

DOCUMENT RESUME

ED 185 514

CS 005 377

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 TITLE Analysis of "Babar Loses His Crown." Technical Report No. 169.  
 INSTITUTION Bolt, Beranek and Newman, Inc., Cambridge, Mass.; Illinois Univ., Urbana. Center for the Study of Reading.  
 SPONS AGENCY National Inst. of Education (DHEW), Washington, D. C.  
 PUB DATE Apr 80  
 CONTRACT 400-76-0116  
 NOTE 89p.

EDRS PRICE MF01/PC04 Plus Postage.  
 DESCRIPTORS \*Childrens Literature; Connected Discourse; \*Discourse Analysis; Illustrations; Language Research; Layout (Publications); \*Readability; Reading Comprehension; Reading Materials; \*Reading Research; Sentence Structure; \*Syntax; \*Word Lists  
 IDENTIFIERS \*Center for the Study of Reading IL

ABSTRACT

This report presents the text analysis of "Babar Loses His Crown," a story for beginning readers. (The techniques used in arriving at the analysis are presented in a Reading Center Technical Report, Number 168, "Problems and Techniques of Text Analysis.") Tables are given for a statistical lexical analysis and for a syntactic analysis. Analyses of text level properties, such as intermediate level plot structure, highest level plot summary, story grammar, and text connective inference are also included. An examination of the illustrations and layout includes reports on the relation between texts and illustration, analysis of the layout, analysis of sentences interrupted by line ends, and analysis of illustrations and graphics. (MKM)

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Technical Report No. 169

ANALYSIS OF BABAR LOSES HIS CROWN

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April 1980

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The research reported herein was supported in part by the National  
Institute of Education under Contract No. US-NIE-C-400-76-0116.

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## Analysis of Babar Loses His Crown

### I. Introduction

Babar Loses His Crown is a story for beginning readers, part of the Beginner Books series. It is copiously illustrated with brightly colored drawings which typically cover about 5/6 of the page.

The techniques used in arriving at the analysis presented here are described in Reading Center Technical Report 168, "Problems and Techniques of Text Analysis." See also Technical Report 170, "Analysis of 'The Wonderful Desert'."

### II. Statistical Lexical Analysis

In BABAR, there are 1039 word tokens if contractions like we'll are counted, as one word. There are 1060 word tokens if contractions are counted as two words. In our count, contractions were treated as containing two tokens. There are 249 distinct types, i.e., 249 different words. This figure was arrived at by considering all words related by inflectional morphology to be instances of the same word, i.e., merging all forms of to be, merging singular and plural forms like taxi and taxis, and the like. The types constitute 23.4% of the tokens.

The following tables are a listing of the types and their frequency in BABAR. The first figure given is the percentage frequency of occurrence of the individual word in the text. For example, a word that appears once in the text has a frequency of .094%. The second figure is the number of items per frequency occurrence. For example, there are 116 types that occur only once in the text. The final figure is the percentage of the types that the words of each frequency constitute. Thus, the 116 words with one occurrence each are 46.5% of the 249 types.

A. 1 Occurrence--text frequency .094%; number of items 116; 46.5% of the types.

aboard	ahem	along	already	apples
arrive	asleep	band	bed	begin
beside	best	big	birds	bottom
bring	bump	call	careful	chair
circles (v)	clothes	cousin	crumbs	dive (v)
dress (n)	dry (v)	eat	else	everyone
everything	excuse (v)	fast	fears (v)	find
fish	Flora	forever	forget	friend
front	gates	gives	glad	good
great	guess	half	hand (n)	happen
head	hear	hide	house	how
hundred	jump	know	late	last
leave	light (n)	lighted	like	long
lost	love	lunch	market	monkey
move	no	noon	nothing	queen
quick	papa	past	please	points
policeman	Pom	poor	porter	ready
restaurant	right	rush	show	shut
sidewalk	sitting	smile	snap	someone
stand	street	sun	table	thank
those	three	till	tired	turns
two	under	visitors	watch (v)	water
waves (v)	wet	when	whistles (v)	worry
yes				

B. 2 Occurrences--text frequency .189%; number of items 45; 18.07% of the types.

about	again	Alexander	another	around
as	bridge	bus	Captain	chase
climb	Eiffel	follow	from	have (poss. v)
here	inside	just	knocks	let
Mister	need	night	oh	pack
people	race	room	sigh	small
stairs	stuck	subway	suddenly	sure
tell	this	time	tonight	too
toward	tower	walk	whole	yells

C. 3 Occurrences--text frequency .283%; number of items 21, 8.43% of the types.

after	away	back	box	catch
cry	down	into	king	one
open	opera	over	play	put
run	sad(ly)	so	think	very
wait				

D. 4 Occurrences--text frequency .377%; number of items 10; 4.01% of the types.

come	do (aux)	flute	get	have (perf)
hotel	must	off	out	take

E. 5 Occurrences--text frequency .471%; number of items 11; 4.42% of the types.

at	boats	little	Paris	she
shop	that	then	train	wear
Zephir				

- 4
- F. 6 Occurrences--text frequency .566%; number of items 3; 1.20% of the types.  
for taxi three
- G. 7 Occurrences--text frequency .66%; number of items 5; 2.0% of the types.  
Celeste family look on see
- H. 8 Occurrences--text frequency .754%; number of items 2; .8% of the types.  
now up
- I. 9 Occurrences--text frequency .849%; number of items 4; 1.6% of the types.  
Arthur can of shout
- J. 10 Occurrences--text frequency .943%; number of items 1; .4% of the types.  
children
- K. 11 Occurrences--text frequency 1.03%; number of items 4; 1.6% of the types.  
and not red you (all forms)
- L. 12 Occurrences--text frequency 1.13%; number of items 1; .4% of the types.  
in
- M. 13 Occurrences--text frequency 1.22%; number of items 3; 1.20% of the types.  
mustache will with
- N. 14 Occurrences--text frequency 1.32%; number of items 2; .8% of the types.  
go it
- O. 15 Occurrences--text frequency 1.415%; number of items 1; .4% of the types.  
all
- P. 16 Occurrences--text frequency 1.5%; number of items 2; .8% of the types.  
say we

- Q. 19 Occurrences--text frequency 1.79%; number of items 1; .4% of the types.  
to (all grammatical functions)
- R. 20 Occurrences--text frequency 1.88%; number of items 2; .8% of the types.  
bag crown
- S. 26 Occurrences--text frequency 2.45%; number of items 1; .4% of the types.  
man
- T. 27 Occurrences--text frequency 2.54%; number of items 1; .4% of the types.  
I (all forms)
- U. 30 Occurrences--text frequency 2.83%; number of items 1; .4% of the types.  
they (all forms)
- V. 32 Occurrences--text frequency 3.02%; number of items 1; .4% of the types.  
a
- W. 38 Occurrences--text frequency 3.58%; number of items 1; .4% of the types.  
Babar
- X. 41 Occurrences--text frequency 3.867%; number of items 1; .4% of the types.  
he (all forms)
- Y. 56 Occurrences--text frequency 5.28%; number of items 1; .4% of the types.  
be (all forms)
- Z. 81 Occurrences--text frequency 7.64%; number of items 1; .4% of the types.  
the

### III. Syntactic Analysis

#### A. Parsing into Major Constituents (Relationally Defined)

##### Legend

Constituent types: NPsub = subject noun phrase, V = verb, NPob = object noun phrase, NPio = indirect object noun phrase, A = adverbial, PN = predicate nominative, Adj = adjective.

( ) encloses indication of number of verbs in the sentence.

+ indicates position of line break; if it follows a constituent name without a space, the break occurs internally to that constituent.

< > indicates post-modifying phrase.

[ ] indicates the internal structure of the immediately preceding constituent.

-V indicates negated verb.

X after a sentence number indicates non-subject-initial sentence.

a after a sentence number indicates the sentence is an embedded quotation.

Q after a sentence number indicates the sentence is a quotation.

CC: introduces commentary on syntax, details of line-broken constituents.

1 NPsub V A + (1)

2 NPsub V NPob + (1)

3X A V NPsub+ (1)

CC: NP--NP, NP + and NP; sentence introduces subject into discourse, subject in a long NP.

4X A V NPsub+ (1)

CC: NP + and NP +; same structure and function as sentence 3.



5 NPSub + V NPob (1)

6 NPSub V + NPob A + (1)

7X A1 NPSub V A2 + (1)

CC: A1 now marks change of scene for sentence.

8 NPSub V A + (1)

9X NPob + V NPSub (1)

CC: object is a quotation.

9aQ NPSub V NPob (1)

10Q NPSub V NPob (1)

11X A1 NPSub V A2 + A3 + (1)

CC: A1 now marks change of scene for sentence.

12 NPSub V+ NPob + (1)

CC: the line break in the verb is as follows: waiting for.

13 NPSub V NPob A + (1)

14 NPSub V A + (1)

15 NPSub V NPio+ NPob + (1)

CC: direct object is a quotation.

15aQ V Adj A + (1)

16Q NPSub V A + (1)

17X A NPSub + V NPob (1)

CC: initial adverb in their hotel room.

18X A + NPSub V NPob + (1)

CC: preposed adverb allows important direct object, the little red one, to occur at the end of the sentence, in focus position.

19X NPob NPsub V + (1)

CC: object is a quotation.

19aQ V (1)

CC: imperative.

20XQ PN V NPsub (1)

CC: this is a questioned copular sentence.

21XQ NP +

CC: this sentence is a discourse fragment, answering the question in sentence #20.

22XQ NP (0)

CC: vocative (emphatic).

23Q NPsub -V PN + (1)

24XQ NP (0)

CC: sentence is practically an interjection.

25X NPob V NPsub + (1)

CC: object is a quotation.

25aQ NPsub V + (1)

26Q NPsub V + (1)

27X NPob V + NPsub (1)

CC: object is a quotation.

27aQ NPsub V1 NPob [NPsub V2 NPob [NPsub V3]] (3)

28XQ when NPsub V1 + NPob, NPsub V2 NPob A - NP (2)

CC: this sentence is similar to #18, where the preposed adverbial clause allows an important NP, a man with a moustache, to occur at the end of the sentence in focus position; however,

the structure 'Nsub V NPob A when Nsub V2 NPob - NP'  
would have done the trick as well.

29Q Nsub V NPob + (1)

30X NPob V Nsub + (1)

CC: object is a quotation.

30aQ Nsub V NPob (1)

31Q Nsub V NPob A + (1)

32X NPob V Nsub + (1)

CC: object is a quotation.

32aQ -V (1)

CC: imperative.

33Q Nsub V NPob + (1)

34Q Nsub V1 A till Nsub V2 + (2)

35X A1 A2 Nsub V1 <V2 + NPob> + (2)

CC: A1 is so, which only occurs sentence-initially. A2  
is a directional adverb. The point of preposing it  
is not clear.

36X NPob + V Nsub (1)

CC: object is a quote.

36aQ Nsub V A + (1)

37Q Nsub + V A + (1)

38X A1 Nsub V A2 + (1)

CC: A1 is now, marks change of scene.

39 But Nsub -V + (1)

40X NPob + Nsub V (1)

CC: object is a quotation.

- 40aQ V NPob A + (1)  
CC: imperative.
- 41Q V1 NPob V2 A + (1)  
CC: Let's imperative?
- 42 NPsub V1 but NPsub V2 A + (2)
- 43 NPsub V <V> + (2)
- 44X NPob + V NPsub (1)  
CC: object is a quotation.
- 44aQ NP, V NPob + (1)  
CC: NP is a vocative.
- 45 NPsub V A + (1)
- 46 NPsub V A + (1)
- 47X A NPsub V NPob + (1)  
CC: object is a quote. Normal word order used here because of presence of preposed A. (\*A NPob NPsub V and \*A NPob V NPsub; but NPob V NPsub A and NPob NP sub V A would have been okay.)
- 47aQ NP, V + (1)  
CC: NP is a vocative.
- 48Q A (0)  
CC: practically an interjection.
- 49Q NP + (0)  
CC: practically an interjection.
- 50Q NPsub V A1 A2 + (1)
- 51 NPsub V NPob+ (1)  
CC: object is a quotation.

- 51aQ NP + V (1)  
CC: vocative and imperative.
- 52Q V NPob + (1)  
CC: imperative.
- 53Q V NPob A + (1)  
CC: imperative.
- 54 NPsub -V + (1)
- 55X A1 NPsub V A2 + (1)  
CC: A1 is so, must occur sentence-initially.
- 56X NPob NPsub V + (1)  
CC: object is a quotation.
- 56aQ NPsub V NPob (1)
- 57Q ~~NPsub V NPob + (1)~~
- 58 NPsub V A1 + A2 NPsub V (2)  
CC: A2 is comparative, just as fast as.
- 59 NPsub V + (1)
- 60 NPsub V NPob + (1)
- 61 NPsub V NPjot (1)
- 62 But NPsub -V NPob + (1)
- 63 NPsub V A + (1)
- 64 NPsub V A (1)
- 65 NPsub V + (1)
- 66 NPsub V NPob + (1)  
CC: object is a quotation.
- 66aQ V, NP + (1)  
CC: imperative.

- 67Q NPsub V NPob + (1)
- 68X But A1 NPsub V A2 + (1)  
 CC: A1 now marks change of scene.
- 69 NPsub V A + (1)
- 70X A NPsub V + (1)  
 CC: A marks change of scene.
- 71 NPsub V A + <V NPob> (1)
- 72X A + NPsub V NPob + (1)  
 CC: A suddenly marks a transition in narrative more than describing the nature of the action of seeing. Similar to sentence #99.
- 73 NPsub V Adj A + (1)
- 74X NPob NPsub V + (1)  
 CC: object is a quotation.
- 74aQ NPsub V <V NPob> (2)
- 75XQ But NP-S V NPob + (1)  
 CC: left dislocation? Semantically more like topicalization, but topic would be invisible/impossible in a main clause subject?
- 76X NPob V + NPsub (1)  
 CC: object is a quotation.
- 76aXQ A V NPsub (1)  
 CC: A is locative adverb there. \*NPsub V A
- 77 NPsub V NPob + <V A> (2)
- 78 NPsub + V NPob NPio + (1)

- 79Q NP, NPsub V A + (1)  
 CC: NP is a vocative.
- 80X NPob + NPsub V A + (1)
- 80aQ Yes, NPsub V PN + (1)
- 81Q But NPsub V + [NPsub V PN] + (2)
- 82 NPsub V NPob A + (1)
- 83X NPob + V NPsub + (1)  
 CC: object is a quotation.
- 83aQ NPsub V [NPsub V PN] + (2)
- 84 NPsub V A + (1)
- 85 NPsub V NPob + (1)  
 CC: object is a quotation.
- 85aQ Interjection + (0)
- 86 NPsub V + (1)
- 87Q NPsub -V PN A + (1)
- 88X NPob V NPsub + (1)  
 CC: object is a quotation.
- 88aQ Interjection, V NPob (1)  
 CC: imperative?
- 89Q NPsub V, NPob [NPsub V PN] + (2)
- 90 A NPsub V PN (1)  
 CC: time it is subject.
- 91 NPsub V PN + (1)  
 CC: time it is subject.
- 92 NPsub V NPob A + (1)
- 93 But NPsub -V + (1)

- 94 NPsub V A + (1)
- 95 NPsub V NPob A + (1)
- 96 NPsub V NPob A + (1)
- 97X But A V NPsub + (1)  
 CC: A how, moved by Q-Word Movement, triggering inversion  
 of NPsub and V can.
- 98 NPsub V NPob [NPsub V A] + (2)
- 99X A1 NPsub V + A2 (1)  
 CC: A1 then is like suddenly in sentence #77: It marks a  
 shift from scene setting to action.
- 100X NPob V NPsub + (1)  
 CC: object is a quotation.
- 100aXQ A NPsub V (1)  
 CC: A is locative adverb there. \*NPsub V A
- 101Q NP + (0)  
 CC: reconstructed grammatical function of NP is subject.
- 102 NPsub V A + (1)
- 103 NPsub V NPob + A (1)
- 104X NPob V NPsub + (1)  
 CC: object is a quotation.
- 104aQ Adj (0)  
 CC: interjection? The force of the sentence is a command.
- 105Q NPsub V NPob + (1)
- 106Q NPsub V NPob + (1)
- 107 NPsub V A + (1)



- 108X NPob NPsub V + (1)  
CC: object is a quotation.
- 108aQ V NPob (1)  
CC: imperative.
- 109 NPsub V + but NPsub V A + (2)
- 110X But A NP (0)  
CC: A now marks change of scene; fragment.
- 111 NPsub V + (1)
- 112 NPsub V (1)
- 113 NPsub -V + (1)
- 114 NPsub V + (1)
- 115 NP (0)  
CC: interjection? NP is Poor Babar!
- 116 NPsub V A + (1)
- 117 NPsub V A + (1)
- 118X NPob+ V NPsub + (1)  
CC: object is a quotation.
- 118aQ NPsub V NPob [NPsub V + NPob] + (2)
- 119X A NPsub V NPob [V and V] + (3)  
CC: A is so and must occur sentence-initially: \*NPsub V A;  
obligatory adverbial-raising with the verb begin.
- 120 NPsub V A + (1)
- 121 NPsub V A + (1)
- 122X A1 NPsub V NPob + A2 (1)  
CC: A1 then is like suddenly in sentence #72.
- 123 NPsub V A + (1)

- 124 NPsub, V NPob + (1)
- 125 NPsub V NPob + (1)
- 126X A NPsub V + NPob (1)  
CC: A now marks change of scene.
- 127 Prep NP + (0)  
CC: phrase functions as a directional adverbial.
- 128 NPsub V NPob, V + NPob (2)  
CC: second object is a direct quote.
- 128aQ V please, NP + (1)  
CC: imperative; NP is a vocative.
- 129 A (0)  
CC: A is an interjection.
- 130 Adj A + (0)  
CC: sentence is an interjection.
- 131 NPsub+ V Adj + (1)  
CC: the gates at the bottom + of the stairs.
- 132X NPob V NPsub + (1)  
CC: object is a quotation.
- 132aQ V NPob (1)  
CC: imperative.
- 133 But NPsub V A + and NPsub V A + (2)
- 134X A1 NPsub V A2 + (1)  
CC: A1 sadly is a manner adverb. Its function is that of a predicate adjective modifying the subject; but when the subject is a pronoun, it cannot have a prenominal adjective; thus, the adverb sadly is used.

- 135 NPsub V -NPob + (1)
- 136 NPsub V + (1)
- 137 And NPsub V + (1)
- 138 NPsub V NPob+ (1)  
CC: the + NP; the object is a quotation.
- 138aQ NPsub V NPob+ A (1)  
CC: the + NP.
- 139XQ A1 NPsub V NPob + and V A2 + (2)  
CC: A1 then is a connective.
- 140X A + NPsub V NPob NPio + (1)  
CC: A, Back in the hotel room, indicates a new background scene for immediately subsequent action.
- 141 NPsub + V + (1)
- 142 NPsub V NPob + (1)
- 143X NPsub V NPio NPob [V NPob] + (2)  
CC: the object is indirect discourse (infinitival).  
\*NPsub V NPob NPio
- 144X NPob-1/2 NPsub V NPob-1/2 + (1)  
CC: object is a quotation.
- 144aQ Thank you but NPsub V + (1)
- 145Q NPsub V -A + (1)
- 146 NPsub V A + (1)
- 147 NPsub V A + (1)
- 148 NPsub V1 NPob + V2 A + (2)  
CC: first verb is perception verb with -ing complement;  
hundreds of + people.

- 149X NPob V NPsub + (1)  
CC: object is a quotation.
- 149aQ Interjection, interjection (0)
- 150Q NPsub V NPob - + NP, -A + (1)  
CC: -NP, NP- is appositive.
- 151Q NPsub -V A + (1)
- 152X A NP (0)  
CC: A is then; marks shift to action; NP is Bang!
- 153 NPsub V NPob + (1)
- 154- NP + (0)  
CC: NP functions as subject or predicate nominative.
- 155 NP + (0)  
CC: NP functions a predicate nominative.
- 156 A NPsub V NPob + and NPsub V + NPob (2)  
CC: the object in the second clause is a quote; A then is a connective as in sentence #139.
- 156aQ NPsub V NPob + (1)
- 157Q But NPsub -V NPob + (1)
- 158 NPsub V and V + NPob (2)  
CC: object is a quotation.
- 158aQ NPsub V NPob + (1)
- 159Q But NPsub -V NPob + (1)
- 160 NPsub V V + PN (2)  
CC: subject is time it.
- 161 NPsub V A ... + and NPsub V A + (2)  
CC: A = Prep +NP; verb and complement the result of A-raising.

B. Transformations

- 3 Dir. adv-preposing, S-V inversion,  
Appositive NP
- 4 Dir. adv-preposing, S-V inversion,  
cf. 3
- 5 ?Conjunction reduction? (subject NP)
- 7 Adv-preposing
- 9 Quote-inversion, S-V inversion
- 11 Adv-preposing
- 14 ?Conjunction reduction? (subject NP)
- 15 ?Imperative formation? (subject of quote deleted)
- 17 Adv-preposing
- 18 Adv-preposing
- 19 Quote-inversion
- 20 WhQ-movement, S-V inversion
- 21 General ellipsis
- 22 Vocative NP
- 24 Fragment, not desentential
- 25 Quote-inversion, S-V inversion, contraction
- 27 Quote-inversion, S-V inversion
- 28 Adv-preposing,  
Appositive NP
- 30 Quote-inversion, S-V inversion
- 32 Imperative formation (Subject of quote deleted),  
Do-support,  
Quote-inversion, S-V inversion, contraction

- 34 VP-deletion (>do), contraction
- 35 Dir. adv-preposing, equi (subject of gerund),  
?Who + have > with?
- 36 Quote-inversion, S-V inversion
- 37 What is the source of [to Paris]?
- 38 Adv-preposing
- 39 ?Who + have > with?, VP-deletion
- 40 Imperative formation (subject of quote deleted),  
Quote-inversion
- 41 Contraction  
What is the syntactic source of [let's]?
- 43 Equi (subject of infinitive)
- 44 Imperative formation (subject of quote deleted)
- 45 Not clear whether this is syntactic ellipsis;  
probably not
- 47 ?Adv-preposing? (suddenly), imperative formation,  
(subject of quote deleted)
- 48 Fragment, or afterthought? Not clear whether this  
is a case of syntactic ellipsis
- 49 Fragment, but probably not desentential
- 50 Notice this [with NP] not derived from [who + have]
- 51 Q-float, imperative formation (subject of quote deleted)
- 52 Imperative formation (subject of quote deleted)
- 53 Imperative formation (subject of quote deleted)
- 54 Do-support
- 55 Probably not syntactic ellipsis

- 56 Quote-inversion, contraction
- 57 Contraction
- 58 Comparative deletion (or VP-deletion)
- 60 ?Who + have > with?
- 62 Do-support
- 66 Imperative formation (subject of quote)
- 68 Adv-preposing
- 70 Adv-preposing
- 71 Equi (subject of infinitive), For-deletion
- 72 Adv-preposing
- 73 ?Equi? (subject of gerund)
- 74 Equi (subject of infinitive), ?For-deletion?,  
Quote-inversion, contraction
- 75 ?left-dislocation?  
Probably a nondesential fragment instead
- 76 ?Dir? adv-preposing, quote inversion,  
S-V inversion, contraction
- 77 ?Who + be deletion?
- 79 ?A-raising? (looks), ?VP-deletion? (does or looks)
- 80 Quote-inversion
- 81 ?that-deletion?, ?Who + have > with?
- 83 ?that-deletion?, quote-inversion,  
S-V inversion, contraction
- 88 Quote-inversion, S-V inversion
- [excuse us] is probably not an imperative syntactically

- 89 ?that-deletion?
- 90 Adv-preposing
- 93 Contraction
- 97 WhQ-movement, S-V inversion, VP deletion
- 98 ?that-deletion?
- 99 Adv-preposing
- 100 ?Dir? adv-preposing, quote-inversion, S-V inversion
- 101 ?Who + have > with?
- 103 Note [in his hand] not derived from a relative clause
- 104 Quote-inversion, S-V inversion
- What is the syntax of [quick]?
- 105 Contraction
- 106 Contraction
- 108 Imperative formation (subject of quote deleted),  
Quote-inversion, Q-float  
[ones] probably not derived
- 110 Adv-preposing  
Probably not desentential syntactically
- 112 Participial adjective, not a passive
- 113 Contraction
- 115 Probably not desentential
- 118 ?that-deletion?, quote-inversion,  
S-V inversion, contraction
- 119 ?A-raising? (begin), ?conjunction-reduction? (VP)
- 122 Adv-preposing, ?Who + have > with?
- 126 Adv-preposing, ?Who + have > with?



- 127 Not clear whether this is sentential ellipsis
- 128 Q-float, equi (subject of gerund), imperative formation  
(subject of quote deleted)
- 129 ?Left-truncation?
- 130 ?Left-truncation?
- 131 ?Wh + be deletion?
- 132 Imperative formation (subject of quote deleted),  
Quote-inversion, S-V inversion
- 134 Adv-preposing
- 138 Contraction
- 139 Adv-preposing, conjunction reduction (VP), contraction
- 140 Adv-preposing
- 141 Nicing (already)
- 143 Equi (subject of infinitive)
- 144 Quote-splitting, contraction
- 147 Passive,  
May be Participial adjective instead
- 148 Wh + be deletion
- 149 Quote-inversion, S-V inversion
- 150 Appositive NP  
Note [without NP] not derived from [Who + not + have]
- 151 Contraction
- 152 ?Adv-preposing?,  
Note that it's ungrammatical with [now] final,  
[Bang] probably not desentential

- 154 ?Who + have > with?  
 Fragment NP, probably not desentential
- 155 Fragment NP, probably not desentential
- 156 Adv-preposing
- 157 Contraction
- 158 Conjunction-reduction (VP)
- 159 Contraction
- 160 A-Raising (turn out)

### C. Oral-Written Differences

#### 1. General Comments

This story is written in a style that is very close to oral English (by which we mean the form of English used in everyday conversation between people of more-or-less equal social standing). This is true not only for the direct quotations, but to a great extent for the narrative itself as well. We therefore concentrate here on pointing out those places where it deviates from oral style.

The narrative present tense form is used throughout. It is not obvious whether or not this will be familiar to the beginning reader. The reader will probably have encountered it before in oral descriptions of pictures, but the details of usage in oral mode are different from those of this story. The most obvious difference is that in conversation one is more likely to use the present progressive to describe events portrayed in pictures; thus, instead of the narrative present in sentence 5, one is more likely to say:

5' (In this picture...) Queen Celeste and King Babar are packing their crowns.

We do not mean by this to imply that the author intends all or any of the text to be interpreted as descriptions of the pictures, though this does seem to be the case in the opening scene. The point is that the tense usage in this story is one that is not common in spoken English, and beginning readers who have not been read to a great deal may not be familiar with it.

The use of fragments is fairly frequent in this text, both in quotations and in narrative. It is a mark of a natural oral style, and seems to occur mostly at points of excitement, where its use may in fact be effective for conveying a sense of excitement.

There is a lot of direct quotation in BABAR. Some of the oral-written syntactic properties of these quotations deserve comment. In oral mode, direct quotation is rare. Instead, one finds indirect quotation usually, at least in the speech of adults. When it does occur, it occurs with "says" (or a recent innovation, "goes"), not with the manner-specifying verbs of saying ("yell," "shout," etc.). Even when it occurs with "says" it does not often occur with Quote-inversion, that is, with the direct quote preceding the verb of saying as in sentence 9. And even rarer in oral (standard American) English is the occurrence of Subject-verb inversion with quotation, which occurs in sentence 9 and very frequently elsewhere in BABAR. The resulting surface structure ("S," Verb Subject) is clearly a construction that is a mark of written, not oral English, especially where the verb is a manner-specifying verb of saying.

## 2. Comments by Sentence

- 2 For some American dialects, everybody is more natural oral style than everyone. This is probably of no importance.
- 3 Note that this is exactly what one would say if one were just describing the contents of the picture to a child.
- 5 Here is a case where the use of narrative present in BABAR and oral English differ.
- 15 As opposed to the quote construction found in sentence 9, this is a sentence that could perfectly well occur in oral English.
- 26 The use of all these NP fragments in the quotes is an accurate reflection of oral English, and in fact, probably works well to convey the agitated state of Celeste and Babar.
- 31 The use of must epistemically (as in sentence 29) is found both in oral and written. The use of must in the obligation sense (as in sentence 31), on the other hand, is marginal in some varieties of oral English, where it is usually replaced by have to. But even in these dialects there is probably passive recognition of this use of must.
- 47 The use of sentence-initial suddenly may be a mark of written narrative style.
- 54 The lack of contraction (does not instead of doesn't) here and elsewhere in BABAR is unnatural, the mark of an academic, nearly pedantic written style that is frequently found in children's materials. The reason for this quirk is not clear to us.
- 93 The contraction here (can't) is very natural. Why is it avoided elsewhere in this story? For example, many cases of is, not, and

will as they appear here would be reduced to -'s, -n't, and -'ll in spontaneous oral English, even in the speech of the prissiest pedant.

- 98 The use of fears instead of is afraid here is a mark of written style.
- 118 The I guess... here is a highly oral construction.
- 128 The instance of the gerundive adverbial clause has a written flavor.
- 134 Preposed sadly is probably a mark of written style.
- 135 For some American dialects, Neg-incorporated forms occur only preverbally in oral style; Babar doesn't say anything would be used here.
- 140 The preposed adverb here has a slightly written flavor.
- 143 A rare (in BABAR) instance of indirect quotation. Why so rare?
- 144 Quote-niching like this, where the verb of saying and its subject are inserted in the middle of the quotation sentence, is a written characteristic.
- 147 Many Americans, perhaps most, would say lit here.
- 161 Head of the King instead of the King's head here sounds odd.

#### IV. Analysis of Text-Level Properties

##### A. Text Structure

##### 1. Intermediate-Level Plot-Structural Analysis

##### Legend

Parenthesized numbers preceding content summary refer to sentence numbers.

Parenthesized numbers preceded by ## refer to page numbers.

## Introduction

- I. Preparations for the trip (##2-3)
  - A. (1-4) Introduce characters.
  - B. (5-6) Establish Babar as a king and set up importance of crown (motif).

## Loss of the Crown

- II. Arrival in Paris; loss of the crown (##4-9)
  - A. (7-9) The Babar family arrives in Paris. (##4)
  - B. (11-16) Getting to the hotel.
    1. (11-12) They get a taxi. [Accompanying illustration shows a porter picking up two red bags (actually one is still on the ground). He is standing between Arthur and a man in an overcoat who has a bushy mustache.] (##6)
    2. (13-16) Arrival at the hotel. (##8)
    3. (15-16) Motif: importance of the crown.
- III. Discovery of the loss (##10-13)
  - A. (17-26) Discovery of the loss. (##10-11)
  - B. (27-29) Zephir's explanation of how the loss occurred. (##12)
  - C. (30-31) Motif: importance of the crown. (##13)
  - D. (32-34) Celeste's plan to recover the crown. (##13)

## Search for the Crown

- IV. [Episode One] The Eiffel Tower (##14-17)
  - A. (35-39) They go to see if the man with the mustache, whom Zephir described as probably having Babar's bag, is in/at the Eiffel Tower. He is not, (##14-17)
  - B. (40-41) but the children spot the bateaux mouches and ask to go for a ride. (##17)
- V. [Episode Two] The boat ride and the first chase (##18-27)
  - A. (42-45) The family gets on the boat. (##18-19)
  - B. (46-50) Zephir spots a man with a mustache and a red bag. (##20)
  - C. (51-54) The children beg the captain, in vain, to stop the boat and let them off. (##21-23)
  - D. (55-57) Arthur dives off to catch up with the mustache-man.
  - E. (58-70) He climbs out of the river and calls after the man, only to see him board a bus and disappear down the street. (##24-27)

VI. [Episode Three] In the park. (##28-35)

- A. (71-73) Arthur is reunited with the family. (##28)
- B. (74-75) He announces his failure to recover the bag. (##28-29)
- C. (76-79) Alexander spots another man with a red bag like Babar's. (##30-31)
- D. (80-86) The family watches the man and finally, deliberately confronts him, (##32-35)
- E. (87-89) only to discover he is not the man they seek. (##35)

VII. [Episode Four] A taxi ride (##36-43)

- A. (90-92) Lunchtime has arrived and Babar takes the family to a sidewalk restaurant. (##36)
- B. (93-98) Motif: Importance of the crown to Babar. (##37)
- C. (99-103) Arthur spots a man who he thinks has Babar's crown getting into a red taxi. (##38-39)
- D. (104-106) Babar decides to give chase. (##39)
- E. (107-109) They get into two taxis to follow him, (##40-41)
- F. (110-113) but get stuck at a red light (##42-43)
- G. (114-116) and [motif:] lose their chance of catching up with the taxi, and the crown. (##43)

VIII. [Episode Five] The market (##44-51)

- A. (117-121) Arrived at the market. (##44-45)
  - 1. (117-118) Babar, abandoning hope of recovering his crown, takes the family to an open air market,
  - 2. (119-121) where the children run about and play.
- B. (122-128) They chase after another man with a red bag. (##46-49)
  - 1. (122) They spot another man with a red bag (##46-49)
  - 2. (123-126) and rush after him, knocking over merchandise, (##46-47)
  - 3. (127) down the subway (##48-49)
  - 4. (128) asking him to stop. (##48-49)
- C. (129-132) But they can't catch him. (##50-51)
  - 1. (129-132) They are not quick enough.
  - 2. (133) He gets on the departing train.

IX. Interlude: Getting ready to go to the opera (##52-57)

- A. (134-139) Sad and tired, they return to the hotel to prepare to go to the opera. (##52-53)
- B. (140-142) The children asleep, Babar and Celeste dress to go out. (##54-55)

- C. (143-151) Motif: importance of the crown.
1. (143-145) Babar's refusal to accept Celeste's invitation to wear her crown points up the importance to him of his own crown, (##54-55)
  2. (146-151) as do his remarks on arrival at the opera house to the effect that as a king he shouldn't be seen in public without a crown. (##56-57)

### Recovery of the Crown

- IX. Recovery of the crown (##58-63)
- A. (152-155) A man with a mustache and a bag bumps into Babar. (##58-59)
  - B. (156-159) They open their bags and return each other's belongings. [Text does not say Babar has brought the red bag with the flute with him to the opera, or anywhere else he goes, but the illustration shows it in his hand here, and in the chase scenes.] (##60-61)
  - C. (160-161) Everyone is satisfied. (##62-63)

### 2. Highest-Level Plot Summary

This summary of the plot of BABAR is at the highest (that is, least detailed) possible level of structure. Letters in angled brackets identify plot summary statements. Roman numerals in curly brackets refer to headings in the more detailed outline of the plot in the previous section.

- <A> King packs crown {I}
- <B> King loses crown {II-III}
- <C> King looks for crown {IV-VII}
- <D> King finds crown (and every one lives happily ever after) {IX}
- or {VIII-IX}

### 3. Story Grammar Analysis

Although BABAR reads like a relatively coherent text, if not a tightly structured one, there are many parts of the story which violate the type of structure described in the story grammar. First, the character



Introduction is not placed in the very first location of the story. According to the grammar, lines 3, 4, and 5 should occur before all others. Second, several characters are introduced who do not play significant roles in the remainder of the story. Furthermore, when the characters are introduced, they are not fully differentiated from one another. Therefore, in recalling the initial portion of the story two things should occur. First, most experimental subjects should reorder the story statements so that the character introductions occur before the main goal of the story: to go to Paris. Second, because most of the characters do not play major roles in any goal attainment and because their functions or reasons for being included in the instruction are ambiguous, the names of the children should not be remembered. Furthermore, readers may substitute "family" for all characters, except the king and queen.

An important problem in the first episode of this story is that although the activity of packing is part of the activity of going to a city, packing a crown is not. There is no reason given in the initial section as to why packing the crown should be mentioned. In fact, the importance of the crown does not become apparent until Babar unpacks his bag and notices that his crown is missing. Also, the reason for the crown being packed is never made clear and appears to be irrelevant. The events which appear to be central to the goal of going to Paris for a visit are the general act of packing, riding on a train, and arriving in Paris. These are the statements which should be the most frequently recalled. The packing of the crown may either be 1) forgotten, 2) recalled

In a position more closely associated with the discovery that the crown is missing, or 3) recalled by adding new information as to the importance of Babar's wearing a crown.

The order of events in the first episode of the story does not conform to a well-formed sequence; we would predict many changes in the temporal organization of the episode in recall such that the setting would be stated first, the goal second, the actions of going to the city third, and the arrival fourth. The statement by Babar, "I will show you everything," should be classified as a goal statement and should be recalled as occurring before the family gets on the train.

The events beginning with the taxi ride to the hotel and ending with the assignment to a room can be classified as the second episode. However, this episode plays a minor role in the story and can be readily classified as part of the plan to visit Paris. Both children and adults may recall only that the family went to a hotel and got a room.

Although the visit to Paris is the family's main goal, the remainder of the story does not concern the attainment of this goal. In fact, the story is interrupted by the loss of Babar's crown and the search to find the crown becomes the major focus of the story. The only clue the reader is given to the circumstances surrounding the loss of the crown is that Zephir, the monkey, saw a man standing beside the taxi, and infers that the man must have taken Babar's bag by mistake. A plan is then generated to look all over Paris for the crown. The first subgoal is to look up in the Eiffel Tower, because all visitors go there. The subgoal represents the initiation of a script-like sequence. That is, in generating a plan to solve the problem of the missing crown, one of the characters draws

on general world knowledge of where visitors might go when they get to Paris. Thus, the structure of the story up to this point bears some familiarity to an adult-like script or representation of a plan of what to do when something is lost in a city. However, for the young child who has limited knowledge of the structure of cities and even less knowledge of Paris and the Eiffel Tower or why a visitor would want to go there, this subgoal may be meaningless and not well recalled.

The subgoals in most of the episodes in the remainder of the story (e.g., seeing the Mustache-man on the bridge, seeing him get on the bus, mistaking a second man for the Mustache-man, the Mustache-man getting into a taxi) are not directly related to one another; there are no real causal connections among episodes, and the story involves chance appearances of the mustached man and the chase which follows. Thus, after the journey to the Eiffel Tower, there is no episode that is really planful in nature. The protagonists simply react to a series of external events in their desire to obtain Babar's crown. The ending of the story is also somewhat disorganized. Babar finally retrieves his lost crown at the opera house where he accidentally bumps into the Mustache-man. They exchange suitcases and Babar finally retrieves his crown. However, the story never tells the reader why Babar takes his suitcase to the opera house nor why the Mustache-man is carrying his suitcase to the opera house. Additionally, a visit to the opera house is probably an unfamiliar experience to most young children, and the story does not provide the reader with information about what happens at an opera house.

In predicting how elementary school children would recall this story, all of the above violations of a story schema must be considered. The content of several episodes may be unfamiliar, the sequence of many of the episodes have no strong causal connections, and some crucial semantic content in the ending is unfamiliar. Thus, the recall of the story might consist of three episodes: 1) going to Paris and losing the crown; 2) chasing a Mustache-man all over Paris and not finding him; 3) going to the opera (or a big ball) and finding the Mustache-man and crown. All of the remainder of the story information would probably be deleted from recall. If any more of the episodes are recalled, there should be great inconsistencies in the order of mention, simply because of the loosely connected scenario.

Adult recall of this story should be similar to the pattern found in elementary school children. However, the middle portion of the story (chasing the Mustache-man all over Paris) would probably contain more elaboration. Adults have a richer knowledge base for the type of activities, type of transportation, etc., that can exist in a city. Therefore, their ability to recall the middle section of the story should increase. However, even in adult recall, the more nonrelated episodes should be completely omitted from recall and the temporal ordering of the remaining episodes may well be inconsistent with the text material.

## B. Text-Connective Inferences

### Legend

- / Precedes a statement of inferences that must be made in order to understand the contribution of the sentence to the text.

- % Precedes commentary on the choice of linguistic form.
- ( ) Encloses inferences that are obvious from the illustrations accompanying the text.
- ## Precedes page numbers.

##1

##2

1. The Babar family is going to Paris.
2. Everyone is packing bags.
- /2. (Everyone = everyone in the Babar family.) The reason they are packing is because they are going to go on a trip. Therefore, (they are not yet on the way), going to in 1 means 'going to go to.'
3. Here are the children--Pom, Flora, and Alexander.
4. Here are cousin Arthur and his friend Zephir, the monkey.
- /3, 4. Here refers to the illustration.

##3

5. Queen Celeste and King Babar pack their crowns.
- /5. The crowns are important to the king and queen.
6. Babar puts his crown in a little red bag.

##4

7. Now the Babar family is on the train.
- /7. Now refers to the illustration, marks change of scene. The Babar family has gotten on a train in order to go to Paris. The train is going to Paris.

8. The train is coming into Paris.
- /8. Is coming refers to the illustration.
9. "I will show you everything," says Babar.
- /9. Everything = everything that is interesting to visitors to Paris. Babar will not do this until after they get off the train.
10. "You will love Paris."

##5

##6

11. Now they are off the train with all their bags.
- /11. Now refers to illustration, marks change of scene. They got off the train.
12. The Babar family is waiting for a taxi.

##7

##8

13. The taxi takes them to their hotel.
- /13. They got a taxi. They intended for the taxi to take them to their hotel.
14. Celeste and the children walk inside.
15. Babar tells the porter, "Be careful with that little red bag."
16. My crown is in it."

##9

##10

17. In their hotel room, Celeste opens all the bags.
- /17. Celeste and the children have gone up to their room.

18. Last of all, she opens the little red one.

19. "Look!" she cries.

20. "What is this?"

21. A flute!

/21. It is a flute.

22. Babar!

/22. (Babar has also gone up to their room.)

23. This is not your bag!"

##11

24. "My crown!

25. It's lost!" cries Babar.

26. "My crown is gone."

/24-26. Babar is distressed. He has no idea where his crown is.

##12

27. "I think I know what happened," says Zephir.

28. "When we were waiting for the taxi, I saw a man beside us--a man with a mustache.

29. He must have taken your bag."

##13

30. "I need my crown!" says Babar.

31. "I must wear it tonight!"

32. "Don't worry," says Celeste.

33. "We'll find that Mustache-man.

/33. Celeste believes that Zephir's hypothesis is correct.

34. We'll look all over Paris till we do."

##14

35. So out they go, looking for the man with Babar's bag.
36. "He may be up in the Eiffel Tower," says Celeste.
37. "All visitors to Paris go up there."
- /36, 37. Celeste thinks the man with Babar's bag may be a visitor to Paris.

##15

##16

##17

38. Now they are up in the Eiffel Tower.
- /38. Now refers to the illustration, change of scene. The family has acted on Celeste's hunch and gone to the Eiffel Tower to look for the man with Babar's bag.
39. But the man with Babar's bag is not.
40. "Look at the boats down there!" the children shout.
- /40. The children see some boats.
41. "Let's go for a ride!"

##18

42. Babar is sad, but he goes along.
- /42. A sad person/elephant might not want to go for a boat ride.
43. A boat is ready to take off.
- /43. They have arrived at the boat dock. A boat refers to one of the boats they want to take a ride on.
44. "Captain, wait for us!" shout the children.
45. They climb aboard.
- /45. The captain did wait and allowed the children to board.



##19

##20

46. The boat is going toward a bridge.

/46. Is going refers to the illustration.

47. Suddenly Zephir shouts, "Babar, look!

48. Up on the bridge!

49. The Mustache-man!

50. He is there with your bag!"

/47-50. Zephir sees a man with a mustache who he thinks has Babar's bag.

##21

51. The children all shout, "Captain, stop!

52. Stop the boat!

53. Let us off!"

/51-53. The children want the captain to stop the boat so they can get off and see if the man on the bridge has Babar's bag.

##22

##23

54. The boat does not stop.

/54. The captain does not stop the boat.

55. So Arthur dives off.

/55. Because Arthur wants to get off and talk to the man on the bridge.

56. "I'll catch him," he cries.

57. "I'll catch that Mustache-man!"

##24

58. Arthur climbs out of the water just as fast as he can.
- /58. Arthur has to get out of the water in order to get up on the bridge.
59. He is all wet.
- /59. Because he has been in the water.
60. He sees the man with the bag.
- /60. (The man with the bag is still there on the bridge.)

##25

61. Arthur calls to him.
- /61. In order to get his attention.
62. But the man does not hear him.
63. He is walking away.
- /63. Because he does not hear Arthur and/or does not know Arthur wants to talk to him.

##26

64. Arthur runs after him.
65. He waves.
- /64, 65. In order to try to get his attention.
66. He yells, "Come back, Mister!"
- /66. In order to tell him why he wants to talk to him.
67. You have Babar's crown!"

##27

68. But now the man is on a bus.
- /68. Now refers to illustration, change of scene. The man got on the bus.

69. The bus goes down the street.  
 70. Now the Mustache-man is gone.  
 /70. Because he was on the bus that went down the street.

##28

71. Arthur is standing in the sun to dry his clothes.  
 /71. Refers to illustration. He is doing this because they were wet and uncomfortable from his impromptu swim in the river.  
 72. Suddenly he sees the whole family.  
 73. They come running toward him.  
 /73. (They have gotten off the boat.) They were worried about him and hope he has got Babar's crown.  
 74. "I'm so glad to see you," he says.  
 75. "But the red bag--it got away!"  
 /75. He knows they want to know if he retrieved the red bag.

##29

##30

76. "There's another red bag," shouts Alexander.  
 /76. Alexander sees another red bag.  
 77. He points to a man sitting on a chair.  
 /77. Alexander believes that the bag belongs to the man.  
 78. The man is giving crumbs to the birds.  
 79. "Papa, that bag looks just like yours!"  
 /79. He says it because he thinks it may be Babar's bag.

##31

##32

80. "Yes, it may be my crown bag," Babar says.

81. "But we must be sure it is the man with the mustache."

/81. It refers to the man feeding the birds, whom Alexander pointed to.

##33

82. They watch the man a long time.

/82. In order to see if he has a mustache and is the Mustache-man Zephir saw at the train station.

83. "I'm sure it's the Mustache-man," says Zephir.

/83. The Mustache-man refers to the man with the mustache Zephir saw at the train station.

##34

##35

84. The Babar family circles around him.

/84. In order to see if he has a mustache and is the Mustache-man Zephir saw at the train station.

85. Babar says "Ahem!"

/85. In order to get him to look up so that he can see if he has a mustache and is the Mustache-man Zephir saw at the train station.

86. The man looks up.

87. He is not the Mustache-man at all!

/87. (He does not have a mustache.)

- 88. "Oh, excuse us," says Babar.
- 89. "We thought you were someone else."

##36

- 90. Now it is noon.
- /90. Now marks a change of scene, and gap in time.
- 91. It is time for lunch.
- /91. Because it is noon.
- 92. Babar takes them to a sidewalk restaurant.
- /92. In order to get lunch.

##37

- 93. But Babar can't eat.
- /93. Babar does not eat. Someone who goes to a restaurant at lunchtime, especially a sidewalk restaurant in Paris, usually eats and enjoys it.
- 94. He is thinking about his crown.
- /94. This is why he cannot eat; thinking about his crown makes it impossible for him to eat.
- 95. He needs it tonight.
- 96. He must wear it to the opera.
- /96. Because he is a king and kings wear crowns when they are dressed up, and you get dressed up to go to the opera.
- 97. But how can he?
- /97. He cannot, because he has not got it.
- 98. He fears his crown is gone forever.
- /95-98. This is what he is thinking.

##38

99. Then Arthur jumps up from the table.

100. "There he is!" yells Arthur.

/99, 100. Arthur is excited.

101. "The man with your crown."

/99-101. Arthur sees a man who he thinks has Babar's crown.

##39

102. The man is getting into a red taxi.

103. He has a little red bag in his hand.

104. "Quick!" shouts Babar.

105. "We'll chase him!

106. We'll catch him!"

/104-106. Babar sees him and agrees with Alexander's assessment.

##40

107. The Babar family is in two taxis.

/107. The Babar family plan to follow him by taxi. They get into two taxis because they won't fit into one taxi.

108. "Follow that red one!" they all shout.

/108. They are shouting to the taxi drivers. That red one refers to the red taxi in 102.

109. A policeman whistles, but they race right past him.

/109. He whistles as a sign to the drivers to stop. Drivers are supposed to stop when policemen whistle to them.

##41

##42

##43

110. But now a red light!
- /110. (The taxis come to a traffic signal which shows a red light.) This means the cars are supposed to stop.
111. They have to stop.
112. They are stuck.
113. They can't move.
- /112-113. Because the light is red and the cars all around them are stopped.
114. The red taxi is gone.
- /114. It did not get stopped by the red light; the light must not have turned red until after the red taxi passed.
115. Poor Babar!
116. The crown is lost again.
- /116. This is an explanation for the author's expression of pity in 115; Babar is to be pitied because he has again failed to get his crown back.

##44

##45

117. They get out in front of a market.
118. "I guess we'll have to forget about my crown," sighs Babar.
119. So the children begin to run and play.
120. They race around.
- /120. Racing around is a kind of running.
121. They hide behind boxes.
- /121. Hiding behind boxes is a kind of playing.

##46

122. Then they see another man with a small red bag.
123. All the children rush after him.
- /123. The children think the man must have Babar's crown.
124. Arthur knocks over a box of apples.
- /124. (They are still at the market.)

##47

##48

126. Now the whole Babar family chases the man with the bag.
- /126. The adults have figured out what the children think and believe they may be right.
127. Down the stairs of the subway!
- /127. (The man goes down the stairs) of the subway.
128. They all follow him, shouting, "Stop, please, Mr. Mustache!"
- /128. They go down the subway stairs too. They want him to stop so they can see if he has the crown.

##49

##50

129. Too late!
- /129. They are not fast enough.
130. Stuck again!
- /130. They get stopped again.
131. The gates at the bottom of the stairs snap shut.
- /131. This is what stopped them.



## ##51

132. "Bring back my crown!" shouts Babar.
- /132. Babar thinks the man may be able to hear him.
133. But the man gets on a train, and the train goes away.
- /133. The man probably does not hear Babar, or does not realize Babar is addressing him.

## ##52

134. Sadly they come up from the subway.
- /134. They are sad because they fear they have lost the crown again.
135. Babar says nothing.
136. He is very, very sad.
137. And the children are very tired.

## ##53

138. Celeste says, "We'll put the children to bed in the hotel."
- /138. Because she realizes the children are tired.
139. Then we'll leave them and go to the opera!"

## ##54

140. Back in their hotel room, they say good night to the children.
- /140. They go back to the hotel.
141. The three littlest ones are already half asleep.

## ##55

142. Celeste has put on her best dress.
- /142. Because people get dressed up to go to the opera, and they are going to the opera. Babar must have assented to her plan in 139.

143. She tells Babar to wear her crown.

/143. Because she thinks it may help him feel dressed up,  
since his own crown is still missing.

144. "Thank you," he says, "but it's too small."

/144. He is refusing her offer.

145. "I will go with no crown at all."

## ##56

146. They arrive at the big opera house.

/146. They have left the hotel and gone to the opera.

147. It is all lighted up.

148. They see hundreds of people going inside.

/148. Inside means 'into the opera house.'

## ##57

149. "Oh, my," sighs Babar.

150. "All those people will see me--Me, the king--without a  
crown!

151. I just can't go in there!"

/149-151. Babar is embarrassed to be seen without his crown at a  
place where people are expected to be dressed up.

## ##58

152. Then, BANG!

153. A man bumps into Babar.

/153. The bumping made the BANG in 152.

154. A man with a bag!

/154. (The man who bumped into Babar has a bag.)

155. The Mustache-man!

/155. (He is the Mustache-man; he has a mustache.)

##59

##60

##61

156. Then they open their bags, and Babar says, "I can wear a crown.

157. But I can't wear a flute."

/156-157. He means that he wants a/his crown, and has no use for the flute he has been carrying in the red bag he got by mistake, thinking it was his.

158. The Mustache-man smiles and says, "I can play a flute.

159. But I can't play a crown."

/158-159. He means that he wants a/his flute, but has no use for the crown he has been carrying in the red bag he picked up by mistake, thinking it was his own.

##62

##63

160. It turns out to be a great night after all.

161. The crown is on the head of the king... ..and the flute is under the Mustache-man's mustache.

/161. Babar got his crown back; and the Mustache-man got his flute back; (he is the flutist in the orchestra) at the opera.

## V. Illustrations and Layout

### A. Illustration Analysis

#### 1. Summary of Illustrations/Text Relations Analysis

This text of 161 sentences was translated into 149 content statements. Dividing the sum of the percentages of content statements retrievable from the illustrations (69.85) by the number of content statements (149) yields an average retrievability of 47%.

#### 2. Analysis of Relations Between Text and Illustrations

##### Legend

Numbers refer to sentence numbers subsumed in content statement.

## precedes page numbers of page spread on which the illustration occurs.

D after a sentence number indicates that the sentence must be construed as a description or elaboration of accompanying illustration.

( ) in a content statement indicates that this part of the content statement is available to the reader only by inference from the illustration.

[ ] in a content statement indicates that this portion of the content statement had to be inferred from the text.

< > in a content statement indicates that enclosed material is paraphrased from this text. This happens largely in three situations:

1. Text contains direct discourse.
2. Text is phrased with direct reference to illustrations.
3. Text is elliptical or fragmentary.

{ } in a content statement which is partially retrievable from the illustrations indicates the portion of the statement which is retrievable.

% precedes the estimated percent of the content statement retrievable from the illustration.

CC Introduces commentary on the analysis of the accompanying content statement and its relation to the illustration.

## ##2-3

- 1 The Babar family is going to Paris. %0  
 2 Everyone is packing bags. %100  
 3D [{{There are children}}--Pom, Flora, and Alexander.] %50  
 4D [{{There is} a cousin named Arther and his friend Zephir the {monkey}.] %25  
 5 Queen Celeste and King Babar pack their crowns. %100  
 6 Babar puts his crown in a little red bag. %100

## ##4-5

- 7D [The Babar family <gets> on the train.] %100  
 8D The train is coming into Paris. %0  
 10 [He predicts that they will love Paris.] %0

## ##6-7

- 11 [{{They <get> off the train with all their bags.}}] %100  
 12D The Babar family is waiting for a taxi. %0  
 CC: There is a taxi in the illustration, but nothing to indicate that they are waiting for it.

## ##8-9

- 12.5 <They get in a taxi.> %0  
 13 The taxi takes {them to their hotel}. %50  
 CC: There is about 1/15 of a taxi shown at the right edge. Celeste is shown at the right edge. Celeste

is shown entering the doorway of a stereotypical Paris hotel. A man different from the taxi-driver, presumably a porter, is carrying a red bag. If a child knows hotels, he may be able to retrieve this. If not, it should indicate to him what hotels are.

14 Celeste and the children walk inside. %100

15-16 [Babar warns the porter to be careful with the bag because it contains his crown.] %100

##10-11

17 [<They go> to their hotel room.] %100

17.5 Celeste opens all the bags. %0

18 She opens the little red one. %100

19-21 She discovers {a flute} in it. %25

CC: It is not obvious that the flute was in the bag, or that it did not belong there.

24-26 <<Babar is very upset> because his crown is gone.> %0

##12-13

27 [{Zephir says} he thinks he knows what happened.] %25

CC: The monkey's mouth is open and his arm outstretched, as if he is explaining something.

28-29 [A man with a mustache who was with them waiting for a taxi must have taken it.] %0

30 [Babar says he needs his crown] %0

31 [<because> he has to wear it that night.] %0

- 32 [Celeste tells him not to worry.] %0
- 33 [She says they'll find the Mustache-man.] %0
- 34 [She says they'll look all over Paris till they do.] %0

## ##14-15

- 35 [{They go out} to look for the man with Babar's bag.] %50
- 36 [{Celeste says} he may be in {the Eiffel Tower}] %67
- CC: Celeste is pointing at the Eiffel Tower. Since we do not very often gesture without talking, she is probably talking and probably talking about the Eiffel Tower.

- 37 [<because> all visitors go there.] %0

## ##16-17

- 38D They <climb> up the Eiffel Tower. %100
- 39 But the man with the bag is not there. %0
- CC: Strictly speaking, you could get this inference only if you knew that they were looking for a/the man with a bag, and it is unlikely you would if you interpreted only the illustrations.

- 40 The children see {the boats below} %33
- CC: It is questionable whether even that much is retrievable. The boats are not very salient.

- 41 [and ask to go for a ride.] %0

## ##18-19

- 42 Babar is sad. %0
- 42.5 But he goes with them (to the boats). %100

43 {A boat is ready} to take off. %50

CC: A boat is at the pier.

44 [The children ask the captain to wait for them.] %0

45 They climb aboard. %0

CC: Actually, only Zephir is aboard, with Pom or Alexander on the steps.

##20-21

46 The boat is going toward a bridge. %100

47-50 [Suddenly {Zephir} shouts {to} Babar that {the Mustache-man, with Babar's bag, is up on the bridge}.] %75

CC: Zephir is pointing, and all the elephants are looking, at a mustachioed man with a red bag on the bridge, but Zephir's mouth is not open. The Mustache-man is not very salient, being one inch by one half inch in overall dimensions.

51-53 [The children ask the captain to stop the boat and let them off.] % (?)

##22-23

54 The boat does not stop. %0

55 So Arthur dives off. %100

56-57 [He swears that he'll catch the Mustache-man.] %0

##24-25

58 {Arthur climbs out of the water} just as fast as he can. %75

CC: Arthur is shown climbing, but there is no indication of hurrying.



59 He is all wet. %100

60 He sees the {man with the bag}. %50

CC: Arthur does not appear to be looking at the man  
with the bag.

61 Arthur calls to him. %0

62 But the man does not hear him. %0

63D {He} is walk{ing away}. %75

CC: Actually, he appears to be about to board a bus.

He is lifting the bag in a way that a man who was  
just standing there would not.

##26-27

64 Arthur runs after him. %100

65 {He} wave{s}. %50

CC: Arthur's trunk is fully extended, and raised about  
ten degrees above horizontal, but there is no indi-  
cation of any repeated motion such as one expects  
in a wave.

66 [He yells to him to come back.] %0

67 [He tells him he has Babar's crown.] %0

68D But now the man is on a bus. %100

69D The bus is going down the street. %100

70 Now the Mustache-man is gone. %100

##28-29

71D {Arthur is standing} in the sun to dry his clothes. %33

CC: It is not clear that he is in the sun--there are no

shadows anywhere in the book--or that his clothes are drying.

72 Suddenly he sees the whole family. %100

73 They come running toward him. %100

74 [He says he is glad to see them.] %0

CC: Arthur's mouth is closed; perhaps there is a slight smile on it.

75 [He tells them that the red bag got away.] %0

##30-31

76 [(Alexander shouts) to indicate {another red bag}.] %75

CC: A small elephant's mouth is open.

77 {He points} to a man sitting on a chair. %50

CC: One of the small elephant's arms is extended toward the scene of a man feeding birds, with a red bag next to him. It is not clear exactly what he is pointing to; it could be just the birds.

78 The man is giving crumbs to the birds. %100

79 [<(Alexander tells Babar)> that the bag looks just like his.] %33

CC: It is not obvious from this illustration alone that Alexander is talking about the bag, rather than, say, the birds. But this might be inferred if the picture-reader has noticed that the bag figures in so many (3) previous illustrations, and has inferred that therefore it must be important.

## ##32-33

- 80 Babar admits that it may be his bag. %0
- 81 He cautions that they must be sure it is the Mustache-  
man. %0
- 82 {They watch} the man a long time. %50
- CC: All the elephants are behind trees, their faces  
directed towards the center of the book, so it is  
not evident that they are watching the man.
- 83 Zephir says he is sure it is the Mustache-man. %0

## ##34-35

- 84 The Babar family circles round him. %100
- 85 Babar says, "Ahem." %0
- 86 The man looks up. %100
- 87 He is not the Mustache-man at all. %100
- CC: To count this, it must be assumed that the "reader"  
has inferred by now that they are looking for a  
mustachioed man.
- 88 [Babar apologizes.] %0
- 89 [Babar admits mistaken identity.] %0

## ##36-37

- 90D Now it is noon. %0
- 91D It is time for lunch. %0
- 92 Babar takes [the family] to a sidewalk restaurant. %67
- CC: This is percentage is perhaps generous. Only one  
table, a rather large one, is shown outside, with  
an awning with RESTAURANT written on it. What

would a nonreading child who does not know about sidewalk restaurants make of this? Might he assume they were having a picnic?

93 But {Babar} ca{n't eat}. %28

CC: It is not obvious why Babar is not eating. His knife is laid across his plate, so one could infer that he has already eaten.

94 {He is thinking} about his crown. %50

CC: Babar's brow is wrinkled.

95-96 [He needs to wear it to the opera tonight.] %0

97 [He wonders how he can.] %0

98 He fears his crown is gone forever. %0

##38-39

99 Then Arthur jumps up from the table. %100

100-101 [{Arthur} yells {that <he sees> the man} with Babar's crown.] %88

CC: Arthur's mouth is open, but Babar and Celeste are pointing, just like Arthur, at a man with a bag who is getting into a taxi. It is not evident that the man has the crown.

102 The man is getting into a red taxi. %100

103 He has a little red bag in his hand. %100

104-106 [Babar proposes to chase and catch him.] %0

##40-41

107D The Babar family <gets> in<to> two taxis. %100

108 [They shout <to the drivers> to {follow the red one}.] %33

CC: No one appears to be shouting. Only the right rear fender of the red taxi is visible.

109 A policeman whistles. %0

109.5 But they race right past him. %88

CC: There is no indication that the policeman is whistling, thus, no indication that they should not race by. Actually, there is no indication of their relative speed.

##42-43

110D But now <the Babar family comes to> a red light. %100

111 They have to stop. %100

112-113 They are stuck. They cannot move. %100

CC: The two sentences are counted as one content statement because they are nearly equivalent and/or a consequence of the first.

114 The red taxi is gone. %100

CC: Perhaps this is a generous evaluation. The taxi is not shown; if the picture-reader knows about traffic, he will probably infer that the red taxi has gotten away.

115 [This is unfortunate for] poor Babar. %0

116 His crown is lost again. %100

CC: This would be retrievable if the picture-reader had inferred that the red bag they are chasing is thought to contain Babar's crown.

## ##44-45

- 117 They get out in front of a market. %100  
 118 [Babar decides to forget about his crown.] %0  
 119 <So> the children begin to run and play. %100  
 120 They race around. %0

CC: Arthur and Zephir are running, but toward the market  
 from the taxi.

- 121 They hide behind boxes. %100

CC: Actually, only Flora and one of her brothers are  
 hiding behind boxes.

## ##46-47

- 122 Then {they see} another {man with a small red bag}. %100

CC: A hand with a bag and a man's foot are seen at the  
 extreme right. The elephants are looking in this  
 direction and scrambling this way.

- 123 All the children rush after him. %100  
 124 Arthur knocks over a box of apples. %100  
 125 Zephir knocks over a box of fish. %100

## ##48-49

- 126 Now the whole family chases the man with the bag. %100

- 127 <He goes> {down the stairs} of the subway. %88

CC: You would not know they were subway stairs unless  
 you knew (1) how to read METRO, and (2) that the  
 metro is the subway, or believed (3) that stairs  
 from the sidewalk can only lead to a subway.

128 They all follow him. %0

CC: They are never shown actually going down the stairs, but on the next page they are shown at the entrance to the trains. However, no stairs are shown, and you would not know they had gone into the subway unless you were familiar with the Paris subways. On the other hand, the man is shown getting into what could be recognized as a subway train, so perhaps you could infer that they followed him into the subway.

128.5 [They shout to him to stop.] %0

CC: No one's mouth is open.

##50-51

129 [It is] too late. %100

130 [They are] stuck again. %100

CC: Perhaps 129-130 should be counted as a single statement like 112-113.

131 {The gates} at the bottom of the stairs snap {shut}. %75

CC: No stairs are shown. There is no indication of motion by the gate.

132 [Babar shouts <to the man> to bring back his crown.] %0

133 But the man gets on a train %100

133 and the train goes away. %0

##52-53

134 Sadly {they come up} from the subway. %67

135 Babar says nothing. %0

136 He is very, very sad. %100

137 And the children are very tired. %0

CC: The only possible indication of tiredness is that  
two of the children's trunks are drooping like Babar's.

138 [Celeste announces that the children will be put to bed  
at the hotel] %0

139 [and that the adults will leave them to go to the opera.] %0

##54-55

140 <When they get> {back in their hotel room,} they say  
good night to the children. %50

141D. The three ~~little~~st ones are already half asleep. %100

CC: Actually, one is asleep, one awake, and one half-  
asleep.

142D {Celeste has put on her} best {dress}. %88

CC: It is a sleeveless dress, an evening dress, and  
Celeste is wearing pearls. We cannot be certain  
it is her best dress.

143 [(She tells Babar) to wear her crown.] %33

CC: She seems to be having some sort of conversation  
with him.

144 [Babar thanks her] %0

144.5 [but declines, saying it's too small.] %0

CC: Babar seems to be having some sort of anguished  
conversation with Celeste.

##56-57

146 They arrive at the opera house. %50



CC: The opera house is on the page adjacent to the page picturing Babar and Celeste. It is not clear that Babar and Celeste have arrived there.

147 It is all lighted up. %0

CC: There are windows shown, but they are not bright in contrast to the rest of the building.

148 {They see} hundreds of {people going inside}. %88

149 <Babar is distressed> %100

150 <that> [all those people will see him--a king--without a crown]. %80

151 [He says he can't go in.] %0

##58-59

152-155 [Then a man with a mustache and a bag bumps into Babar.] %100

##60-61

156 They open their bags. %100

156.5 Babar says [that he can wear a crown]. % (?)

157 [but he can't wear {a flute}]. %33

CC: Neither Babar's mouth nor the Mustache-man's is open, but they are holding up the flute and the crown, and appear to be having a satisfying conversation.

158 The Mustache-man smiles %100

158.5 [and says he can play a flute] %0

159 [but he can't play {a crown}]. %33

##62-63

- 160 It turns out to be a great night after all. %0
- 161 The crown is on the head of the king %100
- 161.5 and the flute is under the Mustache-man's mustache. %100
- CC: Babar's crown is very salient because of the brightness of its color, but the Mustache-man is not very salient.

## B. Analysis of the Layout

### 1. Illustrations, Graphics, Etc.

#### a. Pre-Text

Text is preceded by two title pages. The first has the title in large graphic lettering (i.e., drawn, not type-set) and an illustration picturing Babar and the family walking along; no background. At the bottom of the page are the name of the author and the publisher. The second contains only the title, in graphic.

#### b. Text

There is a color illustration on every page. Each illustration covers two facing pages, in all but two cases (see below) edge-to-edge.

#### c. Post-Text

None.

### 2. Text Layout

Text is placed in blocks, at the top or bottom of the page, in open spaces in the illustration (usually on a white area of the illustration, in two cases blue). In two cases (pp. 51-52, 62-63) the illustration

ends above the bottom edge, leaving a blank margin where text is placed. There is no paragraph indentation or any other kind of indenting. The text is double-spaced, left justified, right unjustified. The number of words per line varies from two to nine, with most lines containing fewer than eight words. The type face is rather large--about seven characters per inch. The number of text lines per page varies from two to seven. It may be worthy of note that the longest page (seven lines) occurs at the climax, where Babar recovers his crown. Some pages (17 of 61) contain only illustration, without text.

### 3. Analysis of Sentences Interrupted by Line Ends

#### Legend

Unprefixed numbers refer to sentence numbers.

All syntactic category symbols are standard, except: ApposNP, which means appositive NP, and X, which means X occurs in a direct quotation.

+ symbolizes typographical end-of-line.

/ stands for run-on, i.e., the end of the sentence does not coincide with the end-of-line.

Depth n is the depth of structure (in nodes) at which end-of-line occurs.

Diff n is the analyst's impressionistic judgment of the difficulty of the end-of-line break, on a scale of one to seven, with seven indicating the most difficulty. Approximately 30% of the sentences are broken by line ends. Average syntactic depth of line breaks is 1.17.

- 3 [{Adv Copula NP}--{NP NP + {and NP}}] / (Depth 1; Diff 2)
- 4 [Adv Cópula {NP + {NP, NP}}] (Depth 1; Diff 1)
- 5 [NP + VP] / (Depth 0; Diff 3)
- 6 [NP {V + NP PrepP}] (Depth 1; Diff 6)
- 9 ["S," + V NP] / (Depth 0; Diff 4)
- 11 [Adv {S + PrepP}] (Depth 1; Diff 3)
- 12 [NP AUX {V + PrepP}] (Depth 1; Diff 4)
- 15 [NP {V NP + "S"}] (Depth 1; Diff 2)
- 17 [Adv {NP + VP}] / (Depth 1; Diff 5)
- 18 [Adv + S] (Depth 0; Diff 3)
- 27 ["S" V + NP] / (Depth 0; Diff 6)
- 28 [{"Conj} {NP AUX {V {Prep + NP}}} {S-- + ApposNP}"] (Depth 4,1;  
Diff 6, 2)
- 35 [S {V {Prep + NP}}] (Depth 2; Diff 4)
- 36 ["S" + V NP] / (Depth 0; Diff 3)
- 37 [{"Q} {N + PrepP}} VP] (Depth 2; Diff 5)
- 40 ["S" + NP V] (Depth 0; Diff 3)
- 44 ["S" + V NP] / (Depth 0; Diff 3)
- 51 [NP {V "{NP + V}"}] / (Depth 2; Diff 3)
- 58 [NP {V PrepP + Adv}] (Depth 1; Diff 3)
- 71 [NP AUX {V PrepP + Adv}] / (Depth 1; Diff 4)
- 72 [Adv + S] (Depth 0; Diff 4)
- 76 ["S" V + NP] / (Depth 0; Diff 4)
- 77 [NP {V {Prep {NP + VP}}}] / (Depth 3; Diff 3)
- 78 [NP + Aux VP] (Depth 0; Diff 3)
- 80 ["S" + NP V] / (Depth 0; Diff 3)

- 81 ["Conj {NP AUX {Copula Adj + S}}"] (Depth 2; Diff 4)
- 83 ["S" + V NP] (Depth 0; Diff 2)
- 99 [Adv {NP { {V + PrepP} PrepP}}] (Depth 3; Diff 7)
- 103 [NP VP + Adv] / (Depth 0; Diff 3)
- 109 [S + {but S}] (Depth 0; Diff 2)
- 118 [{"NP V {NP AUX {V + PrepP}}" V NP] (Depth 3; Diff 6)
- 122 [Adv {NP V {NP + PrepP}}] (Depth 2; Diff 3)
- 126 [Adv {NP {V + NP}}] (Depth 2; Diff 5)
- 128 [S {V + "S"}] (Depth 1; Diff 1)
- 131 [{NP {Prep {NP + PrepP}} VP] (Depth 3; Diff 6)
- 133 [{But S} + {and S}] (Depth 0; Diff 1)
- 138 [NP {V [{"NP AUX {V {Det + N} PrepP}}]}] (Depth 4; Diff 7)
- 139 [Adv {NP AUX {and VP}}] (Depth 2; Diff 2)
- 140 [Adv + S] (Depth 0; Diff 3)
- 141 [NP + {Copula AdjP}] (Depth 0; Diff 4)
- 148 [NP {Q {Prep + NP}}] (Depth 3; Diff 5)
- 150 [{"NP AUX {V {NP-- + ApposNP} PrepP}] (Depth 2; Diff 1)
- 156 [{Adv S} + {and {NP {V + "S"}}}] (Depth 0, 3; Diff 1, 3)
- 158 [NP {V {and {V + "S"}}}] (Depth 3; Diff 2)
- 160 [NP {V {Copula + NP}} Adv] (Depth 2; Diff 4)
- 161 [S... + ... {and {NP {Copula {Prep + NP}}}] (Depth 0, 3;  
Diff 1, 5)

#### 4. Line-End Analysis of Sentences Containing Direct Quotations

##### Legend

Same as in Section 3.

a. List of Broken Quotes

- 9 "I will show you everything," + says Babar. /
- 10 "You will love Paris."
- 15 Babar tells the porter, + "Be careful with that little red bag.
- 16 My crown is in it."
- 19 "Look!" she cries.
- 20 "What is this? /
- 21 A flute!
- 22 Babar! /
- 23 This is not your bag!"
- 24 "My crown! /
- 25 It's lost!" cries Babar.
- 26 "My crown is gone!"
- 27 "I think I know what happened," says + Zephir. /
- 28 "When we were waiting for + the taxi, I saw a man beside us--  
+ a man with a mustache.
- 29 He must have taken your bag."
- 30 "I need my crown!" says Babar.
- 31 "I must wear it tonight!"
- 32 "Don't worry," says Celeste.
- 33 "We'll find that Mustache-man.
- 34 We'll look all over Paris till we do."
- 36 "He may be up in the Eiffel Tower," + says Celeste. /
- 37 "All visitors + to Paris go up there."
- 40 "Look at the boats down there!" + the children shout.
- 41 "Let's go for a ride!"

- 44 "Captain, wait for us!" + shout the children. /
- 47 Suddenly Zephir shouts, "Babar, look!
- 48 Up on the bridge! /
- 49 The Mustache-man!
- 50 He is there with your bag!"
- 51 The children all shout, "Captain, + stop! /
- 52 Stop the boat!
- 53 Let us off!"
- 56 "I'll catch him," he cries.
- 57 "I'll catch that Mustache-man!"
- 66 He yells, "Come back, Mister!
- 67 You have Babar's crown!"
- 74 "I'm so glad to see you," he says.
- 75 "But the red bag--it got away!"
- 76 "There's another red bag," shouts + Alexander. /
- 79 "Papa, that bag looks just like yours!"
- 80 "Yes, it may be my crown bag," + Babar says. /
- 81 "But we must be sure + it is the man with the mustache."
- 83 "I'm sure it's the Mustache-man," + says Zephir.
- 88 "Oh, excuse us," says Babar.
- 89 "We thought you were someone else."
- 100 "There he is!" yells Arthur.
- 101 "The man with your crown."
- 104 "Quick!" shouts Babar.
- 105 "We'll chase him! /
- 106 We'll catch him!"

- 118 "I guess we'll have to forget + about my crown," sighs Babar.  
 128 They all follow him, shouting + "Stop, please, Mr. Mustache!"  
 138 Celeste says, "We'll put the + children to bed in the hotel.  
 139 Then we'll leave them + and go to the opera."  
 144 "Thank you," he says, "but it's too small.  
 145 I will go with no crown at all."  
 149 "Oh, my," sighs Babar.  
 150 All those people will see me-- + ME, the king--without a crown!  
 151 I just can't go there!"  
 156 Then they open their bags, + and Babar says, + "I can wear a  
 crown.  
 157 But I can't wear a flute."  
 158 The Mustache-man smiles and says, + "I can play a flute.  
 159 But I can't play a crown."

b. Parsing of Quote Breaks

- 9-10 [( 'S, ' + V Subj. ) ( 'S. ' ) ]  
 15-16 [ ( Subj V 10, + 'S. + S. ' ) ]  
 19-23 [ ( 'S! ' Subj V. ) + ( 'S? NP! + NP! S! ' ) ]  
 24-26 [ ( 'NP! S! ' V Subj. ) + ( 'S! ' ) ]  
 27-29 [ ( 'S, ' V + Subj. ) ( '{ ...Prep + ObjPrep } C1-- + NP. + S. ' ) ]  
 30-31 [ ( 'S! ' V Subj. ) + ( 'S! ' ) ]  
 32-34 [ ( 'S, ' V Subj. ) + ( 'S. + S. ' ) ]  
 36-37 [ ( 'S, ' + V Subj. ) ( '{ NP + PrepP VP } . ' ) ]  
 40-41 [ ( 'S! ' + Subj V. ) + ( 'S! ' ) ]  
 44 [ ( 'NP, S! ' + V Subj. ) ]  
 47-50 [ ( Adv Subj V, 'S! + PrepP! NP! + S! ' ) ]



- 51-53 [(Subj V, "NP, + S! S! + S!")]
- 56-57 [("S," Subj V.) + ("S!")]
- 66-67 [(Subj V, "S, NP! + S!")]
- 74-75 [("S," Subj V.) + ("S!")]
- 76 [("S," V + Subj.)]
- 79 NB: this line is separated by three lines (3 S's) from  
identification of speaker in 76.
- 80-81 [("S," + Subj V.) ("{Conj Subj Pred + Compl-S}.")]
- 83 [("S," + V Subj.)]
- 88-89 [("S," V Subj.) + ("S.")]
- 100-101 [("S!" V Subj.) + ("NP!")]
- 104-106 [("S!" V Subj.) + ("S! S!")]
- 118 [("{Subj Aux V + PrepP,}" V Subj.)]
- 128 [(S, V-ing, + "S!")]
- 138-139 [(Subj V, "{Subj V {Det + N} Adv Loc}. + {Adv S + and S}.")]
- 144-145 [("S," Subj V, "S. + S.")]
- 149-151 [("{Interj," V Subj.) + ("{S- + Appos-NP}--PrepP!} + S!)]
- 156-157 [(S, + and {Subj V, + "S. + S."})]
- 158-159 [(S and {V, + "S. + S."})]

c. Speaker Changes in Adjacent Lines

- 23-24 (separated by page break)
- 26-27 (separated by page break)
- 29-30 (separated by page break)
- 31-32 (separate lines)
- 50-51 (speaker change presignalled)

75-76 (separated by full textless page)

79-80 (separated by full textless page)

157-158 (speaker change presignalled)

Appendix: Annotated Text of Babar Loses His Crown

Legend:

- ## number marks the beginning of page with that number.
- ##PH number marks the beginning of nth paragraph.
- + marks points where a line end occurs within a sentence.
- / marks run-on sentences; i.e., where the end of the sentence does not coincide with the end of the line.
- >> marks point where a page end occurs within a sentence.

##1

##2

- 1 The Babar family is going to Paris.
- 2 Everyone is packing bags.
- 3 Here are the children--Pom, Flora + and Alexander. /
- 4 Here are cousin Arthur + and his friend Zephir, the monkey.

##3

- 5 Queen Celeste and King Babar + pack their crowns. /
- 6 Babar puts + his crown in a little red bag.

##4

- 7 Now the Babar Family is on the train.
- 8 The train is coming into Paris.
- 9 "I will show you everything," + says Babar. /
- 10 "You will love Paris."

##5

##6

- 11 Now they are off the train + with all their bags.
- 12 The Babar family is waiting + for a taxi.

##7

##8

- 13 The taxi takes them to their hotel.
- 14 Celeste and the children walk inside.
- 15 Babar tells the porter, + "Be careful with that little red bag.
- 16 My crown is in it."

##9

##10

17 In their hotel room, Celeste + opens all the bags. /

18 Last of all, + she opens the little red one.

19 "Look!" she cries.

20 "What is this? /

21 A flute!

22 Babar! /

23 This is not your bag!"

##11

24 "My crown! /

25 It's lost!" cries Babar.

26 "My crown is gone!"

##12

27 "I think I know what happened," says + Zephir. /

28 "When we were waiting for + the taxi, I saw a man beside us-- +  
a man with a mustache.

29 He must have taken your bag."

##13

30 "I need my crown!" says Babar.

31 "I must wear it tonight!"

32 "Don't worry," says Celeste.

33 "We'll find that Mustache-man.

34 We'll look all over Paris till we do."

##14

35 So out they go, looking for + the man with Babar's bag.

36 "He may be up in the Eiffel Tower," + says Celeste. / /

37 "All visitors + to Paris go up there."

##15

##16

##17

38 Now they are up in the Eiffel Tower.

39 But the man with Babar's bag is not.

40 "Look at the boats down there!" + the children shout.

41 "Let's go for a ride!"

##18

42 Babar is sad, but he goes along.

43 A boat is ready to take off.

44 "Captain, wait for us!" + shout the children. /

45 They climb aboard.

##19

##20

46 The boat is going toward a bridge.

47 Suddenly Zephir shouts, "Babar, look!"

48 Up on the bridge! /

49 The Mustache-man!

50 He is there with your bag!"

##21

51 The children all shout, "Captain, + stop! /

52 Stop the boat!

53 Let us off!"

##22

##23

54 The boat does not stop.

55 So Arthur dives off.

56 "I'll catch him," he cries.

57 "I'll catch that Mustache-man!"

##24

58 Arthur climbs out of the water + just as fast as he can.

59 He is all wet.

60 He sees the man with the bag.

##25

61 Arthur calls to him.

62 But the man does not hear him.

63 He is walking away.

##26

64 Arthur runs after him. /

65 He waves.

66 He yells, "Come back, Mister!

67 You have Babar's crown!"

##27

68 But now the man is on a bus.

69 The bus goes down the street.

70 Now the Mustache-man is gone.

##28

71 Arthur is standing in the sun + to dry his clothes. /

72 Suddenly + he sees the whole family.

73 They come running toward him.

74 "I'm so glad to see you," he says.

75 "But the red bag--it got away!"

##29

##30

76 "There's another red bag," shouts + Alexander. /

77 He points to a man + sitting on a chair. /

78 The man + is giving crumbs to the birds.

79 "Papa, that bag looks just like yours!"

##31

##32

80 "Yes, it may be my crown bag," + Babar says. /

81 "But we must be sure + it is the man with the mustache."

##33

82 They watch the man a long time.

83 "I'm sure it's the Mustache-man," + says Zephir.

##34

##35

84 The Babar family circles around him.

85 Babar says, "Ahem!"

86 The man looks up.

87 He is not the Mustache-man at all!

88 "Oh, excuse us," says Babar.

89 "We thought you were someone else."

## ##36

- 90 Now it is noon. /  
91 It is time for lunch.  
92 Babar takes them to a sidewalk restaurant.

## ##37

- 93 But Babar can't eat.  
94 He is thinking about his crown.  
95 He needs it tonight.  
96 He must wear it to the opera.  
97 But how can he?  
98 He fears his crown is gone forever.

## ##38

- 99 Then Arthur jumps + up from the table.  
100 "There he is!" yells Arthur.  
101 "The man with your crown."

## ##39

- 102 The man is getting into a red taxi.  
103 He has a little red bag + in his hand. /  
104 "Quick!" shouts Babar.  
105 "We'll chase him! /  
106 We'll catch him!"

## ##40

- 107 The Babar family is in two taxis.  
108 "Follow that red one!" they all shout.  
109 A policeman whistles, + but they race right past him.

## ##41

## ##42

## ##43

- 110 But now a red light!"  
111 They have to stop.  
112 They are stuck. /  
113 They can't move.  
114 The red taxi is gone.

115 Poor Babar! /

116 His crown is lost again.

##44

##45

117 They get out in front of a market.

118 "I guess we'll have to forget + about my crown," sighs Babar.

119 So the children begin to run and play.

120 They race around.

121 They hide behind boxes.

##46

122 Then they see another man + with a small red bag.

123 All the children rush after him.

124 Arthur knocks over a box of apples.

125 Zephir knocks over a box of fish.

##47

##48

126 Now the whole Babar family chases + the man with the bag.

127 Down the stairs of the subway!"

128 They all follow him, shouting, + "Stop, please, Mr. Mustache!"

##49

##50

129 Too late! /

130 Stuck again!

131 The gates at the bottom + of the stairs snap shut.

##51

132 "Bring back my crown!" shouts Babar.

133 But the man gets on a train, + and the train goes away.

##52

134 Sadly they come up from the subway.

135 Babar says nothing.

136 He is very, very sad.

137 And the children are very tired.

##53

138 Celeste says, "We'll put the + children to bed in the hotel.



139 Then we'll leave them + and go to the opera."

##54

140 Back in their hotel room, + they say good night to the children.

141 The three littlest ones + are already half asleep.

##55

142 Celeste has put on her best dress.

143 She tells Babar to wear her crown.

144 "Thank you," he says, "but it's too small.

145 I will go with no crown at all."

##56

146 They arrive at the big opera house.

147 It is all lighted up.

148 They see hundreds of + people going inside.

##57

149 "Oh, my," sighs Babar.

150 "All those people will see me-- + ME, the king--without a crown!

151 I just can't go in there!"

##58

152 Then, BANG! /

153 A man bumps into Babar.

154 A man with a bag!

155 The Mustache-man!

##59

##60

##61

156 Then they open their bags, + and Babar says, + "I can wear a crown.

157 But I can't wear a flute."

158 The Mustache-man smiles and says, + "I can play a flute.

159 But I can't play a crown."

##62

160 It turns out to be + a great night after all.

161 The crown is on the head of the King... >>

...and the flute is under + the Mustache-man's mustache.

##63

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