UNIVERSITY OF DIYALA

BASIC SENTENCE PATTERNS
IN
CLASSIC CHILDREN'S STORIES

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BY

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(بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ)

اقْـرَأْ

بِاسْمِ رَبِّكَ الَّذِي خَلَقَ ۝

خَلَقَ الْإِنسَانَ مِنْ عَلَقٍ ۝

اقْرَأْ وَرَبُّكَ الْأَكْرَمُ ۝

الَّذِي عَلَّمَ بِالْقَلَمِ ۝

عَلَّمَ الْإِنسَانَ مَا لَمْ يَعْلَمْ ۝

صدق الله العظيم

(سورة العلق)

DEDICATION

To Everyone Who Loves

God ,

Peace ,

& Humanity .

With Love and Gratitude .

I certify that this thesis was prepared under my supervision at the University of Diyala as a partial requirement of the degree of Master of Arts in English Language and Linguistics .

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ABSTRACT

Studying basic sentence patterns is considered by the majority of grammarians as one of the most important subjects in any systematic analysis of a language . These finite patterns are syntactic representations of an infinite set of well-formed spoken and written sentences , i.e. , they indicate the basic kinds of words which are structurally related in sentences to convey meanings in English .

This study is an attempt to investigate and analyze the occurrence of the basic sentence patterns in the language of classic children's stories in order to designate the frequency and then the essentiality of each pattern in this language .

It is hypothesized that :

1-   all the basic sentence patterns are used in these stories,

2-   there are obvious degrees of diversity in the uses of these patterns , and

3-   the grammatical simplicity of a pattern determines largely and wholly the frequency and , in turn , the essentiality of the pattern in these stories .

The study , through the adoption of a model of basic sentence patterns and statistical analysis , concludes that in classic children's stories the most frequent and essential basic sentence patterns are **P1** (SV) and **P2** (SVO) . **P3** (SVC) is less frequent and essential and the descriptive sentences are larger in number than the identification ones . **P4** (SVA) , **P5** (SVOO) , **P7** (SVOA) and **P6** (SVOC) respectively are the least frequently or rarely used , i.e. , they are less essential than the first three patterns . These findings support the hypotheses of the study .

The present study falls into six chapters and one appendix . Chapter one is the introduction which identifies the nature of the problem and its significance and specifies the hypotheses , the limits , the aims , and the procedures of the study . Chapter two examines basic sentence patterns theoretically and practically through a detailed survey provided with examples . In chapter Three , the identification , history , and categories of children's literature are presented briefly and generally . Chapter Four shows the way of sampling the data taken randomly and intentionally from twenty four classic children's stories that represent four best-known and most outstanding literary collections written or rewritten for children , viz. , ***Tales from the Arabian Nights*** , ***Tales of Ancient Greece*** , ***Tales from Shakespeare*** , and ***Andersen's Fairy Tales*** . Criteria of choosing the texts and levels of analysis are also explained . Chapter Five presents the analysis of the data through tables and statistics , and it provides detailed discussions of the results . Finally Chapter Six contains the conclusions , recommendations and suggestions for further study .

LIST OF ABBREVIATION

A	Adverbial
Adj	Adjective (phrase)
Adv	Adverb (phrase)
Ao	Object-related adverbial
As	Subject-related adverbial
BSP	Basic sentence pattern
C	Complement
CCS	Classic children's story
Co	Object complement
Comp-Vt	Complex transitive verb
Cs	Subject complement
Di – Vt	Ditransitive
Freq	Frequency
Mono – Vt	Monotransitive verb
N	Noun
O	Object
Od	Direct object
Oi	Indirect object
Percent	Percentage
Pred	Predicate
Prep. (p)	Preposition (phrase)
S	Subject
V	Verb (phrase)
Vi	Intransitive verb
Vl	Linking verb
Vt	Transitive verb

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خلاصة الرسالة الموسومة

أنماط الجملة الأساسية في قصص الأطفال الكلاسيكية

يعد أغلب النحويين دراسة أنماط الجملة الأساسية واحداً من أهم المواضيع في أي تحليل منظم للغة . أن هذه الأنماط المحدودة العدد هي نماذج نحوية لمجموعة غير محدودة العدد من الجمل المنطوقة والمكتوبة ذات البنية الصحيحة . بمعنى آخر تشير هذه النماذج إلى الأنواع الأساسية للكلمات التي ترتبط بنيوياً بالجمل لكي تنقل معنًى باللغة الإنكليزية .

أن هذه الدراسة محاولة لبحث وتحليل مدى استخدام أنماط الجملة الأساسية في لغة قصص الأطفال الكلاسيكية من أجل تحديد تكرار النمط ومن ثم اساسيته في تلك اللغة . لغرض تحقيق أهداف الدراسة تم التحقق من صحة الفرضيات الآتية :

١–   أن جميع أنماط الجملة الأساسية تستعمل في هذه القصص .

٢–   هناك درجات تفاوت واضحة في استعمال هذه الأنماط .

٣–   تؤثر البساطة النحوية للنمط تأثيراً كبير وشامل في تقرير تكرار النمط ومن ثم أساسيته في هذه القصص .

من خلال تبني أنموذج لأنماط الجملة الأساسية والتحليل الإحصائي للبيانات ، استنتجت هذه الدراسة أن النمط الأول (فاعل + فعل) والنمط الثاني (فاعل + فعل + مفعول به) هما الأكثر تكراراً وأساسية أتباعاً في قصص الأطفال الكلاسيكية . أما النمط الثالث (فاعل + فعل + تكملة) أقل تكراراً وأساسية وأن الجمل الوصفية أكثر عدداً من الجمل التعريفية . بينما الأنماط الأقل تكراراً أو التي استعملت بندرة فأنها الأقل أساسية وهي كالآتي

النمط الرابع (فاعل + فعل + ظرف) ، والنمط الخامس   (فاعل +
فعل + مفعول به غير مباشر + مفعول به مباشر) ، والنمط السابع (فاعل
+ فعل + مفعول به + ظرف) والنمط السادس (فاعل + فعل + مفعول به
+ تكملة) . وقد دعمت هذه النتائج فرضيات الدراسة .

تتألف الدراسة الحالية من ستة فصول وملحق واحد . الفصل الأول هو
المقدمة التي تعرف طبيعة المشكلة وأهميتها وتحدد الفرضيات وحدود الدراسة
والأهداف والإجراءات ويعرض الفصل الثاني أنماط الجملة الأساسية نظرياً
وعملياً من خلال معاينة تفصيلية مدعمة بالأمثلة ، ويتضمن الفصل الثالث
مـوجزاً عامـاً لأدب الأطفـال وتاريخـه وأنواعـه . أمـا الفصل الرابـع فيتعلـق
بتوضيح طريقة تعيين البيانات المأخوذة من أربع وعشرين قصة كلاسيكية
للاطفال مختارة عشوائياً وقصدياً ، وتمثل هذه القصص أربعاً من أشهر وأروع
المجموعات الأدبية المكتوبة أو التي أعيدت كتابتها للأطفال بشكل خاص .
هذه المجموعات هي حكايات من الليالي العربية   (*Tales from Arabian*
Nights) وحكايـات اليونـان القديم   (*Tales of Ancient*
Greece) وحكايات من شكسبير (*Tales from Shakespeare*) وحكايـات الجنيات
لأندرسن (*Andersen's Fairy Tales*) . وفي هذا الفصل تم ذكر معايير
اختيار النصوص مـع المستويات التحليلية للدراسة . ويقدم الفصل الخامس
تحليـلاً للبيانـات علـى شـكل جـداول وإحصـاءات ، ويعـرض كـذلك مناقشـات
تفصيلية للنتائج . أما الفصل السـادس فيتضمن الاستنتاجات التـي خلصت
إليها الدراسة وعدداً من التوصيات والمقترحات قدمتها الباحثة.

Appendix

Group (A)

1- The Rich Merchant and the Genie   **P: 108**

No.	The Sentence	BSP No.
1	**I laughed** for joy **.**	1
2	**I wept** soon after **.**	1
3	**I asked the farmer .**	2
4	**I went** at once to the shed **.**	1
5	**I embraced him .**	2
6	**He was my boy .**	3
7	**I sent for the farmer's daughter .**	2
8	**She could** by magic **restore my son** to his proper shape **.**	2
9	**She answered .**	1
10	**He may be my husband .**	3
11	**The girl took a vessel of water .**	2
12	**She then threw it** over the calf **.**	2
13	**I ran** to him **.**	1
14	**The maiden married him .**	2
15	**She punished my wife .**	2
16	**My son went** travelling **.**	1
17	**I am going** in search of him **.**	1
18	**I have brought her** with me **.**	2
19	**I grant you half the man's body .**	5
20	**The old man began .**	1

2- The Fisherman and King of Black Isles   P: 124

No.	The sentence	BSP No.
21	When **day dawns** .	1
22	**She returns** .	1
23	**She awakes him**	2
24	**I listened** in astonishment and dismay .	1
25	**The ladies ceased their talk** .	2
26	**My wife came in** .	1
27	**We supped** together .	1
28	**She mixed me my evening drink** .	5
29	**I went** to an open window .	1
30	**I put it into her hands** .	7
31	**I had drunk the potion** .	2
32	**She rose** .	1
33	**I was awake** .	3
34	**She went** swiftly from the room .	1
35	**I rose** .	1
36	**She went** through several gates .	1
37	**She spoke some magic words** .	2
38	**She passed** through the garden gate .	1
39	**I followed** .	1
40	**She had met a man** .	2

3- The story of Sindbad the Sailor   P:136

No.	The sentence	BSP No.
41	I opened my eyes again .	2
42	I found myself on the ground .	2
43	I at once united myself .	2
44	The bird rose into the air again .	1
45	I looked around .	1
46	I was in a deep valley .	4
47	I was on the desert island .	4
48	I walked about .	1
49	Some of these were so enormous .	3
50	I soon saw something .	2
51	The smallest of them could have swallowed an elephant.	2
52	I walked about all day .	1
53	I found a small cave .	2
54	Night drew near .	1
55	I should be safe from the snakes .	3
56	I went inside .	1
57	It was quite dark .	3
58	I lay down .	4
59	The serpents came all round my cave .	1
60	I looked on them with delight .	2

4- Aladdin and the Wonderful Lamp   P: 160

No.	The Sentence	BSP No.
61	**The stone closed up the entrance** to the underground cave.	2
62	**Aladdin was a prisoner .**	3
63	**He called .**	1
64	**It was of no use .**	4
65	**The magician had gone .**	1
66	**Aladdin ran** down the steps .	1
67	**It was shut .**	3
68	**He was** indeed **a prisoner .**	3
69	**He clasped his hands** together .	2
70	**A most surprising thing happened .**	1
71	**An enormous genie rose** out of the earth .	1
72	**I am the slave of the ring .**	3
73	**He had overcome his astonishment .**	2
74	**The genie caught hold of him .**	2
75	**Aladdin found himself** outside the cave .	2
76	**He made his way** back to the city .	2
77	**He went** to bed .	1
78	**He awoke** feeling hungry .	1
79	**She would go .**	1
80	**I have here an old lamp .**	2

5- The Enchanted Horse   P: 172

No.	The Sentence	BSP No.
81	**The wicked man brought the horse** down into the wood.	2
82	**I will get you some food .**	5
83	**I will find someone .**	2
84	**The Indian ran** after her **.**	1
85	**The Sultan of Cashmire and his men were passing .**	1
86	**They ran** to the fair lady's rescue **.**	1
87	**One of the men slew the wicked Indian .**	2
88	**The princess was full of gratitude .**	3
89	**The princess told her story .**	2
90	**We ride** through the wood **.**	1
91	**They reaches his place .**	2
92	**He took the princess** to some beautiful rooms **.**	2
93	**The princess felt sure .**	3
94	**The Sultan would send her** back to her prince **.**	2
95	**It was your wedding day .**	3
96	**The poor princess fell back .**	1
97	**The Sultan had fallen** in love with her **.**	1
98	**She came** to her senses **.**	1
99	**She was mad .**	3
100	**The Sultan would put off the wedding .**	2

6- Ali Baba and the Forty Thieves   P: 179

No.	The Sentence	BSP No.
101	**Cassim fell** into a panic .	1
102	**The robbers returned** .	1
103	**Someone was inside** .	4
104	**The rock opened** at his command .	1
105	**He is the only one** .	3
106	**We will cut this man's body** into four pieces .	2
107	**The robbers** once more **rode off** .	1
108	**She sent for Ali Baba** .	2
109	**He was there** .	4
110	**Ali went** at once .	1
111	**He found the body** of his brother .	2
112	**He was full of sorrow** .	3
113	**He has died of an illness** .	1
114	**We will give him a funeral** .	5
115	**I must find someone** .	2
116	**My poor brother may rest in peace** .	1
117	**She came** to one called Baba Mustapha .	1
118	**I have a piece** of work for you .	2
119	**You shall have another** .	2
120	**I must bind your eyes** .	2

Group B

7- Pandora and the Whispering Box   P: 10

No.	The Sentence	BSP No.
121	She must undo the cord .	2
122	She pulled it .	2
123	The knot was tight .	3
124	It loosened .	1
125	She undid it .	2
126	The golden cord slid on the floor .	1
127	I have undone the cord .	2
128	She put her ear to the lid .	7
129	She heard tiny voices .	2
130	We pray you .	2
131	Our prison is so dark and gloomy .	3
132	The maiden was astonished .	3
133	She heard Epimetheus .	2
134	She hurriedly lifted up the lid .	2
135	He came .	1
136	Pandora lifted the lid .	2
137	The all flew .	1
138	They flew to Pandora .	1
139	The two felt pain and angry .	2

140	The brown-winged creatures flew out into the forest .	1

8- Proserpina and the king of Underground   P: 22

No.	The Sentence	BSP No.
141	The earth closed up .	1
142	They reached the foot of Plato's throne .	2
143	Ceres came home from he labours .	1
144	**She searched** everywhere .	1
145	She found the spilt flowers .	2
146	Proserpina had dropped .	1
147	**She called her** by name .	2
148	The poor mother sought for her daughter .	2
149	Day dawned .	1
150	**She** still **wandered on** .	1
151	Ceres journeyed .	1
152	She forgot her duties .	2
153	Ceres and Cora drooped .	1
154	**She came back** to the land .	1
155	She had first set out .	1
156	**She wandered** by the banks of the river Cyane .	1
157	**The waters cast a shining girdle** at her feet .	2
158	It was Proserpina's .	3
159	My child has been here .	4
160	I shall find her .	2

9- The king with the Golden Touch   **P: 47**

No.	The Sentence	BSP No.
161	He snatched at a cake .	2
162	He could swallow it .	2
163	It became hard .	3
164	His teeth crunched on a golden cake .	2
165	The poor king took up a goblet of wine .	2
166	He took a long draught .	2
167	It passed down his throut .	1
168	It turned to a burning golden liquid .	4
169	Midas suddenly felt very ill .	3
170	The fine food spread out before him .	1
171	His hunger overcame him again .	2
172	The miserable king flung it down in dismay .	7
173	He rose .	1
174	A slave approached him .	2
175	He gave his command .	2
176	The man became a golden statue .	3
177	Midas was horrified .	3
178	He stood .	1
179	His children came running to him .	1

180	The king put his arms around them .	7

10- The Story of Baucis and Philemon   P: 65

No.	The Sentence	BSP No.
181	The travellers filled up their cups again .	2
182	The pitcher must be empty now .	3
183	It was full of wine to the brim .	3
184	The old couple were terrified .	3
185	They fell upon their knees .	1
186	We gave you the best .	5
187	Our best is very poor .	3
188	They had an old goose .	2
189	She whispered to Philemon .	1
190	The two old people went out .	1
191	It used its feet and wings well .	2
192	It ran between the knees of the two gods .	1
193	We are gods .	3
194	You have guessed .	1
195	We are grateful to you .	3
196	Baucis took Philemon aside .	2
197	The good pair whispered together .	1
198	Amazement and delight were on their wrinkled old	4

	faces.	
199	We may serve the gods well .	2
200	We die .	1

11- The Story of Cupid and Psyche   P :78

No.	The Sentence	BSP No.
201	Psyche was frightened .	3
202	She soon lost her fear .	2
203	Cupid was so gentle .	3
204	He left .	1
205	She wept .	1
206	I will return tonight .	1
207	I love you .	2
208	You are safe here in my beautiful palace .	3
209	Psyche smiled happily .	1
210	She fell asleep .	3
211	The golden sunshine flooded her room .	2
212	She ran in the garden .	1
213	Cupid would return .	1
214	The god of love came to his gentle wife .	1
215	She was quite happy .	3
216	She was with him .	4
217	She found the days so long .	6

218	I am lonely .	3
219	The will only bring you unhappiness .	5
220	Psyche found them wondering in the palace garden .	2

12- Arion and the Dolphin   P:92

No.	The Sentence	BSP No.
221	Arion had finished singing .	2
222	The ship held steadily on the way .	1
223	The sailors forgot the pity .	2
224	They divided his wealth between them .	2
225	They had swum behind it .	1
226	Arion threw himself into the water .	2
227	They saw him .	2
228	He swam up to him .	1
229	Arion climbed upon it .	2
230	The dolphin swam towards the nearest coast .	1
231	He swam .	1
232	Arion composed a song .	2
233	Land came in sight .	1
234	The dolphin parted from his rider on the shore .	1
235	Arion saw the towers of Corinth .	2
236	He went .	1

237	He had forgotten his lost wealth .	2
238	He would soon see his friend Periander one again .	2
239	He arrived at the court .	1
240	The king took him in his arms .	2

Group   C

13- The Tempest   P:13

No.	The Sentence	BSP No.
241	He was heir to the crown of Naples .	3
242	She should be his queen .	3
243	I am a fool .	3
244	I am glad .	3
245	I will answer you in plain and holy innocence .	2
246	I am your wife .	3
247	You will marry me .	2
248	Prospero prevented Ferdinand's thanks .	2
249	I have overheard .	1
250	I have too severely used you .	2
251	I will make you rich amends .	5
252	You have nobly stood the test .	2
253	I boast .	1

254	She is above all praise .	4
255	He had business .	2
256	They would sit down .	1
257	He returned .	1
258	Prospero left them .	2
259	He called his spirit Ariel .	6
260	**He had left them** almost out of their senses .	2

14 – A Midsummer Night's Dream   P: 26-27

No.	The Sentence	BSP No.
261	This misfortune happened .	1
262	**He ran away** so rudely from her .	1
263	**Helena** soon **lost sight of Demetrius .**	2
264	She was wandering about .	1
265	**She arrived** at the place .	1
266	Lysander was sleeping .	1
267	**This is Lysander** lying on the ground .	3
268	You are alive .	3
269	Lysander opened his eyes .	2
270	**He would run** through fire for her sweet sake .	1
271	Lysander was her friend Hermia's lover .	3
272	**Lysander was making a jest** of her .	2
273	**You were a lord** of more true gentleness .	3
274	She ran away .	1

275	**Lysander followed her .**	2
276	**Hermia awoke .**	1
277	**She was in a sad fright .**	4
278	**She wandered** about the wood .	1
279	**He had applied the love-charm to the wrong person's eyes.**	2
280	**He touched the eyelids** of the sleeping Demetrius .	2

15- The Winter's Tale .   P: 40-41

No.	The Sentence	BSP No.
281	**He should be without an heir .**	4
282	**He would give his kingdom** now .	2
283	**Antigonus carried the infant princess** out to sea .	2
284	**He left the little baby .**	2
285	**He had left his daughter .**	2
286	**He was going** back to the ship .	1
287	**A bear came** out of the woods .	1
288	**Hermione had made it very fine .**	6
289	**She sent it** to Leontes .	2
290	**Antigonus had pinned a paper to its mantle .**	7
291	**He was a humane man .**	3
292	**He carried the little Perdita** home to his wife .	2
293	**He left that part** of the country .	2

294	**He got his riches** .	2
295	**He bought herds of sheep** .	2
296	**The little Perdita grew up a lovely maiden** .	3
297	**He brought up Perdita** as his own child .	2
298	**This young prince was hunting** near the shepherd's dwelling.	1
299	**He saw the old man's supposed daughter** .	2
300	**Florizel's frequent absences from court alarmed Polixenes.**	2

16- The Two Gentlemen of Verona   P: 96-7

No.	The Sentence	BSP No.
301	**Valentine was entertaining Silvia** .	2
302	**The duck himself entered the room** .	2
303	**I had wished a thing** .	2
304	**He highly praised Proteus** to the duck .	2
305	**I have been a truant of my time** .	3
306	**I speak** to you .	1
307	**They were here** .	4
308	**Valentine introduced him to Silvia** .	2
309	**Valentine and Proteus had ended their visit** .	2
310	**I have done penance** for condemning love .	2
311	**Love has chased sleep** from my enthralled eyes .	2
312	**Love is a mighty lord** .	3

313	I can break my fast , dine , sup , and sleep .	2
314	They were speaking .	1
315	They were talking of the change .	1
316	All his love for Julia vanished away like a dream .	1
317	People of dispositions naturally good became unjust .	3
318	He had many scruples .	2
319	He at length overcame his sense of duty .	2
320	Valentine imported to him in confidence the whole history of his love .	2

17 . Cymbeline   P: 134

No.	The Sentence	BSP No.
321	She could purchase food .	2
322	She was with weariness and hanger almost dying .	1
323	She entered .	1
324	She could procure food .	2
325	She found the cave empty .	6
326	She discovered some cold meat .	2
327	Her hunger was so pressing .	3
328	A man's life is a tedious one .	3
329	I have made the ground my bed .	6
330	My resolution helps me .	2
331	I should be sick .	3

332	Pisanio showed me Milford-Haven .	5
333	The thoughts of her husband and his cruel mandate came.	1
334	Thou art a false one .	3
335	Bellarius had given the names of Polydore and Cadwal .	5
336	Bellarius was their father .	3
337	The real names of these princes were Guiderius and Arviragus .	3
338	Bellarius entered the cave first .	2
339	It eats our victuals .	2
340	It was a fairy .	3

18- Romeo and Juliet   P: 284-85

No.	The Sentence	BSP No.
341	Romeo had slain her cousin .	2
342	They were altogether of grief for Romeo's banishment .	4
343	That word was more terrible to her than the death .	3
344	Heaven was there .	4
345	He had heard her confession .	2
346	The good friar would have applied the consolation .	2
347	He tore his hair .	2
348	The friar took the advantage .	2
349	He had slain Tybalt .	2
350	It wanted the courage .	2

351	The law had been lenient to him .	3
352	He had slain Tybalt .	2
353	Tybalt would have slain him .	2
354	Juliet was alive .	3
355	He was most happy .	3
356	He counselled him .	2
357	He should go that night .	1
358	The friar found fit occasion .	2
359	He would return .	1
360	He went forth with grief .	1

Group D

19- The Travelling-Companion   P: 64

No.	The Sentence	BSP No.
361	It was a fine garden for a princess .	3
362	You can see .	1
363	You will end just like all others .	1
364	You make me really unhappy .	6
365	I take it all very much to heart .	2
366	John kissed the good old king's hand .	2
367	All would be well .	3

368	**He loved the beautiful princess** so very much .	2
369	**The princess herself came** riding into the palace .	1
370	**They went** over to her .	1
371	**She was lovely** .	3
372	**She gave John her hand** .	5
373	**He fell** even more deeply in love with her than before .	1
374	**They went up** into the hall .	1
375	**The little pages offered them sugared fruits** .	5
376	**The king was so upset** .	3
377	**The humbugs were too hard** for him .	3
378	**John should come up** to the palace .	1
379	**The judges and the whole court would assemble** .	1
380	**He would succeed** in guessing .	1

20- The Little Mermaid   P: 84

No.	The Sentence	BSP No.
381	**We must all suffer** a little .	1
382	**The red flowers in the garden suited her** much better .	2
383	**She rose** .	1
384	**The sun had just gone down** .	1
385	**She raised her head up above the water** .	2
386	**The clouds were** all still **gleaming** with rose and gold .	1
387	**The evening-star shone clear and lovely** .	3
388	**The air was mild and fresh** .	3

389	A great three-masted ship lay there .	4
390	A single sail set .	1
391	The sailors were sitting about .	1
392	The evening grew darker .	3
393	The flags of all the countries in the world were waving.	1
394	The little mermaid swam right up to the cabin window.	1
395	She rose with the swell of the water .	1
396	She could see through the crystal-clear panes .	1
397	A large number of well-dressed people were standing .	1
398	The most handsome of them was the young prince .	3
399	It was his birthday .	3
400	The sailors were dancing on deck .	1

21- The Emperor's New Clothes   P: 110-111

No.	The Sentence	BSP No.
401	They put it all in their own pockets .	7
402	The weaving was going on .	1
403	The same thing happened to him .	1
404	He stared .	1
405	It's a lovely piece of stuff .	3
406	They showed him the cloth .	5
407	That would be a very odd thing .	3

408	He praised the cloth .	2
409	It is quite the finest thing .	3
410	The story of the magnificent cloth was now on everybody's lips .	4
411	It was still on the loom .	4
412	He paid a visit to the two crafty rogues .	2
413	They pointed to the empty loom .	1
414	The others could undoubtedly see the cloth .	2
415	This is really awful .	3
416	That would be the most shocking thing .	3
417	It is very beautiful .	3
418	It has my very highest approval .	2
419	He nodded in a satisfied manner .	1
420	It is very beautiful .	3

22- The Galoshes of Fortune   P: 141

No.	The Sentence	BSP No.
421	It must be very pleasant .	3
422	The whole world pays you compliments .	5
423	You are your own master .	3
424	The poet shook his head .	2
425	The clerk shook his head .	2
426	They both kept their own opinions .	2

427	They parted .	1
428	They are a race apart .	3
429	I am sure .	3
430	It's a perfect spring day .	3
431	The air is so remarkable clear .	3
432	The green leaves smell so sweetly .	1
433	He has become a poet .	3
434	A poet is quite different from other men .	3
435	The only difference is this .	3
436	The poet had a better imaginative memory .	2
437	He can hold on to an idea .	2
438	It finds clear expression in words .	2
439	I was a small boy in these days .	3
440	She lived over there behind the Exchange .	4

23- The Wild Swans   P:167

No.	The Sentence	BSP No.
441	I can look dark .	3
442	The wind would blow strong .	3
443	The waves turned to white foam .	4
444	The clouds shone brightly .	1
445	The wind slept .	1

446	**It was** now **green** .	3
447	**It rested** .	1
448	**The sun was** on the point of setting .	4
449	**Elisa saw eleven white swans** .	2
450	**They came** gliding one behind the other .	1
451	**Elisa climbed the slope** .	2
452	**The swans settled near her** .	4
453	**The sun sank** below the water .	1
454	**The swan-forms** suddenly **fell away** .	1
455	**She uttered a loud cry** .	2
456	**They had changed** much .	1
457	**They were her brothers** .	3
458	**She sprang** into their arms .	1
459	**They were very , very happy** .	3
460	**They laughed** .	1

24- The Ugly Duckling   P: 220

No.	The Sentence	BSP No.
461	**You are just the right fellow** .	3
462	**Both the wild ganders fell down dead** .	3
463	**The water became red** .	3
464	**It sounded** again .	1

465	**Great flocks of wild geese flew up** out of the rushes .	1
466	**The sportsmen lay all round the marsh .**	4
467	**Blue smoke hung** like clouds in among the dark trees .	1
468	**The dogs came** splashing through the mad .	1
469	**Rushes and reeds swayed** on all sides .	1
470	**The poor duckling was terrified .**	3
471	**He was duckling his head .**	2
472	**A frightful great dog stood right** in front of him .	3
473	**He thrust his muzzle right down towards the duckling.**	7
474	**He had gone** again without touching him .	1
475	**I am so ugly .**	3
476	**The dog will think** twice .	1
477	**It bites me .**	2
478	**He lay quite still .**	3
479	**The duck-shot whistled** in the rushes .	1
480	**It was quiet** again .	3

Chapter Four
Sampling The Data

4-1   The Data

     The data used for the purpose of the investigation in this study , as it has been mentioned in (1-3) , is taken   from twenty four children's stories representing four outstanding classic literary collections written or rewritten for children . The selected collections are :

1-   'Tales from The Arabian Nights'
     Enid Blyton's ***Tales of Long Ago*** (1965) .

2-   'Tales of Ancient Greece'
     Enid Blyton's ***Tales of Long Ago*** (1965) .

3-   'Tales From Shakespeare'
     Charles and Mary Lamb's ***Tales from Shakespeare*** (1943) .

4-   'Anderson's Fairy Tales'
     Hans Christain Andersen's ***Hans Andersen's Fairy Tales***   (1984).

     The process of choosing the data for analysis is shown in the following points:

1-   Six stories are selected from each collection . They are considered one group so in this study there are four groups ; A,B,C, and D .

2-   One full page or sometimes two pages is/are selected from each story , except the first and last pages which are avoided because of the following reasons :

(i)   The usual presence of illustrations which certainly affects the content of the selected page . Sometimes the first and the last pages are half-content pages .

(ii)   The usual frequent use of **P3** and **P4** sentences which are used normally in the first page to identify and describe the characters , places , times , and things . This will cause some kind of bias .

Chapter Five
Analysis of BSPs Occurrence in CCSs

5-1   BSPs in the Groups of the Sample

5-1-1 BSPs in Group A ' *Tales from the Arabian Nights'*

The total number of sentences chosen from Group A stories is (120) finite , positive , active , declarative and basic sentences . They are taken from six pages selected from six of the best-known CCSs representing the first collection .Group A does not show all the seven BSPs . The most frequent one is **P1** (50 ; 41. 666 %) . Second is **P2** (43 ; 35 . 833 %) , and nextly comes **P3** (16 ; 13 .333 %) . **P4** (6 ; 5 %) and **P5** (4 ; 3.333 %) are less frequently used so they occur in the fourth and fifth positions in the frequency order respectively . **P7** (1 : 0. 833 %) has the least frequency and comes finally , while **P6** is completely absent in this group . All the above quantitative results are shown in the following table :

Table (5-1)
Frequency Distribution of the Total Uses of BSPs in Group A
'Tales from the Arabian Nights'

BSP No. / Story No.	P1	P2	P3	P4	P5	P6	P7	Total
1	8	9	2	0	1	0	0	**20**
2	12	5	1	0	1	0	1	**20**
3	7	7	3	3	0	0	0	**20**
4	8	7	4	1	0	0	0	**20**
5	7	8	4	0	1	0	0	**20**
6	8	7	2	2	1	0	0	**20**
Freq.	**50**	**43**	**16**	**6**	**4**	**0**	**1**	**120**
Percent	41.666	35.833	13.333	5	3.333	0	0.833	99.99

Chapter Two
Theoretical Background

2.1 The Sentence

It is surprising that grammarians , who have offered innumerable definitions of the sentence , do not agree on a comprehensive and satisfactory one on what Leech et al., (2001 : 463) consider " the largest structural unit in terms of what the grammar of a language is organized." Most of these linguistic definitions of the sentence show the influence of Leonard Bloomfield who pointed to the structural autonomy or independence of the notion of sentence ; "it is ' not included by virtue of any grammatical construction in any larger linguistic forms" (Crystal , 2003 : 414)" .

Here are the most recognizable definitions which are largely related to the present study :

1-   The Traditional / Notional definition

A sentence is " the expression of a complete thought " (Fries, 1952 : 9 ; Eckersley and Eckersley , 1960 : 318 ; and Palmer , 1971 : 71) . This definition is known by its vague characterization , i.e. , it does not specify exactly what a complete thought is **.**

2-   The Partical / Formal definition

A sentence is a " string of words beginning with a capital letter and ending with a full stop" (Fries , 1952 :9 ; Greenbaum , 1991 : 11 ; and Parrott , 2000 : 251) . This partical definition is related only to written statements and ignores completely spoken language and other types of sentence , e.g :

(2-1)   Children are innocent .

Chapter Three
Children's Literature

3.1 Preliminaries

Eaton (1972 , 6 : 239) , Cuddon (1979 : 114) and Sutherland (1979, 12 : 316) state that Children's Literature consists of " the huge body of writings in prose and verse that contains ideas of interest or benefit to young readers" – individuals from the preschool ages through the teens. In this period children are willingly open to new experiences which are mainly provided by literature (Kurbasi , 1996 : 5) . This type of literature includes novels , poems , collections of folk literature , biographies , and books that provide information on the arts , sciences and social sciences and discuss difficult problems that face individuals and society . In brief , the purpose of children's literature is to introduce readers to the wonders of science and the beauty of arts .

3.2 Children's Literature and Adult Literature

Cuddon (1979: 116 ، (Drabble (1985:193) explain the connection between children's and adult literature which has been observed by many specialists along the literature history . Some of them make no distinction between these two types of literature . For example , Eaton (1972 , 12 : 316) defines child's book as " a book that intended originally for an adult audience but upon publication was appropriated and eventually monopolized by those much younger ." And this what really had happened with some classic   literary works such as ***The Arabian Nights*** (1704) , Defoe's ***Robinson Crusoe***   (1719) , Swift's ***Gulliver's Travels*** (1726) , etc. These works have become extremely popular among young readers in spite of the diversity in their subject matters . This liaison was first recognized by C.S. Lewis when he wrote " no book is really worth reading at the age of 10 which is not equally (and often far more) worth reading at the age of 50 " (ibid) .

Chapter Six
Conclusions , Recommendations and Suggestions

6.1 Conclusions

Studying BSPs is consider one of the major frontiers of knowledge in the English grammatical system , since BSPs are finite and fundamental representations of infinite and more elaborate spoken or written sentences . Native speakers learn these active statements by simply hearing and then trying to repeat them over and over and by the age of six these speakers will use English perfectly and have the ability to manage its complicated structures effortlessly . Throughout the investigation of English BSPs in CCSs the following conclusions have been drawn :

1- The most frequently used BSPs are **P1** (SV) and **P2** (SVO) respectively , i.e. , they are the most essential patterns in CCSs . In fact , these two BSPs gain the grammarians' complete agreement on the simplicity and their essentiality in the English grammar .

2- The less frequent BSP used in CCSs is **P3** (SVC) and the use of descriptive sentences that belong to N V Adj pattern is nearly double the use of identification sentences that have N^1 V N^1 structure . **P3** , and especially with descriptive content , is necessarily required in addressing children . This means that **P3** is less essential than both **P1** and **P2** .

3- The least frequently used BSPs are **P4** (SVA) , **P5** (SVOO) , **P7** (SVOA) , and **P6** (SVOC) respectively . This indicates that these patterns are less essential in CCSs than **P1** , **P2** , and **P3** and usually they are avoided intentionally because of their structural complication which may be above child's mental comprehension .

Table (2-3)
Models of BSPs

Quirk et al.'s BSPs / Models	No.	SV	SVO	SVC	SVA	SVOO	SVOC	SVOA
Robert's[5] (1956:134)	4	1 ↔ 2	1↔ 2 1	1 ↔ 2L 1 1↔ 2 3				
Eckersley & Eckersley's[6] (1960:385-401)	11	S+V S+V+bare infinitive	S+V+O S+V+ gerund	S+V+ C	S+V+A	S+V+O+O S+V+O+Prep.P	S+V+O+Adj S+V+O+Co (N)	S+V+O+A
Robert's (1962:27-48) and Al-Hamash & Abdulla's[7] (1979:151-169)	9	NV	N Vt N	N be N N be Adj N LV N N LV Adj	N be Adv	N Vg NN	N V N { N / Adj	
Stageberg's (1971:170-191) and (1981: 198-212)	9	NV	N^1 V N^2	N^1 be N^1 N be Aj N^1 Lv N^1 N Lv Aj	N be Av	NV N^2 N^3	NVN { N1 / Adj / Adv	
Alego's (1974:24)	8	SV-dyn.	SV-stat. Od SV-dyn. Od	SV-stat Cs SV- dyn Cs	SV-stat A place	SV-dyn. Oi Od	SV-dyn. Od Co	
Nichols' (1980:54-55) and Littell et al.,'s (1981 : 547-551)	5	NV	NVN	Nx Lv Nx N Lv Adj		N^1 V N^2 N^3		
Nash's (1986:17)	8	SV	SVO	S LV Cs $_{(N)}$ S LV Cs $_{(Adj)}$	SVA	S V Oi Od	SV Od Co	SV Od A
Shaw's (1986:30-3) , Alexander's (1988:4-9), Leech& Svartvik's[8] (1994:202), and Strunk & White's(2003: Article)	5	SV	SVO	SVC (includes SVA)		SVO O	SVOC	
Kharma & Hajjaj's[9] (1989:98)	8	S $_{In}$ V	S $_{Tr}$ V O_1	S be C S Lv C	S be Adv	S $_{Tr}$ V O_2 O_1	S $_{Tr}$ V O_1 C	S $_{Tr}$ V O_1 Adv
Hornby's(2000 : B6-7)[10]	9	(S) V	(S) VN	(S) V-N (S) V- ADJ	(S) V+adv./ Prep.	(S) VNN	(S)VN-N (S) VN-ADJ	(S)VN+adv / Prep.
Glauner's (2002: ch:5- P: 1-3)	7	S+Vi	S+Vt+Do	$S+V_L+SC_{Adj}$ $S+V_{L+}SC_N$		S+V+(IO)+DO	$S+Vt+DO+OC_{ADJ}$ $S+Vt+DO+OC_N$	