



## **MORPHOLOGICAL STYLISTIC ANALYSIS IN WILLIAM BLAKE'S POEM "SPRING"**

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### **Abstract**

Morphemes used in the poem can alter the reader's perception and interpretation of the poem's meaning and message. It demonstrates the variety of language and the freedom of expression enabled by using morphemes in literature, particularly poems. This study aims to identify several types of free and bound morphemes, such as lexical, functional, derivational, and inflectional morphemes found in William Blake's Poem "Spring." The researchers analyzed the data using a descriptive-qualitative method. Based on this research, William Blake's Poem "Spring" has 27 lines. This research showed William Blake's poem "Spring" contained 83 morphemes. Lexical morpheme was the most frequently found (56%). The second most common was functional morpheme (31%), derivational morpheme (8%), and the least inflectional morpheme (5%). Therefore, a number of morphemes in William Blake's poem "Spring" were dominated by lexical morphemes. This poem emphasizes the poet's desire to explore ideas through the use of a variety of words and phrases.

**Key words:** Morphological Stylistic, Morphemes, William Blake's Poem, Spring

### **A. INTRODUCTION**

Stylistics is an interdisciplinary subject that combines linguistics and literature and examines the intricacies of language to comprehend its function and artistry. This study examines how authors intentionally use emotions, convey messages, and add complexity to their stories (Qizi & Oyshirin, 2023). According to Simpson (2004), stylistics is the study of language, specifically its creative application. Stylistics increases our comprehension of language and has a significant impact on our interpretation of literary writings. Stylistic analysis

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investigates the language components of literary texts to identify distinguishing features that contribute to understanding.

Stylistic analysis of literary texts demonstrates how language can aid in comprehension and interpretation (Abdulmughni, 2019). Stylistic analysis focuses on language acquisition, how language functions in literature, and increasing confidence in the methodical process of reading literary texts. Stylistic analysis is carried out using the criteria of its levels of analysis. Levels improve labor efficiency and provide a clear path for text analysis (Hussain, Ullah, & Ali, 2020). The morphological level examines the form and structure of words. Morphology is an essential discipline of Linguistics that studies the structure and creation of words within a language.

O'Grady & Dobrovolsky (1997) define morphological analysis as focusing on word structure and formation mechanisms. This includes comprehending how words are broken down into smaller pieces, known as morphemes. Morphemes are classified as free morphemes and bound morphemes. Free morphemes can stand alone in a sentence. There are two sorts of free morphemes, namely lexical morpheme and functional morpheme. A lexical morpheme is a type of free morpheme that creates meaning in a sentence, phrase, or expression. This form of morpheme can convey the content of the message we are sending. A free morpheme that is contained in a lexical morpheme is a morpheme that belongs to the categories of noun, adjective, verb, and adverb. A functional morpheme is a free morpheme that serves as a connection in a phrase. The functional morphemes include prepositions, pronouns, conjunctions, articles, demonstratives, and interjections.

Bound morphemes, such as prefixes and suffixes, add meaning to unbound morphemes in a language. They cannot stand on their own. Bound morphemes can also be classed as derivational or inflectional. An inflectional morpheme is one that does not modify the word's class or meaning. However, this morpheme has an impact on both numbers (plurality) and tenses. Meanwhile, derivational morphemes join with roots to alter the semantic meaning or part of a word's speech. For example, adding the bound morpheme-ness to the root happy converts the word from an adjective 'happy' to a noun 'happiness.' The term "unkind" uses "un-" as a derivational morpheme to reverse the meaning of "kind" from the underlying word "kind." Affixes associated with a root word are typically bound morphemes. Affixes or other morphemes can be applied to it.

There has been some previous research on this topic. Astuti, Nufus, Ifadloh, and Prasetya (2021) conducted a research on free and bound morphemes in William Shakespeare's poetries. This research aims to analyze the use of free morphemes and bound morphemes in William Shakespeare's poems, notably "A Fairy Song," "Shall I Compare Thee to Summer's Day," and "Fear No More." (Maoelana, 2021) conducted research on inflectional and derivational morphemes in Robert Frost's poetry. The purpose of this study is to identify the most common inflectional and derivational morphemes in Robert Frost's poetry, as well as to explain how these two morphemes are formed. Nasution, Mayasari, and Chitra (2023) conducted research about morphological process of lexical morpheme in a lover's complaint poem by William Shakespeare. This study aims to describe the

morphological process of the emergence of lexical free morphemes in William Shakespeare's work "A Lover's Complaint." This study was motivated by the researchers' interest in one of Shakespeare's best love poems, which raises a simple issue about the hazards of love to make others aware of and comprehend the dangers of loving others, particularly women.

This research has similarities in analyzing the morphemes contained in poems. However, this study also differs from the prior studies described in terms of the object of study chosen. This study chose William Blake's poem "Spring," which was initially published in Songs of Innocence in 1789, followed by Songs of Innocence and Experience in 1794. William Blake is a significant character in English Romanticism, and his poems are well known for their striking lines and openers. The aims of this research focus on recognizing numerous forms of free and bound morphemes, including lexical, functional, derivational, and inflectional morphemes contained in William Blake's poem "Spring."

## B. RESEARCH METHOD

The researcher employed a descriptive qualitative method in this research. Because it used non-numerical data to analyze William Blake's poem "Spring." The researcher conducted descriptive research through reading, understanding, and analyzing the poem. The primary data source was William Blake's poem "Spring." Secondary data included references and research-related material by choosing from textbooks, the internet, theses, journals, or articles. A documentation technique was used by the researcher to collect the data, looking for any words, including morphemes, which were analyzed at the morphological level within the lines of the poem. Meanwhile, to analyze the data, the researchers used the content analysis technique. The steps in analyzing data were reading and understanding William Blake's poem "Spring" to obtain the lines that contain compiling or categorizing the types of morphemes and concluding the analysis results.

## C. RESULT AND DISCUSSION

### 1. Research Finding

William Blake's poem "Spring" has a total of 27 lines. Whereas this poem consists of 3 (three) stanzas, and every stanza contains 9 (nine) lines in this poem. The researchers analyze the morphological level using the poem as the data; these are the results:

**Table 1. Morphological Stylistics in William Blake's poem "Spring"**

No.	Kinds of Word	Frequency	
		Number	Percentage
1.	Lexical morphemes	47	56%
2.	Functional morphemes	26	31%
3.	Words containing derivational	7	8%

	morpheme		
4.	Words containing inflectional morphemes	3	5%
	Total	83	100%

The researchers identified 83 morphemes in William Blake's poem "Spring." There were 73 free morphemes and 10 bound morphemes. The researchers found all types of morphemes, such as lexical (56%), functional (31%), derivational (8%), and inflectional morphemes (5%), and the most dominant type of morpheme in this poem is the lexical morpheme.

### 1. *Sound the flute*

In analyzing the morphemes of the poem, lines in the poem connect 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. The presence of the lexical morphemes "sound" and "flute" signify verb and noun in line 1. The verb shows an action that the poet does and also demonstrates a noun that adds meaning to the poem. The identification of functional morphemes, such as the article "the," highlights the poet's deliberate use of this element to structure the sentence.

### 2. *Now it's mute*

In line 2, the researchers found 3 morphemes consisting of 2 lexical morphemes and 1 inflectional morpheme. The lexical morphemes that occur in this line are "now" and "mute" which can stand alone as meaningful words and are not morphologically tied to other words to form meaning. The inflectional morpheme that occurs in this line is "it's."

The morphological analysis of line 2 provides valuable insights into How the poet uses morphemes to communicate various meanings within the framework of the poem.

#### a). Lexical Morpheme

The identification of the lexical morphemes "now" as an adverb and "mute" as a verb. These elements are free morphemes that can stand alone as meaningful words, aligning with the theory that lexical morphemes carry essential meaning within a sentence.

#### b). Inflectional Morpheme

"It's" is an inflectional morpheme that represents the possession form of the pronoun "it." The suffix "-s" changes the meaning of the pronoun "it" to indicate possession of the pronoun.

### 3. *Bird's delight*

In line 3, there is 1 inflectional morpheme that is "bird's" and 1 lexical morpheme that is "delight." Bird's is a possessive form of the noun "bird," meaning that something belongs to or is related to a bird. "Bird's" is a bound morpheme, meaning it cannot stand alone and must be combined with a noun (in this example, "delight") to give meaning. "Delight" is a noun that refers to a state

of intense pleasure or happiness. "Delight" is a free morpheme that can be used on its own to convey meaning. In the phrase "Bird's delight," the possessive form "bird's" suggests that the delight is related to or belongs to a bird. The noun "delight" refers to the sensation or experience that causes joy or pleasure.

#### **4. *Day and night***

The morphological analysis in this line presents support for related morphological theories. There are 2 lexical morphemes and 1 functional morpheme. These findings can be given support from the following morphological theories:

##### **a). Lexical Morphemes**

The identification of the lexical morphemes such as "day" and "night" as nouns supports the theory that lexical morphemes carry substantial meaning in a sentence. The words "day" and "night" can stand alone and have a clear meaning. Whereas, "day" indicates the time of light or the period of light between dawn and nightfall, and "night" indicates the period of darkness when no sunlight is visible.

##### **b). Functional Morpheme**

The identification of the functional morpheme "and" as a conjunction in this line. Whereas, this element contributes to grammatical and syntactical structure. In this case, the word "and" serve as a conjunction to connect the sentence in the poem.

#### **5. *Nightingale***

There is only one morphological analysis in this line. There is only one lexical morpheme, which is "Nightingale." "Nightingale" can be used alone as a noun. "Nightingale" is a little, brown European bird famed for the male's exquisite singing, which is generally heard at night. "Nightingale" is a lexical morpheme that functions as a noun. In this context, the term refers to a nocturnal bird famous for its wonderful song. The term "Nightingale" generally connotes natural beauty, grace, and even sadness.

#### **6. *In the dale***

This line presents 2 functional morphemes, such as "in" and "the," and also consists of 1 lexical morpheme, which is "dale." "In" is a functional morpheme that serves as a preposition in this sentence, signifying a specific location or place where something occurred. In this instance, "in" denotes that the subject is located within the valley. "The" is a functional morpheme that serves as a definite article, implying that the "dale" addressed is specific rather than general. "Dale" is a lexical morpheme that functions as a noun, denoting a large valley or lowland.

#### **7. *Lark in sky***

This line shows 2 lexical morphemes such as "lark" and "sky" and also presents 1 functional morpheme that is "in." "Lark" is a lexical morpheme that functions as a noun, referring to a little bird that is frequently seen in the sky and recognized for its wonderful song. "In" is a functional morpheme that serves as a preposition to indicate the location or place where an object or event occurs. In

this usage, "in" means that the topic (lark) is in the sky. "Sky" is a lexical morpheme that functions as a noun, referring to the area of the upper atmosphere visible above the ground where birds soar and clouds gather. The term "lark in sky" brings up images of seagulls flying through the sky. Morphological analysis allows us to comprehend the structure and meaning of each word in this phrase, as well as how their combination forms a clear and compelling image.

#### **8. Merrily**

In this line, there is only 1 derivational morpheme, which is "merrily." "Merrily" is a derivational morpheme that comes from the base word "merry" as an adjective and adds the morpheme "-ly" at the end of the word to change the word class becomes an adverb, indicating how an action is performed with joy, cheerfulness, or happiness. In the context of poetry or other writing, this word is often used to describe the way someone does something with high enthusiasm and happiness. The use of the word "merrily" can give a positive feel to a sentence or text, implying a cheerful, carefree, or joyful atmosphere. It can enhance the imagery and mood in a literary work, giving readers a more vivid and engaging experience.

#### **9. Merrily, merrily to welcome in the year**

In this line, there are 2 derivational morphemes, such as "merrily," which is mentioned two times in this poem. Also, there are 3 functional morphemes, such as "to," "in," and "the," and last, there are 2 lexical morphemes, such as "welcome" and "year." "Merrily" is a derivational morpheme that functions as an adverb, meaning that an action is performed with joy or cheerfulness. "Merrily" is an adverb that comes from the base word "merry" as an adjective and adds the morpheme "-ly" at the end of the word. "To" is a functional morpheme that frequently appears as part of an infinitive verb (to + verb) or to denote the purpose or direction of an action. "Welcome" is a lexical morpheme that functions as a verb in the infinitive. This word describes the action of warmly and joyfully welcoming or celebrating the arrival of someone or something. "In" is a functional morpheme that serves as a preposition, describing where or when an event or action occurs. "The" is a functional morpheme that serves as a decisive article, signifying that the "Year" described is specific, i.e., the new year. "Year" is a lexical morpheme that functions as a noun, referring to a period of time lasting about 365 days or one full revolution of the Earth around the sun.

#### **10. Little boy**

There are 2 lexical morphemes in this line, such as "little" and "boy." "Little" is a lexical morpheme that acts as an adjective, describing that the subject in question has a small size. In this context, "little" indicates that the subject referred to is a small or young boy. "Boy" is a lexical morpheme that acts as a noun, referring to humans who are male, especially those who are still children or teenagers. Thus, the expression "little boy" refers to a boy who is young, small in size, or of a certain age.

### ***11. Full of joy***

This line demonstrates 2 lexical morphemes, "full" and "joy," and 1 functional morpheme, "of." The word "full" is a lexical morpheme that serves as an adjective. This word describes the state of the object mentioned in the text. The word "of" is a functional morpheme used as a preposition. This preposition connects the word "full" to the next word, "joy." The word "joy" is a lexical morpheme that represents a noun. The adjective "full" describes this word. By breaking down phrases into morphemes, we may examine how the sentence structure conveys meaning. The expression "full of joy" refers to the state of being full of delight.

### ***12. Little girl***

This line demonstrates 2 lexical morphemes such as "little" and "girl." The word "little" is a lexical morpheme that functions as an adjective. This word describes the object's properties specified in the sentence, specifically "girl." The word "girl" is a lexical morpheme that is a noun. This word represents the subject or item indicated by the adjective "little." Thus, "little girl" refers to a diminutive or small girl.

### ***13. Sweet and small***

This line shows 2 lexical morphemes, such as "sweet" and "small," and also 1 functional morpheme, which is "and." The word "sweet" is a lexical morpheme that acts as an adjective. This word provides a description of the characteristics of the object described in the sentence. The word "and" is a functional morpheme that acts as a conjunction. This conjunction connects two adjectives, "sweet" and "small." The word "small" is a lexical morpheme that functions as an adjective. This term gives more information about the properties of the object described in the sentence.

### ***14. Cock does crow***

This line provides 2 lexical morphemes, such as "cock" and "crow," and also 1 inflectional morpheme, which is "does." The word "cock" is a lexical morpheme that is a noun. This word refers to a rooster. The word "does" is an inflectional morpheme that functions as a plurality of the word "do." The word "crow" is a lexical morpheme that functions as a verb, describing the sound made by a rooster. By breaking down this sentence's morphemes, we can understand that "Cock does crow" represents the action of a rooster crowing.

### ***15. So do you***

This line provides 2 functional morphemes, such as "so" and "you," and 1 lexical morpheme, which is "do." So is an adverb that might convey agreement, confirmation, or emphasis. "So" is a free morpheme that can be used to convey meaning on its own. "Do" is a verb that can be used as a substitution for a preceding verb or as an auxiliary verb to generate questions and negations. "Do" is a free morpheme that can be used to convey meaning on its own. "You" is a pronoun that refers to the person being addressed. "You" is a free morpheme that

can stand on its own to convey meaning. In the sentence "So do you," the adverb "so" confirms or agrees with the prior statement or request. The verb "do" serves as an auxiliary verb, signifying agreement or resemblance in action. The pronoun "you" denotes the individual to whom the agreement or affirmation is addressed.

#### **16. Merry voice**

This alignment consists of 2 lexical morphemes such as "merry" and "voice." Merry describes the quality of the voice. "Merry" is a free morpheme that can be used to convey meaning on its own. It denotes gladness, cheerfulness, or joyfulness. "Voice" is a noun that refers to the sound made by the vocal cords, which is commonly utilized for talking or singing. "Voice" is a free morpheme that can be used on its own to convey meaning. In the phrase "Merry voice," the adjective "merry" modifies the noun "voice," expressing the quality or characteristic of the resulting sound. These terms, when combined, suggest a cheery, pleasant, or happy voice.

#### **17. Infant noise**

There are 2 lexical morphemes in this line, such as "Infant" and "noise." Infant is a noun that refers to a newborn or very young child. "Infant" is a free morpheme that can stand on its own to express meaning. "Noise" refers to any sound, particularly one that is loud, unpleasant, or disruptive. "Noise" is a free morpheme that can be used to communicate meaning on its own. In the phrase "infant noise," the noun "infant" refers to the source of the sound, indicating that it is made by a baby or very young child. The term "noise" characterizes the nature of the sound itself, implying that it could be unpredictable, variable, or even disturbing.

#### **18. Merrily, merrily to welcome in the year**

In this line, there are 2 derivational morphemes, such as "merrily," that are mentioned two times in this poem. Also, there are 3 functional morphemes: "to," "in," "the," and the last. There are 2 lexical morphemes, such as "welcome" and "year." "Merrily" is a derivational morpheme that functions as an adverb, meaning that an action is performed with joy or cheerfulness. "Merrily" is an adverb that comes from the base word "merry" as an adjective and adds the morpheme "-ly" at the end of the word to change the word class "merry" to "merrily" as an adverb. "To" is a functional morpheme, capable of standing alone and conveying meaning independently. "Welcome" is a verb that expresses the action of greeting or receiving someone or something with pleasure or hospitality. "Welcome" is a free morpheme, capable of standing alone and conveying meaning independently. "In" is a preposition that indicates a location or position within a temporal frame. "In" is a free morpheme that can be used to convey meaning on its own. The article "the" specifies or signifies a specific noun. "The" is a functional morpheme, which means it should be tied to other nouns and must be used with a noun to express meaning. "Year" is a term that refers to the time between one January 1st and the next, which is traditionally commemorated with celebrations and reflections on



the past. "Year" is a free morpheme that can be used to communicate meaning on its own.

### **19. Little Lamb**

This line provides 2 lexical morphemes, such as "little" and "lamb." "Little" describes the lamb's size or youthfulness. "Little" is a free morpheme that can be used to convey meaning on its own. "Lamb" is a term used to describe a young sheep, stressing its innocence and susceptibility. "Lamb" is a free morpheme that can stand on its own to express meaning. In the phrase "Little Lamb," the adjective "little" modifies the noun "lamb," suggesting its diminutive size or youth. Together, these phrases conjure images of a youthful and innocent creature, frequently linked with pastoral surroundings and concepts of purity and kindness. This analysis shows how morphemes collaborate to transmit meaning inside a phrase, with each morpheme adding to the total imagery and symbolism created by the phrase.

### **20. Here I am**

This line shows 1 lexical morpheme that is "here" and also 2 functional morpheme such as "I" and "am." "Here" is an adverb indicating a specific location or position. "Here" is a free morpheme, capable of standing alone and conveying meaning independently. "I" is a free morpheme, capable of standing alone and conveying meaning independently. "Am" is the first-person singular form of the verb "to be" in the present tense. "Am" is a free morpheme, capable of standing alone and conveying meaning independently. In the phrase "Here I am," the adverb "here" indicates the speaker's location or position. The pronoun "I" refers to the speaker themselves. The verb "am" refers to the speaker's current state of being or existence in the specified area. This analysis shows how morphemes work together to generate meaningful expressions, with each morpheme adding to the total message provided by the phrase.

### **21. Come and lick**

This line consists of 2 lexical morphemes such as "come," "and," "lick," and also 1 functional morpheme, which is "and." "Come" is the verb's base form. "Come" is a free morpheme since it can be used as a meaningful word on its own. In this sense, "come" refers to the action of approaching or going somewhere. "And" is a conjunction that should be tied to other words, such as verbs, nouns, or pronouns, to convey a meaning. As a result, "and" is a confined morpheme that requires another word to convey meaning. "Lick" is a verb in its base form. "Lick" is also a free morpheme with its own meaning. In this context, "lick" denotes the act of licking. According to morphological analysis, the phrase "Come and lick" is made up of two lexical morphemes (come and lick) and the functional morpheme "and."

### **22. My white neck**

This line presents 1 functional morpheme, which is "my," and also 2 lexical morphemes, such as "white" and "neck." "My" is a possessive adjective

that expresses ownership or relationship. "My" is a functional morpheme, which means it must be combined with a noun (in this example, "neck") to give meaning. "White" refers to the hue of the neck. "White" is a free morpheme that can exist on its own and communicate meaning. The term "neck" refers to the bodily component that links the head to the torso. "Neck" is a free morpheme that can be used on its own to convey meaning. In this phrase, "My white neck," the possessive adjective "my" indicates that the neck belongs to the speaker. The adjective "white" describes the color of the neck. The noun "neck" specifies the body part being described. Together, these words create an image of the speaker's neck, emphasizing its color and ownership. This analysis demonstrates how morphemes combine to form meaningful expressions, with each morpheme contributing to the overall description of the speaker's physical appearance.

### **23. Let me pull**

This line provides 2 lexical morphemes, "let" and "pull," and 1 functional morpheme, "me." Let is a verb that expresses permission or allowance. "Let" is a free morpheme that can be used to convey meaning on its own. "Me" is an object pronoun that refers to the speaker. "Me" is a functional morpheme that should be tied to other words to express meaning. "Pull" is a word that describes the act of using force to move something toward oneself or in a specific direction. "Pull" is a free morpheme that can stand on its own to express meaning. In the phrase "Let me pull," the verb "let" indicates permission or approval for the speaker to carry out the action. The object pronoun "me" indicates who will carry out the activity. The verb "pull" characterizes the action, implying that the speaker intends to use force to move something. These words make a plea or invitation for the speaker to pull. This analysis shows how morphemes work together to generate meaningful expressions, with each morpheme adding to the total message provided by the phrase.

### **24. Your soft wool**

This line demonstrates 1 functional morpheme, which is "your," and 2 lexical morphemes, such as "soft" and "wool." "Your" is a possessive adjective that indicates ownership or relationship. "Your" is a functional morpheme, which means it must be combined with a noun (in this example, "wool") to give meaning. "Soft" is an adjective that describes the softness or texture of wool. "Soft" is a free morpheme that can be used to convey meaning on its own. "Wool" refers to the soft, thick hair that covers the bodies of sheep and other animals. "Wool" is a free morpheme that can be used to convey meaning on its own. In the phrase "Your soft wool," the possessive word "your" suggests that the wool belongs to a certain person. The term "soft" refers to the quality or texture of wool. The term "wool" refers to the material being described. Together, these phrases conjure up images of soft and fuzzy wool, most likely eliciting sentiments of warmth and comfort. This analysis shows how morphemes work together to generate meaningful expressions, with each morpheme adding to the total description of the wool's texture and ownership.

**25. *Let me kiss***

This line shows 2 lexical morphemes, such as "let" and "kiss," and 1 functional morpheme, which is "me." "Let" is a verb that expresses permission. "Let" is a free morpheme that can be used to convey meaning on its own. "Me" is an object pronoun that refers to the person who will conduct the action. "Me" is a functional morpheme that should be tied to other words to express meaning. "Kiss" is a verb that refers to the act of touching or pressing one's lips against someone or something as a sign of love, greeting, or respect. "Kiss" is a free morpheme that can be used on its own to convey meaning. In the sentence "Let me kiss," the word "let" conveys permission or allowance, followed by the object pronoun "me," which denotes the individual who will do the action. The verb "kiss" expresses the desired action directly. These words make a request or invitation to kiss. This approach focuses on how morphemes interact to generate meaningful expressions, with each morpheme adding to the total message communicated by the phrase.

**26. *Your soft face***

In this line, there is 1 functional morpheme, which is "your," and there are 2 lexical morphemes, such as "soft" and "face." "Your" is a possessive adjective that indicates ownership or relationship. "Your" is a functional morpheme, which means it must be combined with a noun (in this example, "face") to express meaning. "Soft" describes the quality of the face. "Soft" is a free morpheme that can be used to convey meaning on its own. The term "face" refers to the front half of the head, which includes the eyes, nose, and mouth. "Face" is a free morpheme that can be used on its own to convey meaning. In the phrase "Your soft face," the possessive word "your" denotes that the soft face mentioned belongs to a certain person. The adjective "soft" modifies the noun "face," referring to the texture or quality of the facial characteristics.

**27. *Merrily, merrily we welcome in the year***

In this line, there are 2 derivational morphemes, such as "merrily," which is mentioned two times in this poem. also, there are 3 functional morphemes, such as "we," "in," and "the," and there are 2 lexical morphemes, such as "welcome" and "year." "Merrily" is a derivational morpheme that functions as an adverb, meaning that an action is performed with joy or cheerfulness. "Merrily" is an adverb that comes from the base word "merry" as an adjective and adds the morpheme "-ly" at the end of the word to change the word class "merry" to "merrily" as an adverb. "We" is a first-person plural pronoun. "We" is a functional morpheme that should be tied to other words to express the meaning. In this case, "we" refers to a group of people making a welcoming gesture. "Welcome" is a verb in its basic form. "Welcome" is a free morpheme that has its own meaning and can be used alone in a phrase. In this sense, "welcome" refers to the act of greeting or receiving well. "In" is a preposition that indicates the relationship between the other words in the sentence. "In" is a functional morpheme that must be combined with another word. The article depicts a specific or previously known object. "The" is a confined morpheme that has no meaning on its own and

must be followed by another word. Year refers to a one-year span of time. "Year" is a free morpheme with its own meaning and can be used alone in a sentence.

## 2. Discussion

Based on the table above, the number of morphemes identified in William Blake's Poem "Spring" was 83 morphemes. There were 73 free morphemes and 10 bound morphemes. The researchers identified four types of morphemes: lexical, functional, derivational, and inflectional. There were 47 lexical morphemes, 26 functional morphemes, 7 derivational morphemes, and 3 inflectional morphemes. Lexical morphemes are the most dominant in this poem. This research indicates that the poem emphasizes artistic, imaginative, and emotional expression through the creative use of language rather than language structure. Thus, lexical morphemes play an essential part in describing the poet's intended imagery, feelings, and ideas.

The results of our findings were different from those of (Zahara, Hidayat, & Rangkuti, 2023), who examined morphological stylistic analysis of Langston Hughes' famous poem "Harlem" to identify and categorize the types of morphemes used and determine the most dominant type of morpheme. The study results show that the most dominant type of morpheme is a functional morpheme, with 16 lexical morphemes, 25 functional morphemes, 7 inflectional suffixes, and 3 derivational suffixes. The language style utilized in the poem may be one of the factors contributing to the distinction. "Harlem" was published in 1951, and this poem is featured in the 20th-century modern English poem. Meanwhile, "Spring" was published in 1789 and is included among 18th-century poems written in old English. Old English poetry is known for its lexical richness. This contrasts modern English poems, which may use functional morphemes or adopt a more straightforward style.

Aside from that, this research validates prior findings by (Somabhai, 2023), who investigated free and bound morphemes in Alfred Tennyson's poem "Marriage Morning." They discovered that Free Morphemes were distributed in 137 data (90.72%) and Bound Morphemes in 14 (9.28%) of the 151 Free and Bound Morpheme data examined. This is in line with the results of our research, which also found that the total number of free morphemes was more significant than the number of bound morphemes. There were 73 free morphemes and only 10 bound morphemes. In contrast to Somabhai's research, which only focused on analyzing free and bound morphemes, this research examines all types of free and bound morphemes, including lexical, functional, derivational, and inflectional.

Lastly, previous research from (Fitriyeni, 2022) only identified the process of derivational and inflectional morphemes in William Shakespeare's poems "All the World's A Stage" and "Fidele (Fear no more the Heat o' the Sun)." According to the research findings, the two poems contain 61 morphemes, including 18 derivational morphemes and 43 inflectional morphemes. This contrasts our findings, which revealed less bound morphemes in William Blake's poem

"Spring." We only discovered 10 bound morphemes, including 7 derivational and 3 inflectional morphemes.

#### D. CONCLUSION AND SUGGESTIONS

William Blake's poem "Spring" utilizes a variety of morphemes, including lexical, functional, derivational, and inflectional morphemes. The analysis reveals that William Blake's poem "Spring" places great emphasis on the use of lexical morphemes. This is evident from the fact that lexical morphemes are more dominant than other morphemes. This poem also emphasizes the irregularity of the words and phrases used in each line. So, it is possible to conclude that William Blake's poem "Spring" is more concerned with transmitting ideas than establishing language structures. Future research can gain a better knowledge of how poets use these morphemes and how each of them affects the poem's overall structure and meaning of the poem.

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