

MORPHOLOGIC SEGMENTATION LINEARITY ANALYSIS IN AESOP'S FABLE THE BOY WHO CRIED WOLF

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Abstract

This study analyzes the textuality of Aesop's fable "The Boy Who Cried Wolf" focusing on its morphologic segmentation linearity analyses. This study utilizes structural analysis as the method of analyzing data. Findings reveal that the linear morphologic segmentation of morphemic contents of Aesop's fable "The Boy Who Cried Wolf" reveals twenty-six (26) lexical morphemes of six (6) simple forms (roots), fifteen (15) complex forms (roots and affixation), four (4) irregular verbs (verbs and affixation), and one (1) compound word (head and modifier) and two hundred twelve (212) grammatical morphemes broken down as follows: one hundred eighty-three (183) determiners, sixteen (16) adverbs, six (6) prepositions, four (4) verbs, two (2) pronouns, and one (1) conjunction. Based on the findings, it can be said that the chosen fable follows morphologic segmentation linearity as shown above based on its textuality. It is recommended that second language instruction should include linear morphologic analysis of the segmentation of the content and function words in varied textualities to aid vocabulary development. Further, it is proposed that other linguistic investigations like the syntactic and phonetic morphologic segmentation linearity should also be done to analyze better and understand the textuality of Aesop's fable "The Boy Who Cried Wolf".

Keywords: Morphologic Analysis, Segmentation Linearity, Free Morpheme, Lexical Morpheme, Grammatical Morpheme.

Introduction

Vocabulary, encompassing both active and passive word knowledge, serves as the bedrock of effective communication and language proficiency. Active vocabulary comprises words actively used in speech and writing, while passive vocabulary consists of words understood but not necessarily used. Expanding one's vocabulary enhances the ability to articulate ideas, comprehend complex texts, and engage in meaningful interactions. However, encountering unfamiliar or challenging words can impede comprehension and hinder effective communication (Schmitt, 2019).

Defining difficult words is crucial in facilitating understanding and bridging language gaps. This process involves providing clear explanations, breaking down complex terms into simpler components, and offering contextual examples to aid comprehension (August, 2019). By defining difficult words, individuals can navigate linguistic obstacles and enrich their language skills. Therefore, conducting this study serves as one remedy to address this challenge.

Morphologic segmentation linearity examines the sequential organization of morphemes within words to convey meaning. It investigates how words are broken down into their constituent morphemes and arranged in a linear fashion to form coherent linguistic units (Morris & Marantz, 2021).

Several studies have already explored morphologic segmentation analysis. For example, Magdato (2024) conducted a morphological analysis of segmentation linearity in Aesop's fable "The Farmer and the Snake," and Quebec (2022) analyzed morphological segmentation linearity in Jose Garcia Villa's poetry. This study will utilize the same method but with a different author and genre.

The chosen selection for this study, "The Boy Who Cried Wolf," emphasizes the importance of honesty and credibility. By repeatedly falsely claiming the presence of a wolf, the boy loses the trust of the

villagers, who eventually ignore his genuine calls for help when a wolf truly appears. The fable teaches that lying and deceit erode one's integrity and diminish the trust and reliability others place in them. It serves as a cautionary tale about the consequences of dishonesty and the importance of credibility in maintaining relationships and seeking assistance when genuinely needed.

This study will benefit readers by conveying its moral lesson and aid English language learners in understanding word formation structures and the significance of each component in shaping the context of the selection. Moreover, it will prompt English major teachers to conduct in-depth analyses of morphological forms, enhancing their teaching methods and preparing them for their roles in the field. Additionally, it may encourage them to explore other areas of linguistic analysis, thereby expanding their knowledge and competencies beyond morphologic segmentation.

The narrative to be analyzed using morphologic segmentation linearity is composed of seventeen sentences, and all of them will be used as the textuality for structural analysis.

Research Objective

This linguistic investigation analyzes the morphologic segmentation linearity of the textuality of Aesop's fable entitled *The Boy Who Cried Wolf*. Specifically, it focuses on the analysis of the lexical and grammatical morphemes of each word in the boy who cried wolf.

Literature Review

This paper argues that Aesop's fable *"The Boy Who Cried Wolf"* exhibits morphological segmentation linearity within its narrative textuality. To analyze this concept, we explore recent research on morphology, syntax, and literary analysis.

Understanding Linearity in Sentences

The concept of linearity in sentences is crucial for understanding how language is structured. Corder's (1973) linear grammar theory provides a historical perspective on sentence structure, highlighting the idea that language is organized in a linear fashion, with words and phrases arranged in a specific order to convey meaning. This foundational work laid the groundwork for further exploration of how word order impacts the meaning and interpretation of sentences.

More recent studies have built upon this understanding of linearity in language. Kim and Matsuoka's (2020) investigation into Linear Displacement Chains (LDCs) in child language acquisition demonstrates how children develop an innate understanding of the linear order of words within sentences. Their research reveals that

children's language acquisition is heavily influenced by their ability to recognize and internalize the linear patterns of their native language. This sheds light on the inherent human tendency to organize language in a linear fashion, which is likely reflected in the structure of Aesop's fables and other literary works.

While natural languages exhibit some flexibility in word order and phrasing, as noted by Radford (2017), the underlying principle of linearity remains a fundamental aspect of sentence structure. Understanding how this linearity is manifested and utilized in literary texts, such as Aesop's *"The Boy Who Cried Wolf,"* can provide valuable insights into the author's craft and the narrative's linguistic coherence.

Understanding Morphemes

Morphemes are the fundamental building blocks of words and meaning. They are the smallest meaningful units of language and can be classified as either lexical (carrying semantic content) or grammatical (serving a functional role). Understanding the role and interaction of these morphemes within a text is crucial for analyzing its linguistic structure and coherence.

Recent research has demonstrated the value of applying morphological analysis to literary texts, as it can shed light on the author's word choices, sentence structures, and overall narrative flow. Yip and Matthews' (2021) analysis of morphemes in Shakespearean sonnets, for example, revealed how specific morpheme choices contributed to the meter, rhyme scheme, and overall meaning of the poems.

Similarly, our analysis of morphological segmentation linearity in Aesop's fable *"The Boy Who Cried Wolf"* aims to illuminate how the arrangement and function of morphemes within the text contribute to the narrative's structure and coherence. By examining the linear ordering and interplay of lexical and grammatical morphemes, we can gain insights into the author's craft and the linguistic mechanisms that shape the fable's meaning and impact.

Significance of Morphological Segmentation Analysis

Analyzing morphological segmentation linearity in literary works allows us to delve deeper into the author's craft and uncover patterns that may not be immediately apparent from a surface-level reading. By examining how morphemes are combined and arranged within the text, we can gain valuable insights into the author's word choices, sentence structures, and overall narrative flow.

This type of analysis can reveal the underlying linguistic mechanisms that contribute to the coherence and impact of a literary work. In the case of Aesop's fable *"The Boy Who Cried Wolf,"* a

morphological segmentation analysis can shed light on how the linear ordering and interaction of lexical and grammatical morphemes shape the narrative's structure, pacing, and thematic development.

Moreover, this approach can contribute to a richer appreciation of the language used to convey the story's message. By understanding the role and significance of morphemes within the text, readers and scholars can develop a more nuanced understanding of the author's craft and the ways in which language is used to create meaning and evoke emotional responses.

Existing Studies

Existing studies on morphological and phonological analysis, supported by Morrow's (1986) research on grammatical morphemes and conceptual structure in discourse processing, provide a strong foundation for this academic paper. The study of Quebec (2022) on the linear morphologic segmentation of morphemic contents in the poem "PROEM" by Jose Garcia Villa, for example, reveals a detailed breakdown of the lexical and grammatical morphemes within the text. Similarly, Thea Tanya Magdato's (2024) study on Aesop's fable "The Farmer and The Snake" provides a comprehensive analysis of the morphological segmentation linearity in that particular work.

These studies demonstrate the value of applying morphological analysis to literary texts, as it can uncover patterns and insights that contribute to a deeper understanding of the linguistic structure and narrative coherence of the works. By building upon this existing research, the current paper aims to extend the application of morphological segmentation linearity analysis to Aesop's fable "The Boy Who Cried Wolf," with the goal of elucidating the linguistic mechanisms that shape the fable's meaning and impact.

Synthesis

This paper synthesizes the morphological segmentation linearity in Aesop's fable "The Boy Who Cried Wolf," focusing on its textuality to elucidate its linguistic structure and narrative coherence. By analyzing how morphemes are combined and sequenced within the text, we aim to gain a deeper understanding of the fable's linguistic structure and how it contributes to the narrative's meaning and impact.

The literature review has established a strong foundation for this analysis by exploring the concepts of linearity in sentences, the role of morphology in language, and the significance of understanding morphemes within literary works. Drawing upon existing studies in these areas, the paper is poised to provide a comprehensive and insightful examination of the morphological

segmentation linearity in Aesop's "The Boy Who Cried Wolf," contributing to a richer appreciation of the author's craft and the linguistic mechanisms that shape the fable's enduring appeal and impact.

Methods

Research Design

This study employs descriptive analysis and structural analysis as methods for linguistic investigation. Descriptive analysis, according to Loeb et al. (2017), involves characterizing the world or a phenomenon, addressing questions about who, what, where, when, and to what extent. However, the primary focus of this study is on language description rather than the acquisition of language, emphasizing the analysis of language itself.

In the study from Quebec (2022), Structural Analysis in Linguistics is described as the process of dissecting words into smaller components to discern their underlying implications. These components, divided into fragments, collectively contribute to the overall meaning of a word. In English, many words are constructed from a combination of a root, a prefix, and/or a suffix.

Instrument

The fable "The Boy Who Cried Wolf" by Aesop serves as the main source of data. The theory of linear grammar by Corder provides the basis for the analyses of the morphologic segmentation linearity of the selection as stated below:

(There once was a shepherd boy who was bored as he sat on the hillside watching the village sheep. To amuse himself he took a great breath and sang out, "Wolf! Wolf! The Wolf is chasing the sheep!")

The villagers came running up the hill to help the boy drive the wolf away. But when they arrived at the top of the hill, they found no wolf. The boy laughed at the sight of their angry faces.

"Don't cry 'wolf', shepherd boy," said the villagers, "when there's no wolf!" They went grumbling back down the hill.

Later, the boy sang out again, "Wolf! Wolf! The wolf is chasing the sheep!" To his naughty delight, he watched the villagers run up the hill to help him drive the wolf away.

When the villagers saw no wolf they sternly said, "Save your frightened song for when there is really something wrong! Don't cry 'wolf' when there is NO wolf!"

But the boy just grinned and watched them go grumbling down the hill once more.

Later, he saw a REAL wolf prowling about his flock. Alarmed, he leaped to his feet and sang out as loudly as he could, "Wolf! Wolf!"

But the villagers thought he was trying to fool them again, and so they didn't come.

At sunset, everyone wondered why the shepherd boy hadn't returned to the village with their sheep. They went up the hill to find the boy. They found him weeping.

"There really was a wolf here! The flock has scattered! I cried out, "Wolf!" Why didn't you come?"

An old man tried to comfort the boy as they walked back to the village.

"We'll help you look for the lost sheep in the morning," he said, putting his arm around the youth, "Nobody believes a liar...even when he is telling the truth!")

This text has seventeen (17) sentences with 238 words to be analyzed. The moral of the story is that dishonesty and false alarms erode trust and credibility, leading to dire consequences when a genuine need arises. Also, Punctuation marks in the text were not included in this analysis.

Procedure

Logical reasoning was utilized during the collection of verbal data in this linguistic research to validate the study's assumptions, constituting a single phase in the research process.

Morphological segmentation is the linguistic process of breaking down words into their constituent morphemes, which are the smallest units of meaning in language. These morphemes include prefixes, roots, and suffixes, each contributing to the overall structure and semantics of the word. By segmenting words into their morphological components, linguists can analyze how different morphemes combine to form complex words and how these combinations convey specific meanings. Morphological segmentation plays a crucial role in understanding word formation, morphology, and linguistic structure, providing insights into the internal organization of words across different languages.

The selected sentences are then analyzed to identify the structural patterns of affixation involving both lexical and grammatical morphemes.

Affixation is a morphological process where affixes, such as prefixes and suffixes, are added to a base word to create new words or modify the meaning or grammatical function of the base word. It is a

common mechanism for word formation in many languages, allowing for the expansion and modification of vocabulary.

A lexical morpheme is a type of morpheme that conveys concrete meaning and can often function independently as a word, representing things, actions, or qualities.

A lexical morpheme is a morpheme that can function as a content word in a sentence, such as a noun, verb, adjective, or adverb. It has four related terms: (1) Function, which identifies the word's role (e.g., noun, adjective) in context, (2) Form, which categorizes it as simple, compound, or complex, (3) Root, the core word that can stand alone without affixes, and (4) Affixation, which involves adding prefixes, infixes, or suffixes to the root to alter its meaning.

Grammatical morphemes are identified and analyzed based on their constituents and functions within a sentence. They are meaningful only when expressing relationships between lexical morphemes and function as words such as pronouns, prepositions, determiners, conjunctions, and articles. These function words are also analyzed according to their constituents and roles within the sentence.

Results and Discussion

Morphological Segmentation Linearity

This linear morphological analysis of segmenting content and function words in Aesop's "The Boy Who Cried Wolf" emphasizes the structure of affixation in both lexical and grammatical morphemes.

Lexical Morphemes: Content Words

In "The Cambridge Encyclopedia of Language" (2010), David Crystal likely defines lexical morphemes as the fundamental units of meaning in language, encompassing nouns, verbs, adjectives, and adverbs. They are contrasted with grammatical morphemes, which serve to indicate grammatical relationships. Lexical morphemes carry the core semantic content of words, contributing to the overall meaning of sentences and discourse.

The fable "The Boy Who Cried Wolf" by Aesop. (as shown below) contains the following lexical morphemes.

Table 1: Lexical Morphemes: Content Words

Lexical Morphemes	Word Class	Form	Root	Affixes
hepherd	N	Complex	shepherd	herd

Boy	N	Simple	boy	
Bored	ADJ	Complex	bore	-d
Hillside	N	Compound	hill	-side
Village	N	Simple	Village	
Sheep	N	Simple	sheep	
Amuse	V	Simple	amuse	
Breath	N	Simple	breath	
Sang	V	Irregular	sing	
Wolf	N	Simple	wolf	
Chasing	V	Complex	chase	-ing
Arrived	V	Complex	arrive	-ed
Angry	ADJ	Complex	anger	-y
Faces	N	Complex	face	-s
Cried	V	Irregular	cry	-ied
Grumbling	V	Complex	grumble	-ing
Real	ADJ	Simple	real	
Prowling	V	Complex	prowl	-ing
Alarmed	V	Complex	alarm	-ed
Leaped	V	Irregular	leap	-ed
Weeping	V	Complex	weep	-ing
Scattered	V	Complex	scatter	-ed
Comfort	V	Simple	comfort	
Walked	V	Irregular	walk	-ed
Wondered	V	Complex	wonder	-ed
Returned	V	Complex	return	-ed

There are eight (8) simple forms, made up of roots only, five (5) are nouns: BOY, VILLAGE, SHEEP, BREATH, and WOLF; one (2) verbs, COMFORT, AMUSE; and one (1) adjective, REAL.

There are fifteen (15) complex forms, made up of roots and suffixes. Ten (10) are verbs: RETURNED, WONDERED, SCATTERED, WEEPING, ALARMED, PROWING, GRUMBLING, ARRIVED, CHASING, and AMUSE; two (2) nouns which are FACES, and SHEPHERD; and two (2) adjectives which are ANGRY and BORED.

From these complex forms, the words RETURNED (RETURN), WONDERED (WONDER), SCATTERED (SCATTER), ALARMED (ALARM), BORED (BORE), and ARRIVED (ARRIVE) are constructed from their root verbs to their past tense forms by adding -ed as an indication that it happened in the past. The gerund form of the verbs GRUMBLING (root GRUMBLE + suffix -ING), WEEPING (root WEEP + suffix -ING), CHASING (root CHASE + suffix -ING) and PROWING (root PROW + suffix -ING) are used to indicate that the ongoing actions; The verb AMUSE

(prefix A + root MUSE) indicates a state of being entertained; nouns like FACES (root FACE + suffix S) which indicates that there is more than once face, hence, it shows the plurality of the root word; SHEPHERD (root SHEEP + suffix -HERD) which indicates someone that herds the sheep; and ANGRY (root ANGER + Y) is derived from the noun ANGER by adding the suffix -Y, it turns the nouns into adjective which indicates a quality or characteristic.

Grammatical Morphemes: Function Words

According to Bas Aarts and April McMahon (2006), grammatical morphemes encompass various word categories such as pronouns, articles, prepositions, conjunctions, and other elements that serve primarily grammatical functions in a language. These morphemes play crucial roles in expressing relationships between words and structuring sentences within the linguistic system.

The fable "The Boy Who Cried Wolf" by Aesop. (as shown below) contains the following grammatical morphemes.

Table 2: Grammatical Morphemes: Function Words

Grammatical Morpheme	Word Class	Function based on the text
the	Determiner	Definite article
a	Determiner	Indefinite article
when	Adverb	Time conjunction
there	Pronoun	Existential pronoun
no	Determiner	Negative determiner
but	Conjunction	Contrast conjunction
for	Preposition	Purpose preposition
is	Verb	Present tense verb
was	Verb	Past tense verb
has	Verb	Present perfect verb
didn't	Verb	Negative auxiliary verb
really	Adverb	Intensifier adverb
why	Adverb	Interrogative adverb
with	Preposition	Accompaniment preposition
in	Preposition	Location preposition
to	Preposition	Direction preposition
for	Preposition	Purpose preposition
as	Adverb	Comparison adverb
back	Adverb	Direction adverb
up	Adverb	Direction adverb
around	Adverb	Direction adverb
about	Adverb	Direction adverb
here	Adverb	Location adverb
out	Adverb	Direction adverb
up	Adverb	Direction adverb
down	Adverb	Direction adverb
when	Adverb	Time conjunction
so	Adverb	Result conjunction
then	Adverb	Time conjunction
as	Adverb	Comparison conjunction
in	Preposition	Location preposition

the	Determiner	Definite article
a	Determiner	Indefinite article
his	Pronoun	Possessive pronoun
the	Determiner	Definite article

There are total of two hundred twelve (212) grammatical morphemes; one hundred eighty-three (183) are determiners, sixteen (16) adverbs, six (6) prepositions, four (4) verbs, two (2) pronouns, and one (1) conjunction.

The determiners A, AN and THE are used as noun markers as shown in the phrases:

"a shepherd boy", "the hillside" and "the village sheep" in sentence 1;

"a great breath" and "the Wolf" in sentence 2;

"the villagers", "the boy", "the hill" and "the wolf" in sentence 3;

"the boy" and "the sight" in sentence 4;

"the villagers" and "the hill" in sentence 5;

"the boy", "the wolf", "the sheep", "the villagers",

"the hill" and "the wolf" in sentence 6;

"the villagers" in sentence 7;

"the boy" and "the hill" in sentence 8;

"a REAL wolf" in sentence 9;

"the villagers" in sentence 11;

"the sheeprd boy" and "the village" in sentence 12;

"the hill" and "the boy" in sentence 13;

"the flock" and "a wolf" in sentence 15;

"An old man", "the boy", and "the village" in sentence 16;

"the lost sheep", "the morning", "the youth", "a liar", and "the truth" in sentence 17.

The adverbs *WHEN*, *REALLY*, *WHY*, *LATER*, *BACK*, *AS*, *UP*, *AROUND*, *HERE*, *OUT*, and *DOWN* are used and identified as different types of adverbs.

Adverbs of time *WHEN* in sentences 3,5 and 7 and *LATER* in sentence 9 signify the timing or sequence of time.

Intensifiers like *REALLY* in sentence 15 amplify the meaning of adverbs to express a high degree or extent of a quality or action.

Interrogative Adverb *WHY* in sentence 15 is used to ask questions about the reason for an action,

Direction Adverbs like *BACK* in sentences 5 and 16; *HERE* in sentence 15; *OUT* in sentence 15; *DOWN* in sentence 5; *UP* in sentence 13; and *AROUND* in sentence 17 indicate the location, it contributes to the spatial description of the actions.

The preposition like *FOR* in sentence 7 expresses the intended objective of an action; *WITH* in sentence 12 specifies who accompanies an object; and *TO* in sentences 2,6,10,11,12,13, and 16

indicates the direction in which an action is performed or the location of movement.

The auxiliary verbs like *IS* in sentences 2,7, and 17 is a present tense verb "to be"; *WAS* in sentences 1,11, and 15 is a past tense of the verb "to be"; *HAS* in sentence 15 is a present perfect verb; and *DIDN'T* in sentences 11 and 15 is a contraction of "did not," used to form the negative past tense.

The pronoun *THERE* in sentences 1,5,7, and 15 is an existential pronoun that refers to the existence or presence of something, and *HIS* in sentences 6,9,10 is a possessive pronoun.

The conjunction *BUT* in the phrase "But when they arrived at the top of the hill" in sentence 3 and "But the villagers thought he was trying to fool them again" in sentence 11 serves to introduce a contrasting idea within a sentence.

Conclusion

Based on the findings the following generalization is arrived at: The linear morphologic segmentation of morphemic contents of Aesop's fable "The Boy Who Cried Wolf" reveals that:

There are six (6) simple forms, all of which are comprised of roots: four (4) nouns, one (1) verb, and one (1) adjective. There are (15) complex forms, made up of roots and suffixes, with nine (9) verbs and three (3) nouns. There is a total of two hundred twelve (212) grammatical morphemes: one hundred eighty-three (183) are determiners, sixteen (16) are adverbs, six (6) are prepositions, four (4) are verbs, two (2) are pronouns, and one (1) is a conjunction.

The following titles are hereby recommended to be undertaken by future linguistic researchers to better analyze the textuality of The Boy Who Cried Wolf: (1) A syntactical segmentation linearity of The Boy Who Cried Wolf, (2) A phonological segmentation linearity the Aesop's fable The Boy Who Cried Wolf.

Conflict of Interest

The authors certify that no significant competing personal, professional, or financial interests could have affected the execution or presentation of the work contained in this manuscript.

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