and **"t"** in *"adi asta sa maputol"* echo the taut thread of the wires, hinting at the inevitable break. The **"k"** and **"i"** in *"kirikisi ka kuryente"* crackle with the electricity's raw power, while the **"k"** and **"d"** in *"kusog na dara kadi"* amplify the snake's desire to consume that very force.

The poem is not just a visual spectacle, however. The repetition of vowels like **"a"** and **"u"** adds a sense of fluidity and openness, contrasting with the harshness of the consonants. This interplay of sounds creates a sense of movement, mimicking the snake's slithering dance across the wires. The poem's internal rhymes further enhance its musicality, adding a rhythmic pulse to the narrative.

As the encounter reaches its climax, the alliteration shifts again. The **"d"** and **"k"** in "*nagdadalagan sa mga kable*" depict the snake's desperate flight, its connection to the wires both a burden and a lifeline. The **"s"** and **"t"** in *"poste Otsenta'y Seis"* ground the scene in a specific location, anchoring the fantastical encounter in a tangible reality. Finally, the **"b"** and **"g"** in "*busog-busog, udangusngos*" and *"bilog na banwa sa'gum sa ngitngit agarasahas"* paint a picture of the snake's satiated exhaustion and the town's simmering anger, shrouded in the darkness.

In summary, the alliteration in the original poem is not merely a stylistic device; it is the very lifeblood of the narrative. It is through these repeated sounds that the reader experiences the slither of scales, the crackle of sparks, and the raw tension between the serpent and the steel jungle. The poem becomes a symphony of sound and image, leaving a lasting impression long after the final line is read. It is a testament to the power of language, where words dance and sing, not just to tell a story, but to create an immersive world that lingers in the mind and heart.

In the English version of the poem "The Python at Post 86", the poet wields the tool of alliteration with masterful precision, transforming the mere presence of a snake into a captivating dance of danger and desire.

From the very first line, the **"s"** sound slithers onto the stage, mimicking the movement of the serpent itself. *"Snake slither"* is not just a description; it's a sonic echo, transporting us to the heart of the scene. This emphasis on sibilant sounds continues throughout, weaving a delicate web of movement and texture. The **"p"** and **"d"** sound in *"plays, drapes, wires"* drape the snake's sinuous form around the inanimate obstacles, while the sharper **"s"** in *"snap, sways"* captures the sudden flash of violence as it breaks free. However, alliteration is not merely a matter of mimicking physical movement. It

can also evoke emotions and sensations. The repeated **"t"** and **"c"** in *"tickle, tickle, current coursing"* create a tingling on the tongue, mirroring the snake's fascination with the electric current. The harsh **"s"** in *"static strength, sizzling feast"* juxtaposed with the softer **"f"** in *"feast"* paints a vivid contrast between the raw power of electricity and the snake's almost sensual enjoyment of it.

As the poem progresses, the alliteration swells and contracts, mirroring the snake's journey. The **"s"** sound in *"serpent swells"* emphasizes its engorging with power, while the **"s"** and **"z"** in *"slinking beast seized"* capture the abruptness of its capture. Finally, the repeated **"s"** in *"sated snake lay stupefied"* lulls us into a sense of stillness, the initial vibrancy replaced by heavy satiety. However, even in its stillness, the serpent's presence lingers. The **"sh"** and **"s"** sounds in *"shivering steel, simmered"* echo the simmering anger of the townsfolk, reminding us that the dance is not over. Alliteration, in this poem, becomes a powerful tool not just for describing the physical world, but also for capturing the emotional undercurrents that swirl around it.

The poet, through this masterful use of alliteration, has transformed the simple act of a snake's presence into a captivating ballet of movement, sensation, and emotion. We see the snake, we feel its presence, and we are left with a lingering sense of unease and wonder, long after the poem has ended. This is the true power of language, and in this poem, it finds its perfect expression through the slithering symphony of alliteration.

1.2 Assonance in the Poems

In poetry there are lots of rhyming sounds that can be heard when reading, assonance is one of those just like alliteration it repeats the use of the same letter or sound at the beginning of words that are close together. Assonance also known as vowel rhyme is the repetition use of vowels in line or words that are close together.

In the poem of Elbert O. Baeta "Sawa sa Poste Otsenta'y Seis," there are a lot of assonances used just like in the first stanza:

> *"Agko maabang sawa na pirming nagkakanap*
> *sa mga poste ka kuryente sa siyudad.*
> *Muya kading pagparararinggawan a mga kable*
> *ag kin minsan pigbuburabudan niya a mga adi*
> *asta sa maputol. Namumuya iya ka kirikisi ka kuryente"*

The use of the vowel sound **"a"** in the first stanza can be seen or heard when it read aloud. In the second stanza, the repetition of the vowel sound **"u"** is used.

> "*kaya usad na gab'i pinurbaran niya ading tulunon.*
> *Ngalas su sawa ku kusog na dara kadi.*
> *Muya niya a arog kading kusog*
> *kaya naugali na kading pagparatulunon*
> *a kuryenteng nagdadalagan sa mga kable.*
> *Sa kada pagtulon niya ka kuryente nagdadakulo iya"*.

In the last stanza of Elbert O. Baeta's "Sawa sa Poste Otsenta'y Seis the use of the vowel **"o"** sound can be seen:

"Ngowan na gab'i narakop iya ka mga empleyado
ka kooperatiba sa poste Otsenta'y Seis.
Busog-busog iya, udang ngusngos,
ugot a kanyang pagkapurupot sa inaagnow na poste
mantang a bilog na banwa sa'gum sa ngitngit ag arasahas."

Moving on, in the English translation of the poem "The Python at Post 86" by Kara Santos, assonance is present also. In the first stanza, you can hardly see or hear the assonance used however when you read it aloud you can find what vowel sound is used which is the **"i"** sound:

"There is a snake that loves to slither
up the city's electric posts.
The python plays: it drapes itself on wires a
and sometimes sways
Until they snap. Titillated by the tickle
of current coursing through its coils"

In the second stanza can be seen or hear the vowel **"e"** sound

"Astounded by the static strength,
It sought the force, the sizzling feast.
And so the serpent feeds and swells"

Also in the last stanza, the vowel **"e"** sound is used multiple times:

"This eve, the slinking beast was caught,
seized by co-op staff at Post 86.
The sated snake lay stupefied
Yet still embraced the shivering steel,
While in heat and wrath the dark town simmered."

The original poem of Elbert O. Baeta "Sawa sa Poste Otsenta'y Seis" and its English translation "The Python at Post 86" by Kara Santos both have different assonances used from the first and their last stanzas. In the original poem, the first stanza used the vowel **"a"** sound while in the English translation version the vowel **"i"** sound is used in the first stanza. In the second stanza of the original poem the vowel **"u"** sound is used while in the English translation, the **"e"** vowel sound is used. In the last stanza of both poems, the **"o"** sound is used in the original while the **"e"** vowel sound is used in the English translation of the poem. The use of vowel sounds may vary because of its translation itself however it doesn't change the intended meaning of the poem. Assonance is employed in writing to draw readers in to make a bigger impression (Saputra & Abida, 2021).

1.3 Consonance in the Poems

In the poem "Sawa sa Poste Otsenta'y Seis," the serpent's encounter with electricity transcends mere narrative to become a symphony of sound and image. The poet, with masterful strokes of consonance, paints a vivid picture of slithering scales, crackling sparks, and the raw tension between nature and technology. Each repeated consonant becomes a brushstroke, weaving a tapestry of texture, movement, and emotion that lingers long after the final line is read. According to Ardhani (2020), sound patterning is important in literary discourse in general, and poetry in particular. Phonological elements are used for a variety of purposes, including beautifying the poetry, giving the reader a distinctive effect that draws the reader further into the poem, and emphasizing crucial words that carry profound meaning.

From the very first verse, *"Agko maabang sawa na pirming nagkakanap,"* the **"k"** and **"ng"** sounds slither around the reader, mimicking the snake's sinuous movement and predatory nature. We can almost hear the hiss of its breath, the rustle of its scales against the metal post. The harshness of the consonant cluster is deliberate, setting the stage for a clash between the organic and the artificial.

This clash continues throughout the poem, each repetition of consonants adding another layer of texture and tension. The **"k"** and **"t"** sound in *"Mga poste ka kuryente sa siyudad"* evoke the starkness of urban infrastructure, a cold world of steel and concrete that the snake must navigate. But just as quickly, the poem shifts to the softer side of its protagonist. The **"p"** and **"b"** sound in *"Muya kading pagpararinggawan a mga kable"* create a sense of delicate movement as the snake interacts with the wires, its curiosity outweighing its fear.

However, this dance is not without its dangers. The repetition of **"t"** and **"d"** in *"Adi asta sa maputol"* echoes the sharp snap of a wire severing, a constant reminder of the potential for tragedy. The **"k"** and **"r"** sound in *"Namumuya iya ka kirikisi ka kuryente"* send shivers down the reader's spine, mimicking the tingle of electricity on the snake's scales. We feel the raw power coursing through the wires, a power that both attracts and repels the serpent.

Despite the danger, the snake is determined. The **"n"** and **"t"** sounds in *"Pinurbaran niya ading tulunon"* convey a sense of unwavering resolve, its hunger for the electrical current outweighing its fear. The **"k"** and **"d"** sounds in *"Ngalas su sawa ku kusog na dara kadi"* amplify the danger, but also the allure. The snake recognizes the power within the wires, a force that could elevate it to unimaginable heights. And for a while, it does. The repetition of **"k"** and **"g"** in *"Muya niya a arog kading kusog"* emphasizes the snake's insatiable desire, its attempt to consume the very force that gives it life. The **"k"** and **"d"** sounds in *"Sa kada pagtuon niya ka kuryentenagdadakulo iya"*

create a rhythmic sense of growth, each bite of electricity making the serpent larger, and stronger. But this cycle of consumption cannot last forever.

The inevitable capture, marked by the **"k"** and **"p"** sounds in *"Narakop iya ka mga empleyado kakooperatiba,"* brings the poem to a sudden halt. The harshness of the consonants underscores the finality of the act, the end of the snake's dance with electricity. The **"b"** and **"ng"** sound in *"Busog-busog iya, udang ngusngos"* paint a picture of the snake's satiated exhaustion, its hunger finally quelled.

However, the poem's true climax lies not in the capture, but in the aftermath. The **"ng"** and **"s"** sound in *"Bilog na banwa sa'gum sa ngitngit agarasahas"* envelop the town in a shroud of darkness and anger. The snake's encounter with electricity, while captivating, has left a mark on the community, a simmering tension that threatens to erupt.

In the English poem "The Python at Post 86" meanwhile, the poet creates a captivating interplay between nature and technology through the masterful use of consonance. Each repeated consonant becomes a brushstroke, painting a vivid picture of the slithering python, the crackling electricity, and the raw tension between the two. The poem is not just a story; it is a symphony of sound and image, drawing the reader into a world where every hiss and snap carries weight.

From the very first line, *"Snake slither,"* the **"s"** sounds slither around the reader, mimicking the sinuous movement of the python. We can almost hear the rustle of its scales against the metal post, and feel the smooth flow of its body. This hissing continues throughout the poem, binding the reader to the python's every twist and turn.

However, the poem's world is not just one of organic beauty. The **"t"** and **"s"** sounds in *"City's electric posts"* jolt us back to the harsh reality of the urban jungle. These hard consonants build a picture of steel and concrete, a cold backdrop to the python's vibrant presence.

Yet, the python is not afraid of this harshness. The **"p"** and **"d"** sound in *"Python plays, drapes, wires"* create a sense of delicate movement as it interacts with the wires. It is not just a predator; it is a curious explorer, weaving itself through the maze of technology with surprising grace.

However, this dance is not without its dangers. The sudden **"s"** sounds in *"Snap, sways"* emphasize the snapping of a wire, a constant reminder of the fragility of the python's game. The poem crackles with tension, each hiss and snaps a beat in the heart-pounding rhythm of the encounter.

The power of electricity is further amplified by the repeated **"t"** and **"l"** sounds in *"Titillated by the tickle."* We can almost feel the tingling sensation on the python's scales, the raw energy coursing through its coils. The **"c"** and **"r"** sound in "Current coursing through its coils" add to this sense of power, painting a picture of the electricity as a living force, a serpent of its own.

However, the poem is not simply about the raw power of electricity. The softer **"f"** sound in *"Static strength, sizzling feast"* contrasts with the harsh **"s"** and **"t,"** hinting at the allure of the current for the python. It is not just a danger; it is a source of sustenance, a forbidden fruit that the serpent cannot resist.

As the poem progresses, the consonance becomes heavier, reflecting the python's growth and the increasing tension. The repeated **"s"** in *"Serpent swells"* emphasizes its size and power, a force that can no longer be ignored. The **"s"** and **"z"** in *"Slinking beast seized"* mark the abrupt end of the dance, the capture of the serpent in a harsh world of steel and concrete.

However, even in its stillness, the python's presence lingers. The repeated **"s"** sound in *"Sated snake lay stupefied"* creates a sense of exhaustion and satiety, in the aftermath of the feast. The poem does not end with a bang, but with a whimper, leaving the reader with a lingering sense of unease and wonder.

Finally, the **"sh"** and **"s"** sounds in *"Shivering steel, simmered"* add a final layer of tension to the poem. The steel, once cold and indifferent, now shivers with the residual heat of the encounter. The town simmers with anger, a reminder that the python's dance with electricity has left its mark, a scar on the urban landscape.

In conclusion, the poem's use of consonance is not merely a technical exercise; it is the very soul of the narrative. Each repeated consonant becomes a character, a brushstroke, a note in the symphony of the poem. Through these sounds, the reader experiences the slither of scales, the crackle of sparks, and the raw tension between the python and the steel jungle. "The Python at Post 86" is a testament to the power of language, where words dance and sing, not just to tell a story, but to create an immersive world that resonates long after the final line is read.

2. Semantic Level in the Poems

This part of the study looked at the semantic level of language. On a semantic level, metaphor is a comparison of two dissimilar things without utilizing the words as and like in the same sentence; symbolism displays many meanings indirectly. In symbolism, poets do not express meaning directly, but rather indirectly; and imagery lets listeners feel many things through their own five senses.

2.1 Metaphors in the Poems

Every figure of speech is meant to create some effect in the mind of the readers—metaphor is one of those. Metaphor is used to make an implicit or concealed connection between two completely distinct entities that share some peculiar traits (Memon, Tunio, & Awan, 2021).

The poem of Elbert O. Baeta "Sawa sa Poste Otsenta'y Seis" and its English translation "The Python at Post 86" translated by Kara Santos don't have any metaphoric words. Poetry doesn't have to have a metaphor just to be called a poem. Metaphor isn't the only poetic device to use when writing poetry. The readers get from what they read as long as they enjoy it. Whether there can be metaphors or no metaphors, what matters is the poem contains something that makes it worthwhile for the readers and the authors to read and write about.

2.2 Imagery in the Poems

Imagery is the use of descriptive language and sensory details to create vivid images in the minds of readers or listeners. It is a literary technique that appeals to the senses and can be found in various forms – visual, kinesthetic, auditory, tactile, organic, olfactory, and gustatory. Imagery in poetry serves to arouse feelings, stimulate imagination, and inspire thoughts behind the touch of the senses or in other words functions as a means of interpretation, which means that imagination brings readers to directly feel the message in a poem (Siahaan, Safnidar & Mbaru, Novita, 2022). With this, poets enhance the overall impact and effectiveness of their communication.

The Rinconada and original version of the poem "Sawa sa Poste Otsenta'y Seis" utilizes various imagery to create vivid images. Firstly, the tactile imagery is utilized in the lines *"Namumuya iya ka kirikisi ka kuryente"* and *"kaya usad na gab'i pinurbaran niya ading tulunon"*. This imagery emphasizes the snake's expression of desire and physical obsession with the current's strength that attempts to devour the sparks in the electric posts. On the other hand, the visual imagery is the most used in the original poem. It includes the line *"Muya kading pagpaparinggawan a mga kable"*, which emphasizes how the python plays on the electric wires. In addition, the second stanza also employs the visual imagery. Elbert Baeta's version describes the overall details in the second stanza, such as in lines *"Nguwan na gab'i narakop iya ka mga empleyado"* and *"ugot a kanyang pagkapurupot"* that depicts how it affects the whole town's recovery from the darkness.

The English version of "Sawa sa Poste Otsenta'y Seis" translated by Kara Santos employs imagery to depict vivid images. Firstly, the first line of the translated poem utilizes kinesthetic imagery. The snake *"slither up the city's electric posts"* shows the movement of the snake. The image of the python *"drapes itself on wires and sometimes sways"* also creates a sense of danger and unpredictability. The phrase *"slinking beast"* in the second stanza conveys imagery of a creature moving stealthily and smoothly,

with a sense of grace and agility. Secondly, the translated version utilizes tactile imagery. In line *"Titillated by the tickle of current coursing through Its coils"* evokes the snake's interaction and pleasure as it experiences the electric current, allowing readers to imagine the physical sensation of the snake's movement. Thirdly, the line *"In heat and wrath the dark town simmered"* evokes vivid organic imagery. The word *"wrath"* implies anger and fury which conveys a sense of unease and conflict within the town. Lastly, in lines *"one night it tried to swallow sparks"* and *"astounded by the static strength"* depict a visual imagery of its desire and consumption.

The Rinconada version of "Sawa sa Poste Otsenta'y Seis" by Elbert Baeta and its English version by Kara Santos differ significantly in terms of the imagery employed. In the Rinconada version, Baeta utilizes vivid and specific imagery to transport the readers to the setting of the Rinconada region in the Philippines. Through his choice of words and descriptions, Baeta paints a deep picture of the local challenges. For instance, he employs the imagery of *"kirikisi ka kuryente"* that provides a deeper understanding of the cultural context in which the story is set. On the other hand, Kara Santos' English version of the poem focuses more on universal imagery that can be easily understood by a wider audience. She employs imagery that is relatable and accessible, using descriptive language that appeals to the reader's imagination. Santos' translated version opts for more general descriptions that can be visualized by readers from various backgrounds. Overall, while both versions of the poem employ imagery to enhance the reader's experience, they differ in terms of the specific imagery used, with Baeta's Rinconada version focusing on culturally specific details and Santos' English version utilizing more universal imagery.

2.3 Symbolism in the Poems

The notion of symbolism in poetry is a fundamental aspect that adds depth and complexity to the art form. It involves the use of symbols that represent something beyond their literal meaning. In poetry, it is used to represent ideas and qualities through language. It is vividly present in poetry, and poets employ it to express their ideas, feelings, and emotions toward nature (Ababneh, M. (2023). By using symbols, poets can create layers of meaning and invite readers to engage in a deeper exploration of the text. Additionally, symbolism in poetry allows for a rich and nuanced interpretation, as readers are encouraged to decipher the hidden messages and uncover the underlying significance of the symbols employed by the poet.

In Elbert Baeta's Rinconada poem "Sawa sa Poste Otsenta'y Seis" and its English translation by Kara Santos, various symbols are employed to convey deeper meanings and enhance the overall literary experience. One prominent symbol is the "Poste Otsenta'y Seis" itself, which represents the electrical power infrastructure. This symbolizes the reliance of the community on electricity for their daily lives and the disruption caused by power interruptions. The "Poste Otsenta'y Seis" becomes a visual

representation of the vulnerability and fragility of the power supply, highlighting the impact of power interruptions on the community. Another symbol used in the story is the snake or "Sawa" in the Rinconada language. The snake symbolizes the unpredictability and danger associated with power interruptions. Just like a snake, power interruptions can strike unexpectedly, causing inconvenience and potential harm to the community. The snake also represents the fear and anxiety that the community experiences during power interruptions, as they are left in darkness and uncertainty. Furthermore, the darkness or "ngitngit" serves as a powerful symbol in both versions of the poem. It represents the absence of electricity and the resulting disruption in the community's daily routines. The darkness symbolizes the loss of power and the challenges faced by the community in navigating their lives without electricity. Overall, the symbolism used in the Rinconada version of "Sawa sa Poste Otsenta'y Seis" and its English translation effectively convey the theme of power interruptions. The "Poste Otsenta'y Seis," the snake or *"sawa",* and the darkness all contribute to the portrayal of the impact and challenges faced by the community.

The poem "Sawa sa Poste Otsenta'y Seis" and its English translation have similarities when it comes to its symbolism, allowing a wider audience to have an understanding of its intended meaning in two different languages, which are the Rinconada language and the English language. The words *"post" (poste), "python" (sawa),* and *"darkness" (ngitngit)* are the symbols emphasizing the nuanced interpretation employed by the poet and the translator.

CONCLUSION

This research delved into a comprehensive exploration of the phonological and semantic levels of language to understand the stylistic intricacies within Elbert Baeta's Rinconada poem "Sawa sa Poste Otsenta'y Seis" and its English translation "The Python at Post 86" by Kara Santos. The primary objective was to address two key research questions: first, identifying the stylistic features present in both poems at the phonological and semantic levels, and second, distinguishing stylistic differences between the Rinconada poem and its English translation.

The phonological level assessment focusing on alliteration, assonance, and consonance demonstrated that these aspects were not arbitrary exercises but rather important components that infused life into the poetry. Each phonological element performed a different role in expressing the narrative through the repetition of sounds, whether consonant or vowel. The symphony of phonetic choices powerfully represented the serpent's serpentine movements, the crackle of electricity, and the conflict between nature and technology.

Moving on to the semantic level, the poems' effect was not diminished by the lack of clear metaphors. Instead, both poets used imagery to build mental pictures that readers could relate to. Elbert Baeta's Rinconada version included culturally relevant

information, providing a distinct perspective on the region's issues and subtleties. Kara Santos' English translation, on the other hand, chose more universal descriptors, ensuring accessibility to a wider audience. At the semantic level, symbolism evolved as a powerful tool, with components such as the "Poste Otsenta'y Seis," the snake ("sawa"), and darkness ("ngitngit") functioning as conduits for deeper meanings. These symbols expressed the main idea of power outages and their effects on the community effectively.

The comparison of the Rinconada and English versions found both stylistic commonalities and significant distinctions. The adaptability of stylistic choices in translation was demonstrated by Baeta's cultural distinctiveness and Santos' emphasis on universality. Finally, this study emphasizes the dynamic interplay between phonological and semantic aspects, demonstrating how these choices contribute to the immersive poetry experience. Readers can engage with the narrative, emotions, and cultural intricacies buried in the verses via the lens of stylistic analysis, improving their comprehension and appreciation of the poetic art form.

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