



Language, Meaning, and Pedagogy: An Analysis of Derivational and Compounding Morphology in Khalil Gibran's Poetry

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Abstract

This study examines the intricate relationship between language, meaning, and pedagogy through a morphological analysis through derivation and compounding in Khalil Gibran's poetry. Gibran's poetic language, rich in spiritual and philosophical themes, employs morphological processes to enhance emotional resonance and thematic depth. Using a structural descriptive linguistics approach, four poems "On Work", "On House", "On Reason and Passion", and "On Giving" are analyzed to identify how derivational affixes and compound words contribute to aesthetic expression and semantic richness. The findings reveal that Gibran's use of suffixes such as "-ness", "-ion", and "-less" and compound like "battlefield" and "freehearted" serve not only grammatical functions but also philosophical and emotional purposes. These linguistic strategies reflect Gibran's humanistic worldview and offer valuable tools for teaching poetry through morphological awareness. By integrating linguistic analysis with literary interpretation, this study contributes to interdisciplinary scholarship in language and literature education.

Keywords: Khalil Gibran; derivation; compounding; poetry analysis; pedagogy



1. Introduction

Language is a powerful tool for expressing ideas, emotions, and culture values. Morphology, a core component of linguistic structure, studies how words are formed and how their forms relate to meaning. It encompasses derivational morphology, where prefixes and suffixes are added to root words to create new meanings or change word classes, and compounding, where two or more words are combined to form a new lexical unit Booi (2020). It indicates that morphology is concerned with the systematic relationship between word formation and meaning. These processes are not limited to everyday language but are especially prominent in literary works, where poets manipulate language creatively to evoke deeper emotions and philosophical responses. Anderson (2020) explains that morphology examines words are constructed and how they function within a linguistic context. It investigates the systematic covariation between form and meaning, extending beyond individual words to include their relationships within a text. Morphological processes are thus integral to poetry, where affixation and word compounding are employed to enhance expressiveness.

Poetry is a literary art, relies heavily on the expressive potential of language. Poets often use compound words and derivational morphemes to intensify meaning and emotional depth. For instance, adding the suffix *-ion* to the verb *connect* yields *connection*, shifting word class from verb to noun. Similarly, adding *-ness* to the adjective *happy* forms *happiness*, preserving the adjective's semantic quality while converting it into a noun. Compound word such as *sweetpotato* (from *sweet* and *Potato*), create new lexical units with emergent meaning. According to Astuti et al. (2021), the interplay of these morphological processes allows poet to enrich imagery and emotional resonance. Zahara et al. (2023) further emphasize that such linguistic creativity enables poets to evoke intensified imagery and nuanced interpretations. Poets like Khalil Gibran employ derivation and compounding to convey abstract concepts with precision aesthetic elegance.

Derivation morphemes and compound words in Khalil Gibran poetry can be examined to uncover inner meanings enhancing its rich thematic depth. The poem of Khalil Gibran holds deep themes of love, spirituality, and human being's existence

that can be accounted for through the selection of morphology. Through the way Gibran constructs his dictionary, and more so through derivation and compounding, readers can acquire information and access meaning in his poems. For instance, through the employment of derivation, Gibran can carry over existing meanings and construct new meanings and hence establish the emotional depth of his poems. Jamil et al. (2022) also added that morphological study provides expression that bestows a property in the conveyance of complex thought and feeling in Gibran's work.

Although many have been conducted on morphological analysis, there has been a clear deficit of research concerning literary texts, particularly literary texts whose language is used creatively, like Gibran's books. Previous research has researched morphological processes in general with different contexts and languages but few have elaborated extensively the application of process derivation morpheme and compounding words in literary works, particularly impacts on the depth meaning of words. Compounding words and wordings are hard to differentiate for other people, and that is an issue, hence deserving thorough scrutiny in literary works. Du et al. (2024) described the intricateness of the distinction between phrase and compounds, and these differences between phrase and compound are lost, therefore it requires a delicate mode of analysis. Linguistic categorization is not simple to analyze because linguistics of different languages are disparate. Apart from this, Booij (2020) described that morphological process and syntactic relation in word formation complicate it to differentiate compounds and phrases. It shows that for one to understand word formation requires observation in depth and familiarity with morphological structure and syntactic function.

Gries (2022) explained that the properties of compounds and phrases are entirely different, thus making it more complicated for their categories. The findings established that compounds can behave as a single lexical item and phrases possess more open semantic exegesis. Previous research on poem morphological processes was conducted by Jamil et al. (2022) examined Khalil Gibran's poem "Forerunner" affixes and concluded that the usage of suffixes was predominant and asserted the significance of affixes to enhance the semantics of the poem. Sembiring et al. (2023)

examined certain poems word formation process and determined that affixes were the prevailing morphological process. Juanillo and Fernandico (2022) explored the occurrence of derivationals in poets' own verse to find out the role played by morphological items in lexicon formation and shifting categories of words. Past research has not included the compound compiles or pedagogical activity, so there are still areas which can be researched. This study attempts to make up for this deficiency by exploring the process of morphology in depth and its impact on meaning creation in Gibran's poetry, thus hopefully facilitating readers' knowing of linguistic innovation and its pedagogical application.

This research targets both analysis of the poems by Gibran and his methodological stance. Through application of qualitative analysis and linguistic theory, this research exposes how Gibran's selection of derivational words and compound words plays a role in determining the meaning of his poems and how readers interpret them. Sohn et al. (2024) stated that derivation forms new words with another meaning, thus knowing the process of derivation is highly significant in order to comprehend the subtlety of any text. Examining Khalil Gibran's poetry through the morphological theory will assist in comprehending language and meaning. The present research examines the way the employment of derivational bound morphemes in Khalil Gibran's poetry has the potential to enlarge the semantics of words as well as enhance the aesthetic experience of his poems. The research is concerned with the pedagogical power of morphological examination, which reveals employment of compound words in Khalil Gibran's poetry and displays thematic focus, thus involving readers into strong emotional and philosophical themes in depth. This research highlights the crucial function of morphological processes in constructing meaning in poems texts, so through an interdisciplinary research method, it can link linguistic investigation with literary reading. Thus, the research questions of this research are how Khalil Gibran employs derivational to construct the meaning of dictions in his poems and how the compound words strategy represents his thematic concerns. It is hope that this research can make a contribution to language and literature learning and can enhance the pedagogical practice of language and literature learning.

2. Method

2.1. Research Design

This study employs qualitative descriptive linguistic approach, focusing on textual analysis of selected poems by Khalil Gibran. Descriptive linguistic involves the objective examination of language as used in real contexts Enzo (2022). The primary objective is to identify how derivational affixes and compounding strategies contribute to meaning construction and thematic expression. Al-Ma'ruf and Nugrahani (2017) qualitative study is extensive literature detail analysis and permits comprehension of linguistics and its implications.

2.2. Research Object

The study analyzes four poems from Khalil Gibran: "On Work", "On House", "On Reason and Passion, and "On Giving". These texts were selected for their rich use of morphological devices and profound thematic context, particularly on love, spirituality, and human existence.

2.3. Data Collection

The data were collected through two stages: (1) Text selection, and (2) Morphological analysis. The selected poems were scrutinized for instances of derivational morphology (prefixes and suffixes) and compounding (combination of two or more words into a single lexical unit). This method aligns with Kurniawan and Nurhayati (2024), who argue that morphological awareness enhances the understanding of thematic and structural elements in literature.

2.4. Data Analysis

An analytical framework combining morphological classification and thematic analysis was applied. First, derivational affixes were identified by isolating base words and their affixed forms to determine semantic shifts. Compound were analyzed based on their semantic integration and contribution to broader themes such as spirituality and human nature. Thematic analysis was then used to connect morphological patterns to Gibran's overarching philosophical concerns. Contextual

exegesis, informed by hermeneutical principles, ensured, interpretations were grounded in Gibran's cultural and historical context Abd. Latiff and Ismail (2024)

2.5. Data Validity

To ensure reliability, peer review was conducted with linguistics and literature experts. Additionally, comparative analysis was performed by examining morphological patterns in works by other poets with similar thematic concerns, enhancing the credibility of the findings. For data validation, peer review was used with inclusion of literature professionals to acquire feedback on outcomes and exegesis and comparison analysis by comparing Gibran's morphology process with other poets who share the same or different cultural backgrounds in a bid to establish uniqueness and similarities. This comparison method enhances the strengthness of results.

3. Results And Discussion

3.1. Results

The Ways Khalil Gibran Employs Derivational Bound Morpheme to Expand the Meanings of Words in Poems “On Work”, “On House”, “On Reason and Passion”, “On Giving”

This research found that the use of derivational in Khalil Gibran's poems “On Work,” “On House,” “On Reason and Passion,” “On Giving” widen the meaning of words. The results of this research indicate that Khalil Gibran employs morphological means to broaden the meaning of words and depict thematic issues, namely love, spirituality, and man's existence. Gibran employs derivation in his poem to create new meanings and contribute the meaningfulness of language. Gibran employs affixes that map root words onto derived words, creating more subtle meanings, and linguistic choice lead to thematic and emotional richness.

Tabel 1. Derivational Bound Morpheme Found in Poem "On Work"

No	Line	Words	Base	Derivation Morpheme		Class Shift		Meaning
				Prefix	Suffix	Class Maintaining	Class Changing	
1	But if you in your pain call birth an <u>affliction</u> and the support of the flesh a curse.....	affliction	afflict		-ion		Verb to Noun	It conveys that if one views life and physical existence as burdens, to overcome negative perceptions is through effort and hard work
2	You have been told also that life is darkness, and in your <u>weariness</u> you	Weariness	weary		-ness		Adjective to Noun	It addresses the common perception of life as a struggle or burden
3	And I say that life is indeed <u>darkness</u> save when there is urge	darkness	dark		-ness		Adjective to Noun	It suggests that life can feel dark and meaningless unless there is a driving force or purpose
4	It is to build a house with <u>affection</u> , even as if your beloved	affection	affect		-ion		Verb to Noun	Building with affection infuses labor with love, making it meaningful and personal

No	Line	Words	Base	Derivation Morpheme		Class Shift		Meaning
				Perfix	Suffix	Class Maintaining	Class Changing	
5	It is to sow seeds with <u>tenderness</u> and reap the harvest with joy, ...	tenderness	tender		-ness		Adjective to Noun	The profound connection between our actions and their ultimate consequences
6	For if you bake bread with <u>indifference</u> , you bake a bitter bread ...	indifference	indifferent	in-	-ence		Adjective to Noun	The importance of passion and care in our work and daily activities
7	When you work you are a flute through whose heart the <u>whispering</u> of the ...	whispering	whisper		-ing		Verb to Noun	Work can be a form of artistic expression, where one's efforts resonate with beauty and purpose
8	And he who seizes the rainbow to lay it on a cloth in the <u>likeness</u> of man,	likeness	like		-ness		Verb to Noun	The society often values artistic pursuits more highly than mundane labor
9	For to be idle is to become a <u>stranger</u> unto the seasons,	stranger	strange		-er		Adjective to Noun	The importance of active engagement in life and the perils of idleness

No	Line	Words	Base	Derivation Morpheme		Class Shift		Meaning
				Perfix	Suffix	Class Maintaining	Class Changing	
10	And if you grudge the <u>crushing</u> of the grapes,	crushing	crush		-ing		Verb to Noun	The impact of negative emotions on our actions and their outcomes

Khalil Gibran employs derivational “-ion, -ness, -ence, -er, -ing, in-” in poem “On Work” to create meanings and emotion stronger. Affliction is derived from base “afflict” has suffix “-ion.” the shift from verb to noun creates the sense of wretchedness and reveals the heavy existence burden of born and live. Gibran employs suffix “-nes” in the words “darkness” and “weariness” to convert adjectives into nouns, as denoting quality or condition. Such morphological conversion enables Gibran to enlarge the non-concrete notion such as “darkness” and “weariness” in a subtle manner, describing in vivid detail the human condition to continue being dynamic in life even when things are difficult. In English “Affection” is a term derived from verb ‘affect,’ i.e., to have influence and adds suffix ‘-ion’ becomes noun it denotes action of this effecting work, Gibran stresses advantage of amour and attention in every aspect of life. Terms “Indifference is derived from the adjective ‘different’ adds perfix “in-” and suffix ‘-ence,’ alteration to noun includes concept of absence of attention for passion and devotion in effort.”. The term “whispering” is created by verb ‘whisper’ gets suffix ‘-ing,’ becoming noun indicates activity or circumstance occurring on, whereas the base word indicates manner of doing work with enthusiasm adjectives modifying time to a well-balanced word. By using derivational bound morphemes, Gibran enhances word meanings in his poem and he is able to articulate deeper philosophical thought and inner righteousness accurately and gracefully.

Table 2. Derivational Bound Morpheme Found in Poem “On House”

No	Line	Word	Base	Derivation Morpheme		Class Shift		Meaning
				Perfix	Suffix	Class Maintaining	Class Changing	
1	Build of your imaginings a bower in the <u>wilderness</u> ere you	Wilderness	wild		-ness		Adjective to Noun	one should first cultivate their dreams and ideals in a natural
2	It grows in the sun and sleeps in the <u>stillness</u> of the night; and it is not <u>dreamless</u>	Stillnes, dreamless	Still, dream		-nes -less		adverb to Noun, Noun to Adjective	It captures the essence of a plant's life cycle.
3	Have you <u>rememberances</u> , the glimmering arches	rememberance	remember		-ance		Verb to Noun	It evokes a profound exploration of memory and consciousness
4	But you, children of space, you <u>restless</u> in rest,	restless	rest		-less		Noun to Adjective	The free-spirited nature of those who are described as “children of space.”
5	And though of <u>magnificence</u> and splendour,	magnificence	magnific		-ence		Adjective to Noun	no matter how grand or beautiful one's external circumstances may be, they cannot contain or fulfill the deeper emotional needs and desires of an individual

6	For that which is <u>boundless</u> in you abides in the mansion.....	boundless	bound	-less	Verb to Adjective	the limitless aspects of our being are connected to the vastness of the universe
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In “On House,” Gibran employs derivational suffixes “-ness,” “-less,” and “-ance” to extend the inner richness and ideational coherence of his subject surrounding house, possession, and personality. Gibran employs various suffixes in the poem “On House” to alter grammatical function and extend meaning of words like word “wilderness,” which is adapted from “wild” by adding suffix “-ness,” portrays an unfettered state. “stillness” is derived from “still” by attaching suffix “-ness” signifies to mean quietness. Morphological process not only forms new words but also fills the meaning of poem, i.e., meaning of balancing individual autonomy and socialize expectations, compelling people to create their identity in middle confines of city life.

Word “remembrances” is a variation of “remember” adding suffix “-ance” shows how Gibran expresses strong feelings pertaining to memories and longing. The evolution of “remember” to “remembrances” invokes memory. Gibran appropriates this usage of words to call upon people to inscribe on their identity and aspirations, view a vision of life breaks boundaries and embraces the boundless character of man soul. Further, Gibran’s wise use of morphemes enhances the thematic value of his poetry through a study of the complexities of human existence. Words like “remembrances” and “magnificence” indicate the way he can stop strong feelings concerning memory and longing. The stress in “remember” to “remembrances” is reminiscent, and “magnificence” from “magnific” is used to add strength to that beauty external to suppress inner longings. Gibran juxtaposes material spaces with ethereal emotions, advocating that satisfaction exists within and not without. In such lexical options, he challenges readers to question their own sense of self and existence, ultimately enacting a vision of being beyond limitation and accessible to the unlimited possibilities of the human experience.

Table 3. Derivational Bound Morpheme Found in Poem “On Reason and passion”

No	Line	Words	Base	Derivation Morpheme		Class Shift		Meaning
				Perfix	Suffix	Class Maintaining	Class Changing	
1	But how shall I, unless you yourselves be also the peacemakers, nay, the <u>lovers</u> of all	lover	love		-er		Verb to Noun	The necessity of personal involvement and commitment in fostering peace and harmony
2	unattended, is a flame that burns to its own <u>destruction</u>	destruction	destruct		-ion		Verb to Noun	a profound balance between reason and passion in human experience.
3	that your passion may live through its own daily <u>resurrection</u> and like the phoenix	resurrection	resurrect		-ion		Verb to Noun	the importance of harmonizing passion with reason

Khalil Gibran’s “On Reason and Passion” is a great handling of the dynamic process of reason and passion using derivational morphemes like “er” and “ion” to stress the thematic depth of his message. In converting the root word “love” to “lover,” Gibran not only commands the act of loving but introduces the identity of the lovers, implying that peace can never be achieved without having deep positive knowledge and acceptability of every part of life. The words chosen here highlight the individual effort involved in creating harmony in oneself as well as with the world. In the same way, the word “destruction,” which is formed from “destruct” by adding the “-ion” suffix, suggests the irreparable effect of uncontrolled passion when it acts without the restraint of reason. The suffix here indicates that which is permanent and irreversible, thus emphasizing Gibran’s plea for balance between reason and emotional desire. In addition, “resurrection,” coined from “resurrect,” both the act and condition of rebirth, conveys the possibility of everyday rebirth when feeling is directed by reason. By means of such intentional word choice, Gibran presents

an astute philosophical observation on the dynamic tension between feeling and reason, inviting the reader to reflect on the rich richness of human experience and the interrelatedness of all life.

Table 4. Derivational Bound Morpheme Found in Poem "On Giving"

No	Line	Words	Base	Derivation Morpheme		Class Shift		Meaning
				Perfix	Suffix	Class Maintaining	Class Changing	
1	You give but little when you give of your <u>possessions</u>	possession	possess		-ion		Verb to Noun	delves into the essence of true giving.
2	the overprudent dog burying bones in the <u>trackless</u> sand as	trackless	track		-less		Verb to Adjective	critique of excessive caution and materialism
3	Is not dread of thirst when your well is full, the thirst that is <u>unquenchable</u> ?	unquenchable	quench	Un-	-able		Verb to Adjective	reflection on human desires and fears
4	for recognition and their hidden desire makes their gifts <u>unwholesome</u>	unwholesome	wholesome	Un-		Adjective to Adjective		some individuals, despite possessing considerable resources or talents, choose to contribute only a small fraction of what they have, often seeking recognition or validation in return.

No	Line	Words	Base	Derivation Morpheme		Class Shift		Meaning
				Perfix	Suffix	Class Maintaining	Class Changing	
5	not pain in giving, nor do they seek joy, nor give with <u>mindfulness</u> of virtue	mindfulness	mind		-fulness		Noun to Adjective to Noun	There are individuals who give selflessly, without experiencing any emotional turmoil or seeking personal gratification from their acts of generosity

Poem “On Giving” employs perfix “un-” and suffixes “-ion”, “-less”, “-able”, “-fulness” to broaden meaning on the poem and talk about the issue of philanthropy. The term “possession” from root “possess” and appended with suffix “-ion” becomes noun, addressing the concept of possession and creating right philanthropy surpasses beyond treasure giving. It encompasses sense and personal investiture i.e., giving moment, amour, and affection, which create precious relationships and leave a longer impact on exist. Word “trackless” is derived from “track” receives suffix “-less” and “unquenchable” is derived from “quench” receives perfix “un-” and suffix “-able” give meaning to the story, imagine the failure of hyperbolic warning and materialism and human desires that never halt in years of abundance.

Gibran employs derivatives to explain the motive of giving. Word “unwholesome” comes from base “whol-” meaning whole adds prefix “un-” becomes “unwholesome” explains that giving gifts based on the motive of receiving praise will bring losses, thereby giving must be done with pure intention. Word “mindfulness” comes from base “mind” adds affix “-fulness” becomes “mindfulness” explains the spirit of pure intention and consciousness of giving out of love. Gibran establishes a material ethical link among ethics, emotion, and morphological processes, hence challenging the reader to explore the very material of selfless kindness. His mastery in poetry

exemplifies how language can be utilized to define substantial issues by accuracy and depth.

Khalil Gibran's Compounding Strategies in "On Work", "On House", "On Reason and Passion", "On Giving", Reflect His Thematic Concerns

This research examines how the style of compound words of Khalil Gibran represents his interests in themes in his selected poems: "On Work," "On House," "On Reason and Passion," "On Giving." All khalil gibran's poems employ a distinctive morphological organization and contributes to universal themes like spirituality, human nature, and philosophical musing. The compound words gibran employs in his poems indicate his theme interests.

Table 5. Compounding Found in Poem "On Work", "On House", "On Reason and Passion", "On Giving"

No	Line	Compounding	Origin Word		Meaning
			Word 1	Word 2	
1	Then a <u>ploughman</u> said, Speak to us of Work (On Work)	ploughman	plough	man	the nature and significance of labor in human life
2	But I say, not in sleep but in the <u>overwakefulness</u> of noontide,grass. (On Work)	overwakefulness	over	wake	The beauty and wisdom of nature are accessible to all, regardless of size or stature
3	Would the valleys were your streets, and the green paths your alleys, that you might seek one another through <u>vineyards</u> , and..... (On House)	vineyards	vine	yard	yearning for a harmonious relationship between humanity and nature
4	In their fear your <u>forefathers</u> gathered you too(On House)	forefathers	fore	father	longing for a life intertwined with nature and community

No	Line	Compounding	Origin Word		Meaning
			Word 1	Word 2	
5	It makes mock of your sound senses, and lays them in <u>thistledown</u> like fragile vessels (On House)	thistledown	thistle	down	the relationship between perception and fragility
6	Your soul is oftentimes a <u>battlefield</u> , upon which your reason and(On Reason and Passion)	battlefield	battle	field	the internal struggles that individuals frequently face
7	Would that I could be the <u>peacemaker</u> in your soul, that I might turn(On Reason and Passin)	peacemaker	peace	maker	every individual's psyche is often torn apart by conflicting forces such as reason and passion, judgment and appetite
8	his generosity who has the <u>freehearted</u> earth for mother, and God for father (On Giving)	freehearted	free	heart	one's obligations or debts can undermine the spirit of generosity inherent in life itself.

The term “ploughman,” a combination of “plough” and “man,” is one who plows which signifies the way the labor class is so close to work and living. Kahlil Gibran talks about accupation goes beyond mere viability, equating to sheer expression of amour and innovation, that each responsibility has a contact with oneself, others, and the divine. the term “overwake,” a combination of “over-” and “wake.”. It indicates the contrast between sleep and wakefulness. It alludes to the need for living involvement in life. Gibran laments the whole of life, rich or poor, in need of being cared for and amour, and describing how he believes in terms of similarity and genuine value of all animals. Through the compound strategy, Gibran encourages readers to reflect on the connection between humans and the world and enhance the affinity between all existence in the music of life.

Poem “On Houses” employs compound “vineyard,” “forefather,” and “thistledown” images his thematic interests the nature of man and kingdom. The term “vineyard” is a combination of “vine” and “yard” represents the peaceful

coexistence between man and nature, and it signifies that man can coexist peacefully with all animals. The term “forefather” is derived from “for” and “father” challenging human evolution to thick city residents abandoning towns and hence losing touch with nature. The term “thistledown” is derived from “thistle” and “down”, it seeks delight can lower our actual spiritual vision and perception. In employing compound words, Gibran explains to us his dream of a life more spiritual by contrast with the confinements of city dwelling in the modern age.

In “On Reason and Passion,” Khalil Gibran employs the compound words “battlefield” and “peacemaker” to with poignant beauty portray the inner conflict and possible harmony of human soul. “Peacemaker” literally refers to one who makes peace or quiets controversy, but in the poem, it is employed as the figure for the speaker’s wish to act as a mediator between the combating powers of reason and passion within an individual’s soul, an inner desire for equilibrium. In the same way, with “battlefield,” literally a war field, but here metaphorically a field of the soul, a field of conflict wherein reason and passion are armies of war within each other and causing disturbances within. These words reiterate Gibran’s overall message: that of struggle between reason, or intellect and domination, and passion, or emotion and want. Instead of setting one against the other, Gibran encourages their coexistence the balance that is needed for a life well-lived. In depicting this duality, he illustrates the tug of war between reason and feeling that each human being endures, that must be mastered to balance and reconcile. That these are words so charged with power and symbolism indicates the truth that such internal struggle is not an isolated occurrence but a universal experience to which all humans are subject. Concurrently, peacemaker vision holds potential less the eradication of conflict than the likelihood of peace from harmony. Gibran’s use of hyphenated words shows his philosophical imagination: as he advocates union of passion and reason, so too does he hyphenate discrete components in words to give new sense, akin to the synthesis he bids into the soul. Thus, his method of compounding supports his message genuine peace is not achieved through fragmentation and domination but through integration and comprehension.

In his poem “On Giving” Khalil Gibran employs compound “freehearted” derives from “free” and “heart” indicates a sense of actual generosity. his term symbolizes the essence of giving freely without ever caring about one’s wealth. Through the compound word technique, Gibran expands the lyric plane of his poem and also expands the investigation of subject relative to selflessness and interconnectionness, asking anthusiast to look at their own acts of gift-giving and gift-receiving in the relationship of being mercy.

4. Discussion

The Ways Khalil Gibran’s Employs Derivational Bound Morpheme to Expand the Meanings of Words in Poems “On Work”, “On House”, “On Reason and Passion”, “On Giving”

It can be seen, through close reading, in the poems of Khalil Gibran like On Work, On House, On Reason and Passion, and On Giving that he uses derivational morphemes, especially prefixes and suffixes, to enhance the meanings of his words and the expressiveness of his words. This morphological aspect allows Gibran to neologize words beyond the literal meaning, involving readers in greater spiritual and emotional perspectives. Gibran’s insistence on employing suffixes, as indicated through Jamil et al. (2022)’s research, contributes significantly to the richness of themes in the poetry, particularly in expressing inner experience and philosophical understanding. Likewise, Tito Prayogi et al. (2018) recognize once more that Gibran’s language transcends communication but seeks to provoke profound emotional reactions mirroring the collective human experience. Ummah (2019) confirms this by saying that Gibran’s language is not conventional and uses the medium to evoke deeper feelings and spiritual consciousness. Combined, these points note how Gibran’s selection of morphemes not only creates extended lexical meaning but also enhances the poetic and emotional resonance of his work to make it eternal and universally applicable.

One can see how Gibran’s morphological selection gives his work depth of interpretation. Morphological processes carried out in words in Gibran’s poem carry wide and profound meanings. It is linear with Rezeki and Sagala (2019)

derivationalals play an important role in changing meaning and creating new glossal forms. It is also consistent with Rezeki and Sagala (2019) that the utilization of suitable morphemes determines thematic depth and affective impact in verse. Accordingly, Gibran employs derivational morphemes to achieve maximum sense of and elicit sentiment toward themes in his verse.

Khalil Gibran's poetry interlaces spirituality, love, and the human experience in a rich fabric of morphology in his contemplative word usage. In "On Giving," for instance, the use of "possession" pointedly illustrates the irony of possession versus true giving, as Gibran intimates that giving is not about material offerings alone there must be emotional depth and self-knowledge. Similarly, in "On Reason and Passion," Gibran employs the use of the suffix "-er" while constructing the word "lover," which is not just a state of an action but of a personal role, to denote the importance of the fact that one is responsible for unifying mind and heart. Jamil et al. (2022) explain that Gibran makes constant use of such suffixes in an effort to encourage readers toward deep reflection concerning spiritual and emotional quests. Terms such as "remembrances," as Jamil et al. (2022) demonstrate, create the mood of remembrance and sorrow that permit readers on a personal level to connect with the philosopher's musings.

These morphological selections serve to do more than just ornament language they are a bridge from abstractions to actual feeling, which serve to discourse upon the richness of the human soul on behalf of material interests. As Juanillo and Fernandico (2022) discusses, such word practices tend to underscore major thematic tensions in literature, and Gibran accomplishes this so beautifully. Through the application of derivational morphemes, he transforms common words into lively words that produce layers of meaning to the poetry and increase the emotional impact. This chosen linguistic mode, one which Juanillo and Fernandico (2022) also refer to, not only makes the text lovely it positively constructs how readers experience and interpret the built-in meanings. Finally, Gibran's morphological originality is essential to presenting a vision of life that is profoundly religious, emotionally nuanced, and quite human.

Khalil Gibran' Compounding Strategies in Poems "On Work", "On House", "On Reason and Passion", "On Giving" Reflect His Thematic Concerns

The compound word devices in Khalil Gibran's poetry has an effect on the theme and meaning that he intends to pass as message. Compounding "ploughman", "overwake", "vineyard", "forefather", and "thistledown" creates thematic issues regarding manpower, alertness, and the man shape. Clearly, the compound devices in Khalil Gibran's poem has a richer meaning layer. Compound use provides a vivid mental picture in the mind of the reader, thus the poem is more vivid and engaging. Compounding techniques mirror to dominant thematic issues in gibran's poems. Compound words applied in khalil gubran's poems are associated with the human affective life and are applied to strike spiritual qualities. Nainggolan (2023) Gibran's poetry not only increases the awareness of readers to his works of art but also conveys the most significant spiritual and social values that permeate his writings.

Through the application of compounding strategies in poem "On Work," one can witness an intense thematic preoccupation with relationship between work, self-perception, and the responsibility of society. Gibran employs compound words to merge intricate thoughts into a single unbroken whole so that he could possibly convey his opinion that work is a reflection of the human soul and a required component of social life. Griffin and Plant (1989) emphasizes that creativity is not just a hobby but a profound way to express our innermost selves, suggesting that engaging in creative activities allows individuals to tap into something greater than themselves, reflecting the beauty of creation and sharing love with others through their work.

In his poem "On House," Gibran employs compounding techniques in a bid to express a profound thematic preoccupation with the idea of home as a metaphor of human relationship, identity, and life. The compound terms of the poem "on house" not only signify the physical house but also protection, warmth, and affection. Using compound words, Gibran makes meaning that defines ideas about home as not just the physical place but also the center of human existence. Gibran's poems compel

humans to see life through various perspectives and construct awareness every animal contributes to the broader painting of life.

It is in line with Yakin (2022) stated that Gibran uses compound words in the poem "On House" to symbolize the harmonious relationship between human habitation and nature. Using the compounding strategies in poem "On House", Gibran compares a life in harmony with spirituality to the limitations enforced to contemporary city living and his speech asks readers to mirror on their possess relationship with realm and society. Altabaa and Hamawiya (2019) stated that Gibran's poem depicts a deep connection with nature for spiritual fulfillment. The characters in Gibran's poetry look for release out of social restrictions over their connection with nature, proposing right spirituality is discovered in the relation, not in town life.

Compounding techniques in the poem "On Giving" unveil a dense thematic preoccupation with the problem of giving and relationships among people. Double meanings of compounding words speak of depth of emotion and philosophy that goes into giving. To illustrate, the term "freehearted" can be used to connote a physical movement as well as an act of love and emotional commitment, and thus such an action of giving has more force in a socio-spiritual context. This connotes philosophy of being and of love. The poems of Gibran encourage one to reflect on the individual practice of giving and receiving in the grand scheme of living's grace. Puspitasari & Ayu and Aries Setia (2023) analyzed the significance of compounding in Gibran's poems because they explicate how such words lead to the richness of his thematic utterances.

Over morphological choice alternatives, Gibran asks individuals to express their responses of the vocation and their harmonization to the kingdom of their environment. Al-Ma'ruf and Nugrahani (2017) Gibran's poetry serves as a vehicle for the activation of self-actualization by speaking on spiritual matters in light of day-to-day events. Khalil Gibran's poetry focuses on the ageless significance of amour, affection and entity between whole beings in intricate arrangements of existence. Fitria (2022) made Gibran explains love as the key to comprehending and

perpetuating human existence to vindicate the notion of love as a timeless worth in his work.

5. Conclusion

Morphological analysis of Kahlil Gibran's poems gives us substantial knowledge regarding the contribution of morphological processes' selection to thematic richness and emotional intensity. Khalil Gibran reveals word meaning and addresses readers through themes like love, spirituality, and human life using derivation morphemes in his poems. The aspect of concern in the morphology of literary tastes in the work suggests an interdisciplinary approach merging linguistic treatment to literature exegesis. The strategy can facilitate deeper appreciation of Gibran's work and assist in projecting the pedagogical authority of morphological analysis in educating poems towards contributing to a wide-ranging discourse on language and literature.

Gibran's creative use of morphological technique in his verse mirror the manner in which language becomes a powerful tool toward explaining profound philosophical concepts and emotional propriety. These findings indicate compounding techniques capture thematic weighting in the choice poetry, allowing readers to enter into the intricate relationship between meaning and language. By derivation and compounding of the root word, Gibran constructs rich of emotion and thought ask shadow on man impression. Language choice understanding is imperative to realize subtlety different types of text, thereby enhancing literature valuing and pedagogical practice in learning poetry

The study reveals that Khalil Gibran's use of derivation and compounding is not merely stylistic but deeply semantic and philosophical. Through affixation, he transforms abstract emotions into tangible human conditions, while compounding allows him to construct rich metaphores for inner conflict and spiritual harmony. These morphological strategies enhance both the aesthetic and thematic depth of his poetry. From a pedagogical perspective, analyzing such devices can foster students' morphological awareness and deepen their engagement with literary

texts. This interdisciplinary approach, merging linguistics and literary analysis offers a valuable framework for teaching poetry in language education.

Recommendation

The research on Kahlil Gibran's use of morphological strategies in his poetry reveals that derivational morphemes and compounding significantly enhance thematic depth and emotional resonance. Future research could benefit from broader corpus analyses of Gibran's complete works, including lesser-known poems, to uncover additional morphological patterns and facilitate comparative studies with other poets. Interdisciplinary approaches that integrate cognitive linguistics may further illuminate how Gibran's morphological choices affect reader interpretation and emotional engagement, potentially through experimental studies. Additionally, focusing on specific themes such as love and spirituality could deepen understanding of how these strategies reflect cultural contexts and socio-political implications. However, researchers may face barriers such as limited access to textual resources, the subjective nature of literary interpretation, and logistical challenges in interdisciplinary collaboration. Addressing these issues will be crucial for advancing insights into the intricate relationship between morphology and meaning in Gibran's work, ultimately enriching the fields of linguistics, literary studies, and education.

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