

Morphological Stylistic Analysis Found in Langston Hughes's Poem "Harlem"

Ayuna Zahara^{1,*}, Chatrine Aulia Hidayat², Rahmadsyah Rangkuti³

^a University of North Sumatra, Medan, 20155, Indonesia

^b University of North Sumatra, Medan, 20155, Indonesia

¹ayunazahara14@gmail.com*; ²chaterinehidayat2@gmail.com; ³syahkuti@gmail.com

* corresponding author

ARTICLE INFO

Article history:

Received : 18/11/2023

Revised : 30/12/2023

Accepted : 31/12/2023

Keywords:

Morphological stylistic

Harlem

Free Morpheme

Bound Morpheme

Functional Morpheme

ABSTRACT

This study conducts a morphological stylistic analysis of Langston Hughes's renowned poem "Harlem" with the overarching objective of identifying and categorizing the types of morphemes employed within the poem. In addition, this research seeks to determine the most dominant type of morpheme in the poem. The researchers used descriptive qualitative method in analyzing the data. Employing qualitative methods, the analysis focuses on identifying various morpheme types of free morpheme and bound morpheme, such as lexical, functional, derivational, inflectional morphemes. Through a line-by-line examination, the study scrutinizes the presence and role of morphemes in constructing the vivid and evocative imagery characteristic of "Harlem." In the result, the researchers found 16 lexical morphemes (nouns, verbs, adjectives, adverbs) 25 functional morphemes (pronouns, prepositions, articles, conjunctions), 7 inflectional and 3 derivational suffixes. Furthermore, the results of the analysis show that the most dominant types of morphemes are functional morpheme.

I. Introduction

Stylistics is a scientific discipline that examines the utilization of language and linguistic styles in written communication [1]. Stylistics is a crucial component of both linguistics and literature. Stylistics is crucial for analyzing language style as it plays a vital role in extracting many interpretations from literary works. An exquisite linguistic style is a fundamental component of literary works. Aminuddin (1995: 4) defines language style as the manner in which an individual expresses their views in alignment with their own beliefs and the governing principles they adhere to [2]. This is an inherent trait of the individual who employs the language. The analysis of linguistic style is grounded in our understanding of conventional forms of communication. Simpson (2004: 5) asserts that phonology, graphology, morphology, and semantics are four distinct levels of language that may be examined within the field of stylistics. The study of language systems, especially the connection between sounds and the different meanings they have in different languages, is called phonology. The use of rhyme, alliteration, consonance, and assonance in songs can help you find these sounds. Graphology is the study of how a language writes its words. Graphology includes a lot more than just punctuation and paragraphing. This study only used one level to analyze the stylistics that is morphology [3].

O'Grady (1993) defines morphology as a system of categories and rules that govern the creation and understanding of words. In other words, morphology is a system that deals with the construction and interpretation of words. Morphological analysis is the study of word structure and the mechanisms through which words are formed [4]. This involves understanding the process of breaking down words into smaller units called morphemes. Comprehending morphemes is essential in linguistic analysis as it enables us to grasp the inner composition of words and the construction of language's shape and meaning. Morpheme analysis, within the realm of poetry and literary compositions, aids in comprehending how the selection of words, the construction of words, and the

structure of language collectively contribute to the significance, cadence, and artistic appeal of the work. A morpheme, as defined by Murphy (2012), is the most basic element of language that conveys meaning. This linguistic unit can exist as either a free morpheme or a bound morpheme [5].

In the past five years, research into the morphology of language has deepened, including in the understanding of free morphemes. Free morphemes are morphemes that have the ability to exist as separate words in a phrase and can operate autonomously. For example: cat, boat, deep, above. These morphemes carry most of the meanings in English pronunciation. In the study, independent morphemes were categorized into two types: lexical morphemes and functional morphemes. Lexical morphemes are free morphemes that convey meaning within a sentence, phrase, or expression. This morpheme has the ability to convey the meaning of the message we want to communicate. Lexical morphemes fall into the categories of nouns ("chair," "cat," and "English"), adjectives ("brave," "good," and "difficult"), verbs ("reading," "running," and "swimming"), and adverbs ("soon," "once," and "never"). On the other hand, functional morphemes are free morphemes that serve as cohesive or connecting elements in a phrase. In fact, lexical morphemes have greater significance compared to functional morphemes. By removing functional morphemes from a phrase, we can still understand the explicit meaning of statements through the lexical morphemes contained within them. Functional morphemes involve prepositions (on, in, by, in, from), pronouns (I, you, he, that, they, us), conjunctions (and, but, well, or, like), articles (a, a, the), demonstrative (like This, that, this, that), and interjections (like Ah!, wow!, huff!, oops!, oh!) [6].

Morphological theory over the past five years has deepened the understanding of bound morphemes, which is relevant to the paragraph above. A bound morpheme is a morpheme that cannot function on its own and can only be used in conjunction with other morphemes. In such studies, bound morphemes are always found in conjunction with root words and sometimes in combination with other morphemes. The category of bound morphemes can be divided into two types: derivational morphemes and inflectional morphemes. A derivational morpheme, known as an affixation morpheme, is a morpheme that, when added to another morpheme, creates a new morpheme or word, or changes the grammatical properties of the previous word. The derivation process involves the use of two types of affixes: prefixes, which are found at the beginning of words, and suffixes, which are found at the end of words [6]. This affix is sometimes referred to as an affixation morpheme. On the other hand, inflectional morphemes, also known as inflectional affixes, are a type of morpheme that does not change the class of words or the meaning of words. These morphemes have an impact on number (plural) and time. These morphemes serve to convey grammatical categories of singular or plural forms, past times, and comparative or possessive forms in words and sentences. These morphemes do not involve semantic changes and are only used for grammatical identification. In addition, this morpheme does not aim to generate new words or create words with different grammatical properties (lexeme) compared to the previous word.

Several prior studies have been conducted on a topic closely connected to the present research. The study conducted by Astuti et al., (2021), aims to identify the prevailing morpheme in the poetries of William Shakespeare. According to their statement, free morphemes are frequently present in William Shakespeare's poetry. Free morphemes are morpheme roots, which are fundamental forms in word construction [7]. The term "basic form" is used to describe a word that has not undergone any morphological changes. A recent research undertaken by Jamil et al., (2022). The researchers conducted study on three things [8]. The primary objective of the first study is to determine the total number of affixes utilized. The second research is to identify the specific sorts of affixes employed. Lastly, the third research seeks to ascertain the dominant types of affixes utilized in the poetry "The Forerunner" by Kahlil Gibran. The researchers identified two forms of affixes, namely prefixes and suffixes, in the poetry "The Forerunner" by Kahlil Gibran. Among these, suffixes were determined to be the dominating type, accounting for 99 instances out of the total data analyzed. This corresponds to a percentage of 94.3%.

The writers of this research study were motivated by previous research studies, which explored the morphological aspect of style in various things. The research focuses on analyzing the poem "Harlem" written by Langston Hughes [9]. "Harlem" portrays the exasperation and ambiguity felt by African Americans at that era, particularly in relation to the delay of their hopes and ambitions. This examination will explore the role of morphemes, which are the fundamental linguistic units that carry meaning, in the creation of poetry. Langston Hughes emerged as a prominent personality during the Harlem Renaissance in the 1920s, where he made significant contributions as a poet, dramatist, novelist, short story writer, essayist, political commentator, and social activist. Renowned for his

portrayal of the ordinary experiences of the African American working class, he gained recognition as one of the most prominent poets in America. The primary focus of this research is Langston Hughes, who is renowned for his distinctive form of poetry known as "jazz poetry." He drew inspiration from the Jazz Age of the 1920s, and a significant number of his poems mirror the composition of jazz and blues songs. His art frequently has poetic qualities. The "Harlem" poem explores the potential adverse consequences that may arise when an individual's dream or desire, which has the potential to enhance their well-being, fails to materialize. The poem employs the poetic devices of simile and metaphor to draw comparisons between different adverse outcomes and the deferral or cessation of a dream. Hence, we are intrigued by the investigation of the morphological level of stylistic elements identified in Langston Hughes' 'Harlem'. The researchers will concentrate on identifying the specific morphemes included in 'Harlem' by Langston Hughes, as well as determining the most prevalent kinds among them.

II. Method

The research employed a descriptive methodology with a qualitative approach, utilizing natural features (natural setting) as the primary source of data. Creswell (2013) defines qualitative descriptive research as a research approach that provides a full description of occurrences, investigates their relevance, and comprehends the phenomenon within its natural environment [10]. The primary data source utilized in this research is the poem 'Harlem' authored by Langston Hughes. The entire dataset is derived from transcriptions of poetry that pertain to words including morphemes, which are analyzed at the morphological level in stylistic analysis. Murphy (2012) classifies morphemes into two categories: free morphemes and bound morphemes [5]. The classification of morphemes includes two main categories: free morphemes, which are further split into functional and lexical morphemes, and bound morphemes, which are further separated into derivational and inflectional morphemes. The researcher performed many approaches to acquire the data. (1) The researcher scours the internet for transcripts of poems; (2) arrange the transcript of the 'Harlem' poem into a table format, with each line of poetry in a separate row; and (3) categorizes the words that consist of lexical, functional, derivational, and inflectional morphemes, and determines the most dominant types of morphemes employed by Langston Hughes in his poem 'Harlem'.

III. Results and Discussion

A. *Results*

Langston Hughes (1902–1967) was a prominent American poet, social activist, novelist, playwright, and columnist. He is best known for his role in the Harlem Renaissance, a cultural, social, and artistic movement that took place in the 1920s and 1930s, primarily in the Harlem neighborhood of New York City [9]. The Harlem Renaissance was a crucial period for African American literature, music, and visual arts. One of Hughes's well-known poems is "Harlem," which is also the object of research in this study. This poem, part of his collection "Montage of a Dream Deferred" published in 1951, reflects the frustrations and challenges faced by African Americans in the early to mid-20th century. "Harlem" is a short, impactful poem that raises questions about the consequences of delaying dreams and the impact of deferred aspirations on individuals and society.

Langston Hughes's poem "Harlem" has a total of 11 lines. Each line contributes to the poem's exploration of the consequences of deferred dreams, using vivid imagery and metaphors to convey the potential outcomes. We analyze the morphological level using the poem as our data, here are the result:

Table 1. The result of the analysis

No.	Data	Morphemes			
		Free Morpheme		Bound Morpheme	
		Lexical	Functional	Derivational	Inflectional
1.	What happens to a dream deferred?	dream	What, to, a	Deferred	happens
2.	Does it dry up	dry, up	it	-	Does
3.	like a raisin in the sun?	sun	like, a, in, the	-	raisin
4.	Or fester like a sore—	sore	Or, like, a	-	fester
5.	And then run?	then, run	And	-	-
6.	Does it stink like rotten meat?	Stink, meat	It, like	Rotten	Does
7.	Or crust and sugar over—	crust, sugar	Or, and, over	-	-
8.	like a syrupy sweet?	sweet	like, a	Syrupy	-
9.	Maybe it just sags	Maybe	it, just	-	sags
10.	like a heavy load.	heavy, load	like, a	-	-
11.	Or does it explode?	explode	Or, it	-	Does
Data consist of Morphemes		16	25	3	7
Total		41		10	

Based on the analysis above, the researchers found 51 Morphemes in Langston Hughes Poem “Harlem”. It was found that there were 41 free morphemes and 10 bound morphemes. The researchers found all types of morphemes such as lexical, functional, derivational and inflectional morphemes and the most dominant types of morphemes in this poem is functional morpheme.

B. Discussion

1. *What happens to a dream deferred?*

The analysis of morphemes in the given line connects with the broader theory of morphological structure and its impact on language expression. The poet's use of language reflects a nuanced understanding of morphemes and their functions. In the context of the rhetorical question about the consequences of delaying a dream, the identification of morphemes in line 1 provides a detailed breakdown. The presence of the lexical morpheme 'dream' signifies a noun, emphasizing the central theme of the poet's inquiry into the implications of deferring aspirations. This aligns with the theoretical understanding that lexical morphemes carry significant meaning within a sentence or phrase. The identification of functional morphemes, such as the preposition 'to' and the articles 'a' and "what" as an interrogative pronoun, highlights the poet's deliberate use of these elements to structure the question. Functional morphemes contribute to the grammatical and syntactical aspects of the sentence, supporting the theoretical notion that they serve as cohesive elements within language. The recognition of the inflectional morpheme 'happens' adds another layer to the analysis, indicating the present tense in the context of the poet's exploration of delayed dreams. This corresponds to the theoretical understanding that inflectional morphemes convey grammatical information, in this case, temporal characteristics [11].

Lastly, the identification of the derivational morpheme in the word 'deferred,' with the suffix -ed transforming a verb into an adjective, underscores the poet's choice of language to convey a specific quality or condition related to the deferred dream. This resonates with the theory that derivational morphemes play a role in creating new words or altering the meaning of existing ones. In summary, the morphological analysis of the given line enriches our understanding of how the poet employs

morphemes to convey both nuanced meaning and rhetorical impact in exploring the consequences of delaying dreams.

2. *does it dry up*

In line 2, the researchers found 3 morphemes consist of 1 functional morpheme, 1 inflectional morpheme, 1 lexical morpheme. The lexical morpheme that occurs in this line is 'dry' which is a category of verb, and 'up' is a free morpheme which stands alone as a meaningful word and is not morphologically tied to other words to form meaning. The inflectional morpheme that occurs in this line is "Does" which it is used for a third person singular subject in the present tense. The functional morpheme that occur in this line is "it" which use as a pronoun that acts as a subject or object in a sentence.

The morphological analysis of line 2 provides valuable insights into how the poet utilizes morphemes to convey specific meanings within the context of the poem. Let's connect these findings with relevant morphological theories:

a) Functional Morpheme "it":

The identification of the functional morpheme "it" aligns with the theoretical understanding of functional morphemes as elements that contribute to grammatical and syntactical structure. In this case, "it" serves as a pronoun, acting as a subject or object in a sentence. This supports the broader notion that functional morphemes play a crucial role in organizing and connecting elements within a sentence.

b) Inflectional Morpheme "Does":

The presence of the inflectional morpheme "Does" is consistent with the theory that inflectional morphemes convey grammatical information. In this instance, "Does" is used for a third person singular subject in the present tense. This reflects the poet's intentional use of inflectional morphology to denote tense and subject agreement within the poem.

c) Lexical Morpheme "dry" and Free Morpheme "up":

The identification of the lexical morpheme "dry" as a verb and the free morpheme "up" as a standalone meaningful word aligns with the theory that lexical morphemes carry essential meaning within a sentence. The verb "dry" contributes to the action or state expressed in the poem, while "up" functions as a free morpheme that stands alone, supporting the theoretical distinction between free and bound morphemes.

In summary, the morphological analysis of line 2 highlights the intentional use of morphemes by the poet to convey grammatical relationships, tense, and nuanced meaning. The findings align with established morphological theories, emphasizing the role of functional, inflectional, and lexical morphemes in shaping the structure and meaning of language in the context of poetry [12].

3. *like a raisin in the sun?*

Morphological analysis of this line reveals the presence of 5 free morphemes, consisting of 4 functional morphemes and 1 lexical morpheme, as well as 1 bound morpheme, that is, inflectional morphemes. Functional morphemes involve prepositions ("like," "in") and articles ("a," "the"), which play a role in the grammatical structure of sentences. The morpheme "like" introduces comparison, indicating that the next words will be similes. Articles and prepositions play a role in determining the relationship, location, and specificity of the next noun. The lexical morpheme "sun" is a free morpheme that carries substantial meaning. In addition, the bound morpheme "raisin" with the suffix "-in" indicates a transformation from the basic form "rais" to "raisin," supporting the concept of inflectional morphemes that modify words based on location or position. This analysis reflects the poet's deliberate selection of language to create grammatical structure and deep meaning in the sentence.

4. *Or fester like a sore—*

The morphological analysis in this line presents findings that support related morphological theories. There are 3 functional morphemes and 1 lexical morpheme in the form of free morphemes, and 1 bound morpheme in the form of inflectional morphemes. These findings can be given support from the following morphological theories:

a) Functional Morphemes - Conjunctions, Prepositions, and Articles:

Identify functional morphemes such as "or" as a conjunction, "like" as a preposition, and "a" as an article in accordance with morphological theory that explains the role of functional morphemes in constructing the grammatical structure of sentences. The conjunction "or" is used to connect options or alternatives, the preposition "like" expresses comparison or relationship, and article "a" indicates an indeterminate singular noun.

b) Lexical morphemes - "*afternoon*" as a noun:

The identification of the lexical morpheme "afternoon" as a noun supports the theory that lexical morphemes carry substantial meaning in a sentence. In this context, "afternoon" is a category of nouns.

c) Bound Morphemes - Inflectional "*fester*":

The finding of bound morphemes in the form of the inflectional morpheme "fester" with the suffix "-er" indicating the doer of the action, turning the base word "fest" into the verb "fester." This fits with the theory that inflectional morphemes can modify words to indicate changes in terms of actions or performers.

Thus, morphological analysis in this line provides a concrete picture of the use of morphemes in creating structure and meaning in sentences, which corresponds to the basic principles of morphology.

5. *And then run?*

Morphological analysis on the fifth line revealed the presence of three free morphemes, consisting of one functional morpheme and two lexical morphemes. The functional morpheme found in this line is "and," which serves as a conjunction to connect previous statements or questions with future ones. The two lexical morphemes identified are "then" and "run." "Then" plays the role of an adverb, indicating a specific time, in this case, following the previous action or condition. Meanwhile, "run" is a verb that indicates the action moves quickly. These findings support the basic principle of morphology that functional and lexical morphemes play a key role in shaping grammatical structures and conveying meaning in language [15].

6. *Does it stink like rotten meat?*

The morphological analysis on the sixth line reveals the diversity of morphemes that make up sentence structure, and these findings can be attributed to the principles of morphological theory. In this row, there are four free morphemes, including two functional morphemes and two lexical morphemes, as well as two bound morphemes, consisting of one inflectional morpheme and one derivational morpheme. Functional morphemes, such as "it" as a pronoun and "like" as a preposition, provide support for grammatical structure and present comparisons in the form of similes. The lexical morphemes "stink" as verbs and "meat" as nouns carry substantial meanings, describe the action of emitting unpleasant odors and refer to animal meat as food. On the other hand, bound morphemes add dimension to the analysis. The inflectional morpheme "Does" as an auxiliary verb gives an indication of time and helps form the question in its present simple form. While the derivational

morpheme "rotten," with the suffix -en on the verb, produces the adjective "rotten," it adds a sense of quality to the description of smell [9].

Taken together, these findings not only reflect morphological complexities in word formation and sentence structure, but also illustrate the richness of language in expressing meaning and nuance. This analysis supports the principle that morphemes, both free and bound, play an important role in shaping language as a whole

7. Or crust and sugar over—

The morphological analysis on the seventh line helps to understand the role of morphemes in shaping the structure and meaning of sentences. Support for these findings can be attributed to several relevant morphological theories.

a) Lexical morphemes - "Crust" and "Sugar"

The identification of two lexical morphemes, namely "Crust" and "Sugar," is in accordance with morphological theory which explains that lexical morphemes carry concrete meaning and do not depend on other words in the sentence to provide context. "Crust" as a noun with a concrete meaning, refers to the outer layer of an object, and "Sugar" as a noun that refers specifically to sweet substances, indicates the diversity of meanings that lexical morphemes carry.

b) Morfem Fungsional - "Or," "And," dan "Over":

The findings of three functional morphemes, namely "Or," "And," and "Over," support the theory that functional morphemes play a role in sentence structure without providing rich lexical meaning. "Or" as a conjunction is used to offer an alternative or choice. "And" as a conjunction is used to connect words, phrases, or clauses without giving it an independent lexical meaning. "Over" is used as a preposition or adverb that indicates position or movement. In this context, "over" serves as a functional morpheme because it provides direction or spatial relationships in sentences without having an independent lexical meaning. This analysis highlights the important role of lexical and functional morphemes in constructing sentence structure and meaning. Lexical morphemes provide concrete details of meaning, while functional morphemes support sentence structure without providing rich lexical meaning.

8. *like a syrupy sweet?*

The morphological analysis in the eighth line unpacks the critical role of morphemes in the formation of sentence structure and meaning. Support of these findings in accordance with relevant morphological theories, including lexical, functional, and derivative morphemes. Two lexical morphemes, "sweet," give a standalone meaning without the need for additional elements to form a complete meaning. "Sweet" as an adjective gives shades of sweetness without dependence on other words. Two functional morphemes, "like" as a comparative preposition and "a" as the article show contributions to grammatical structure. "Like" forms a comparison, while "a" serves as an article that precedes a non-specific noun. One derivational morpheme, "syrupy," describes the modification of the base word "syrup" by adding the suffix "-y." It is in accordance with the morphological principle that derivational morphemes produce variations of words with different meanings or functions [11].

This analysis reflects the diverse role of morphemes in shaping sentence structure and conveying nuances of meaning. Lexical morphemes imply the main meaning, functional morphemes build structure, and derivative morphemes create word variations [5]. Overall, these findings support

fundamental morphological principles, illustrating the complexity and richness of language in the use of morphemes.

9. *Maybe it just sags*

The morphological analysis on the ninth line provides a detailed picture of the role of morphemes in shaping sentence structure and meaning. These findings are consistent with relevant morphological principles, including lexical, functional, and inflectional morphemes. One identified lexical morpheme, "maybe," reflects the morphological concept that lexical morphemes have concrete, self-contained meanings. The use of "maybe" to indicate possibility or uncertainty confirms the independent nature of the meaning it carries. Two functional morphemes, namely "it" as a pronoun and "just" as an adverb, show a role in constructing sentence structure. "It" functions as a functional morpheme that replaces a subject or object without giving it a concrete lexical meaning, while "just" as an adverb acts grammatically without carrying an independent lexical meaning. The final discovery was an inflectional morpheme on the word "sags," where the suffix "-s" marks the verb in the present third singular form. This supports the morphological principle that inflectional morphemes provide additional grammatical information without changing the basic meaning of words.

This analysis illustrates the diverse role of morphemes in conveying meaning and organizing sentence structure. Lexical morphemes imply meaning, functional morphemes construct structure, and inflectional morphemes provide grammatical information. Overall, these findings conform to morphological principles, demonstrating complexity and flexibility in the use of morphemes in language

10. *like a heavy load.*

The morphological analysis on the tenth line provides deep insight into the contribution of morphemes to sentence structure and meaning. These findings are in line with relevant morphological principles, divided into lexical and functional morphemes. Two lexical morphemes, "heavy" and "load," reflect the concrete properties of lexical morphemes that carry independent meanings. "Heavy" as an adjective describes the characteristics of something heavy or difficult, while "load" as a noun refers to the amount of weight or volume that is transported or loaded. Two functional morphemes, "like" as a preposition and "a" as an article, show an important role in forming sentence structure. "Like" as a functional morpheme is used to make comparisons, while "a" as an article serves to indicate a non-specific noun. Overall, these findings illustrate how lexical and functional morphemes interact to shape sentence meaning and structure. Lexical morphemes provide details of concrete meaning, while functional morphemes favor the formation of grammatical structures [13]. This analysis provides a comprehensive overview of the role of morphemes in language development in the context of those sentences.

11. *Or does it explode?*

The morphological analysis on the eleventh line provides a deep understanding of the role of morphemes in shaping sentence structure and meaning. Support for these findings can be found in several relevant morphological theories.

a) Morfem Lexical - "Explode":

The identification of the lexical morpheme "explode" as a verb reflects the morphological concept that lexical morphemes have a concrete and independent meaning. "Explode" means the action of exploding or the event of an explosion and can serve as the core of the predicate in a sentence.

b) Morfem Fungsional - "Or," "Does," dan "It":

- The identification of three functional morphemes, namely "or," "does," and "it," is in line with morphological theory that explains the role of functional morphemes in sentence structure.
- "Or" serves as a functional morpheme because it is used as a conjunction to offer alternatives or choices, without giving it an independent lexical meaning.
- "Does" is an auxiliary verb used to form a question or give emphasis to a sentence in its present tense. As an auxiliary verb, "does" is a functional morpheme.
- "It" as a pronoun serves as a subject in a sentence, replacing the subject or object without giving it a concrete lexical meaning, and is therefore a functional morpheme.

This analysis reflects the role of lexical morphemes in conveying concrete meaning, while functional morphemes play a role in constructing sentence structure without providing independent lexical meaning. Overall, these findings conform to morphological principles, illustrating the complexity and flexibility of using morphemes in the context of such sentences.

IV. Conclusion

The analysis of Langston Hughes' poem "Harlem" at the morphological level reveals several interesting findings. The poem employs a variety of morphemes, including lexical, functional, inflectional, and derivational morphemes, to convey its meaning and create its stylistic effects. The poem begins with a rhetorical question, exploring the consequences of delaying or postponing a dream. Each line of the poem is analyzed in terms of the types and functions of morphemes used. The researchers found that the poem "Harlem" by Langston Hughes employs a range of morphemes to convey its message, including 16 lexical morphemes (nouns, verbs, adjectives, adverbs) 25 functional morphemes (pronouns, prepositions, articles, conjunctions), 7 inflectional and 3 derivational suffixes. Furthermore, the results of the analysis show that the most dominant morpheme is free morpheme and for the dominant type is functional morpheme. The choice of words and the way they are structured in "Harlem" serve to evoke strong emotions and reflections on the consequences of unfulfilled dreams within the context of the African American experience. It demonstrates how the choice and arrangement of morphemes contribute to the poem's overall impact and message, shedding light on the importance of morphological analysis in the study of stylistics and literature.

References

- [1] P. Sudjiman, *Bunga Rampai Stilistik*, 1st ed. Jakarta: Pustaka Utama Grafiti, 1993.
- [2] Aminuddin, *Stilistika: Pengantar memahami bahasa dalam karya sastra*. Semarang: IKIP Semarang Press, 1995.
- [3] R. Silvia, Masitoh, and N. M. Ningsih, "Analisis morfem bebas dan morfem terikat pada lirik lagu album Ebiyet G. Ade 'Camelia IV' sebagai alternatif bahan ajar di Sekolah Menengah Atas," *J. Griya Cendikia*, vol. 8, no. 1, pp. 158–166, 2023.
- [4] W. O'Grady, M. Dobrovolsky, and F. Katamba, *Contemporary Linguistics: An Introduction*. St Martin Pr., 1993.
- [5] M. L. Murphy, *Lexical Meaning*. Cambridge University Press, 2012.
- [6] M. S. Putra and D. Ratnaningsih, "Analisis Pemakaian Morfem Terikat dan Morfem Bebas Pada Lirik Lagu Karya Rossa Dalam Album Yang Terpilih Sebagai Alternatif Bahan Ajar Di Sekolah Menengah Atas," *Griya Cendekia*, vol. 7, no. 2, pp. 482–497, 2022, doi: 10.47637/griya-cendikia.v7i2.162.
- [7] N. Astuti, Z. Nufus, N. Ifadloh, and L. T. Prasetya, "An Analysis of Free and Bound Morphemes in William Shakespeare'S Poetries Sketch Journal an Analysis of Free and Bound Morphemes in William Shakespeare'S Poetries," *SKETCH J. J. English Teaching, Lit. Linguist.*, vol. 1, no. 1, pp. 33–47, 2021.
- [8] N. N. Jamil, I. Arvianti, and E. Heriyanto, "Analyzing Morphological Affixes Found in the Poetry 'The Forerunner' By Kahlil Gibran," *J. Cult. (Culture, Lang. Lit. Rev.)*, vol. 9, no. 2, pp. 178–200, 2022, doi: 10.53873/culture.v9i2.465.
- [9] A. Rampersad, *The Life of Langston Hughes, 1902-1941*, 2nd ed. Oxford University Press, 2002.
- [10] J. W. Creswell and J. D. Creswell, *Mixed Methods Procedures*. 2018.
- [11] E. L. Hutagalung, N. Sitorus, and S. T. Siahaan, "A Morphological Analysis of Inflectional and Derivational Morpheme on Students Descriptive Text Grade VII of SMP Negeri 10 Medan," *J. Pendidik. Tambusai*, vol. 7, no. 3, pp. 24541–24546, 2023.
- [12] Ł. Knigawka, "Constructing a Derivational Morphology Resource with Transformer Morpheme Segmentation," *KONVENS 2022 - Proc. 18th Conf. Nat. Lang. Process.*, no. Konvens, pp. 104–109, 2022.
- [13] I. Ismail, "A Morphological Analysis of Inflectional Morphemes in Queen Victoria Speech," *J. Pendidik. dan Media Pembelajaran*, vol. 2, no. 2, 2023, doi: 10.59584/jundikma.v2i2.25.