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**Míra užívání jednotlivých způsobů vyjadřování  
generické reference u anglických podstatných jmen**

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**The competition of individual means of expressing  
generic reference with English nouns**

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Jméno a příjmení

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## **ABSTRACT**

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The competition of individual means of expressing generic reference with English nouns.

Supervisor: PhDr. Jarmila Petrlíková, Ph.D.

The main aim of this undergraduate thesis is to investigate the competition of individual means of expressing generic reference with the English nouns. This thesis contains theoretical background which is the first part of the work and also the analysis of the excerpts that follows. The theoretical background starts with the basic explanation of what an English noun is and it also comprises the basic grammatical categories of a noun. Thereafter the category of definiteness is explained; the whole idea interpreted by Belán, his terms reference and determination are explained. Then, Countability is explained; its function and general diversion to countable and uncountable nouns. Chesterman's idea of division to three subcategories - locatability, inclusiveness and extensivity are added. Also the Quirk's problem of dual class membership is mentioned. Then, examples of nouns that can be countable or uncountable are mentioned and finally, Dušková's partition of nouns on countable, uncountable and nouns that connect with low or high numbers is adverted. It concludes with Dušková's interpretation of definiteness. Next, reference is mentioned. At first, the general information is given, and then the chapter is divided to other two subchapters, each describing different type of reference – generic and specific. The last chapter of the theoretical part deals with the usage of articles in generic and non-generic reference.

The analytical part deals with 441 excerpts from a Stephen King's novel, *Duma Key* (2008). The results of the research are provided with 5 graphs with percentage count. The results of the research are: 82% of the nouns used to describe generic reference are concrete and 18% are abstract. The most common occurrence of the generic reference is with the countable plural noun with the zero article 44.8% of the excerpts. Then, uncountable 42.6% and countable singular nouns. This thesis submits only a limited number of examples of generic reference, so it cannot be taken as a general result.

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# 1 INTRODUCTION:

This thesis deals with the generic reference in connection with an English noun, which is a specific phenomenon in English language. If compared to Czech, the noun is defined by four basic grammatical categories. These are case, number, gender and case, but in English there is one more grammatical category that is used – definiteness. In Czech the reference of a noun or a noun phrase is expressed for example by a demonstrative pronoun but not by an article. That can be one of the reasons for choosing this topic as the underground thesis. To describe and analyze the functions of this phenomena.

The whole work consists of two main parts. These are the Theoretical background, which had been extracted from the literature given in the reference and the analytical part which then uses the ideas described in the theoretical part and applies them to the excerpts. These examples of the grammatical category discussed are extracted from a Stephen King's novel, Duma Key. The main research question is focusing on expressing the generic reference and the competition of these means of expression. Why are they used? How often are they used?

The first part of the work is the theoretical background as mentioned above. This part is divided into 5 subchapters. The first is a brief description of an English noun following by the description of three categories of an English noun that are closely related to reference. These are definiteness and countability. Then the category of reference is explained and divided into subchapters involving generic and non-generic reference.

The analytical part starts with the description of the research method used and is followed by the excerpts drawn directly from the book. There are 441 excerpts which are further divided into categories depending on their countability and number. After each of these parts a short conclusion is added that tries to find any similar features of these examples. The last chapter is the conclusion where the aims and the research questions are answered.

## 2 THEORETICAL BACKGROUND

### 2.1 General definition of the English noun

In order to fully understand and comprehend English text, nouns are equipped with categories that can help us to do so. English nouns denote persons (artist, painter), things (apple, computer), animals (lion, zebra), actions, names (David), qualities, independent objects that are understood as objects (*a beauty, a run*). Nouns are distinguished by their semantic meaning, grammatical categories, syntactic functions and morphological structure. The most general division of the English nouns is on proper and common. Proper nouns express unique references, no determiner or number is used; this includes personal names, geographical names or names of institutions. Common nouns can be countable (a book) or uncountable (air), concrete or abstract. Collective nouns in general refer to groups: *police, army*. An English noun is determined by specific grammatical categories such as number, countability, definiteness, gender and case and as in the Czech language it can function as a subject, object and subject complement and a complement in prepositional phrases.

This thesis will focus on the reference of an English noun, which is then closely connected with the categories of countability and definiteness.

### 2.2 Definiteness

The category of definiteness and indefiniteness might seem clear and straightforward; but the fact is that it had been a matter of confusion and lot of discussion throughout history. The problem is to define, what the term *definiteness* actually means and how do we say, that the noun is definite or indefinite. Definiteness is a formal property of noun phrases but it's also a conceptual property of entities in the discourse. (Chesterman 1991, 1)

If we want to understand the term definiteness, we must define two other notions to complete the whole idea. These terms are *reference* and *determination*. (Chesterman 1991)

**2.2.1 Reference** points out to something and it is a problem to define it. (Hlavsa 1975, 19) *Reference* in this thesis is understood as a relationship between a linguistic structure and the referent.



2.2.2 **Determination** is an expression of the referential relationship in the surface structure of the language. With the noun phrase, determiners are typical operators of definiteness.

In English we can use many different words, which can stand before a noun. These words are called determiners. Typically a singular countable noun needs a determiner. (BELÁN 2007)

Chesterman (1991, 64-68) says that definiteness has three sub-categories and he distinguishes locatability, inclusiveness and extensivity.

He says, that locatability applies to referents being locatable or not. This term is introduced by Hawkins (1978). Quirk does not use *locatability* but *specificity*. Another term as identifiability is also used. (Lyons 1999) All of the above focus on one thing – if the referent can be located or identified.

Chesterman understands the term inclusiveness as an opposition in meaning between the articles *a/an (some)* and *the*. Inclusiveness is a feature of a noun that refers to a set of all objects that meet the referring expression or refer to a subset of potential referents of the expression. (Chesterman 1991, 22)

Every noun has its range of extensivity, to what extent it can be used to define things, people etc. Extensivity is a feature that helps us with classification. Nouns like mankind and nature are so abstract, that they cannot be used otherwise than in their abstract sense; these nouns don't have a wide range of extensivity. On the other hand, noun like *cake* has a greater range of extensivity and could be used in many different situations.

Dušková (1999) writes that definiteness is a grammatical category of an English noun phrase which shows us its character. From definiteness we can see whether the noun is used as a notion or a concept which is fixed in our brain or as an individual and if this noun is defined or not. Definiteness is expressed by an article, which stands in front of the noun phrase and it gives the common noun (appellative) information about the denotation – either if it is only a notion or if it's a specific example. It also reflects the differences in the extra linguistic reality and it shows us, how to understand the item it refers to. This goes along the categories of semantics and gramatics. Definiteness is usually expressed by articles which can be definite /the/, indefinite /a, an/ and zero. In some cases indefinite, possessive and

demonstrative pronouns are also used as determiners. When considering reference, the usage of articles is essential by an English noun. (Dušková 59-61)

### 2.3 Countability

Countability goes with the studies of the English articles. This is because in English, articles are used to express the countability of a noun. These “words”, if we can classify them as words, because the *zero* article has no representation in an utterance, serve us to identify a noun. We can distinguish four articles in the English language; A, AN, THE and the ZERO article (also called central determiners), while morphemes of the grammatical category of number can be also used in front of a noun. But articles in English do not only express countability, but also definiteness and number. (Quirk et. al. 253)

In general we might say that all countable singular nouns have to have an article. If the noun is uncountable, it has zero article. Quirk et al. admits that this approach causes too many nouns to have “dual class membership”. This means, that the noun can be countable and uncountable at the same time. We can see these on examples from Chesterman (1991, 42-43);

I) *Do you want a piece of cake?*

II) *I'm baking a cake.*

In sentence I), the noun *cake* is understood not as the whole thing, but only part of it. In sentence II) *cake* is connected to the whole thing. It's sometimes very hard to distinguish if the noun is countable or not. Quirk et al. distinguishes uncountable nouns with zero article or countable nouns with a definite/indefinite article.

Countability also provides us additional information about the plural form of the noun. It plays a role when defying the meaning of the word due to the context. For example, if we take the word “water” – it can be countable or uncountable depending on the meaning:

- a) There are fish in the *water*.
- b) I would like to have two glasses of *water*.

The first example of the noun *water* is understood as an uncountable, we imagine water as a substance. Second example is not understood as a substance, but as glasses of drink, we get for example when on a visit. In English, it is essential to learn if the noun is countable or not, because there are many exceptions in the language.

Countability has the function of defining, whether the object, that the noun is referring to is a discrete unit, these are the items, that have solid and defined boundaries and that can be separated from each other. These nouns are generally countable. If a noun, on the other hand, is an entity creating a continuum, and it does not have solid boundaries and cannot be separated from each other it is considered uncountable. It shows us the differences in the extra-linguistic reality and it has both grammatical and semantic function; therefore it's a semantic-grammatical category. (Dušková 1999)

Dušková divides English nouns into three categories:

- *Countable nouns* – discrete units having their particular borders, they are separable from each other; concrete objects (persons, animals)
- *Uncountable nouns* - continuous entities, substances that cannot be separated (water, glass, sand), abstract items – love, anger
- *Between these two categories, there are nouns that do not connect with low numbers, but can connect with some words approximately defying the amount.*

-about five hundred cattle, twenty police

## 2.4 Reference

In grammatical theory, definiteness is a feature of noun phrases, distinguishing between entities that are specific and identifiable in a given context (definite noun phrases) and entities which are not (indefinite noun phrases).

Using determiners is an integral part of the whole category of reference. The choice of articles depends on if a person is referring to a noun in a general or individual in a non-specific or a specific way. The definite, indefinite and zero articles can express different kind of reference. If we compare sentences:

- 1) Cats are lovely animals.
- 2) I saw the two cats standing in front of me.

In the first sentence, the reference of the noun *cats* is generic, because we do not think of any cat in particular. We just consider all the animals that have the specific attributes of a cat. Such as four legs, fur, etc. In the second sentence, we are not referring to a whole group of animals, in this case cats, but we are pointing out two particular cats, that we know.

We distinguish two different types of reference:

- a) Generic reference
- b) Non-generic (specific) reference

Generic reference is referring to a notion, a concept. On the other hand, specific reference refers to a specific object, that can be or defined (non-generic, definite) or might not be defined (non-generic, indefinite) in an utterance, written text or speech. Generic reference is less sensitive when considering what article will precede the noun for the reason that it takes the whole class or species in consideration. In specific reference the proper usage of articles is very important, because it refers only to a particular specimen of a group.

#### **2.4.1. Non-Generic (Specific) Reference:**

Non-Generic reference refers to an individual entity (ex. person, thing) with distinct and real existence.

Non-generic reference is further divided into two groups and sub-groups.

- a) Indefinite reference; the referent of a noun cannot be identified at the moment.
  - Specific
  - Non-specific
- b) Definite reference; the referent a noun is identified at the moment of mentioning.
  - Contextual (anaphoric, indirect, cataphoric)
  - Situational (immediate situation, larger situation)

Non-generic reference is not what this thesis is going to focus on. (Quirk et. al., 1985)

### 2.4.2 Generic reference

As Dušková writes, the best way to identify the generic reference is that you can interchange the singular and plural form of an English noun, when the number can be neutralized. Quirk et al. says, that Generic reference is simply thinking about not one specimen, but a whole group.

Therefore generic reference is most used with types of people or animals, flowers, cultural or technical products. Below, there are examples of the usage of generic reference:

*A/The tiger can be dangerous to man.*

*Tigers can be dangerous to man.*

All of these articles *A*, *AN*, *THE*, *ZERO* can be used to express generics. But Dušková also adds that the interchangeability of these three forms isn't always possible. (Dušková 1999) We cannot interchange articles, without having a slight effect on the understanding. The first difference is that the definite article "*the*" if not in a function of subject keeps the generic function, this does not apply to zero article or indefinite articles (*a*, *an*). These articles are less likely to retain their generic function.

The indefinite articles (*A*, *AN*) as mentioned, stand for a whole group or class and it could be replaced with *THUS* in some cases. *A*, *AN*, however cannot be used in attributing properties which belong to the class or species as a whole. (Quirk et. al 1995)

The plural form of a generic noun phrase can sometimes have the definite article *the*. This case limits the noun for a certain sub-class.

- a) *Airlines charge too much.*
- b) *The airlines charge too much.*

In (a) "*the airlines*" are thought of as a whole. Airlines in general. On the other hand, in (b) it is an example of one type of transportation.

The exceptions from this rule are then groups of people that share the same properties. As in: *the rich*, *the old*, *the young*. In these cases, definite article "*the*" is a means of substantivization.

Another exception can be seen when using the noun *Man* to express a person/people in a biological way.

i) *Man has always been the smartest of the living.*

It can also be used with modifiers like *Stone Age man*. The noun *woman* can be also used to express the whole class of females.

ii) *Women must obey their husbands.*

But in most cases, the noun *women* usually act as a singular noun *woman*.

When using generic reference with connection with an uncountable noun, a zero article is often used when we consider either concrete or abstract things.

i) *Air is a need for a living creature to survive.*

ii) *Air contains oxygen..*

The exceptions here are same as in the case of generic plural forms, which are created by a partial conversion from an adjective as in *the rare*; here, the article represents also the means of realization of a noun.

The most widely spread noun that is connected with the generic reference is in the plural form with a zero article. If we consider the definite article in generic reference, we must say, that the difference between them is both semantic and stylistic.

Quirk gives us examples:

i) *My neighbor has apparently dogs; I can hear them bark at night.*

ii) *Dogs make admirable companions for children and adults alike.*

From the two examples we can clearly define, that in a) the reference is specific. (We know the two dogs that belong to our neighbor) And b) just tells us a fact about a class of animals that share the same attributes.

All of the four articles (A, AN, THE, ZERO) can make a generic reference. With countable nouns, a, an, “the” is used. Zero article is then used with uncountable nouns and plural countable nouns.

Zero article is considered to be the most natural way of expressing generics.

## 2.5 Usage of articles in generic and specific reference

The proper use of an article is dependent on the noun it refers to; it's countability. When the noun is countable, generic reference is expressed by the definite article with the singular form of the noun */A German is a good musician/*, indefinite article and the singular form of a noun */An apple is a fruit./*, zero article with singular or plural form of a noun */Germans are good musicians. /* In case of an uncountable noun, the zero article is used. */Water is a liquid. /* (Quirk 265)

Specific reference is expressed with the countable nouns by an indefinite article and by definite article or with *some*.

Same means of expressing reference occur only at non-generic definite reference, where the nouns (countable and uncountable) are expressed by a definite article.

Reference	Countable	Uncountable
Generic	The cat, A cat, Cats	Music, milk
Non-generic		
Definite	The Cat, the cats	The music, the milk
Indefinite	A cat, cats, some cats	Music, some music, milk, some milk

The specific definite reference is connected to the relation between the referent of the noun. We can identify the object that is the noun referring to. On the other side, specific reference indefinite is bringing a new object into our mind.

We can use definite, indefinite, singular or plural in the generic reference without changing the semantic meaning of the whole NP.

### **3 ANALYSIS**

This analysis, dealing with the usage of generic reference and the occurrence of generic reference in the written text is divided into three main parts. These parts are specific by the nouns used in them. Nouns extracted from the excerpts are sorted by their countability and number. All of the examples given in the Analysis are extracted from a Stephen King's novel, *Duma Key* and I have used 441 examples directly from the book.

The first part of the analysis focuses on countable nouns that are in their singular form.

The second part deals with countable nouns in their plural form.

The third part of the actual excerpts deals with uncountable nouns.

All of these three parts have conclusions that summarize the features that are similar to most of the examples used.

The last chapter of the analysis deals with the results that came up during the research. Results that can somehow be applied to the examples and that can define them in general.



### 3.1 The actual Analysis of the examples

#### 3.1.1 Singular countable nouns

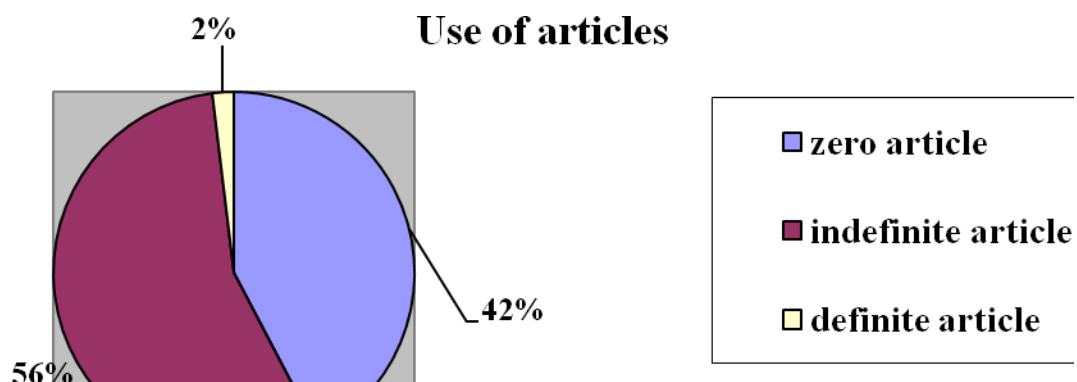
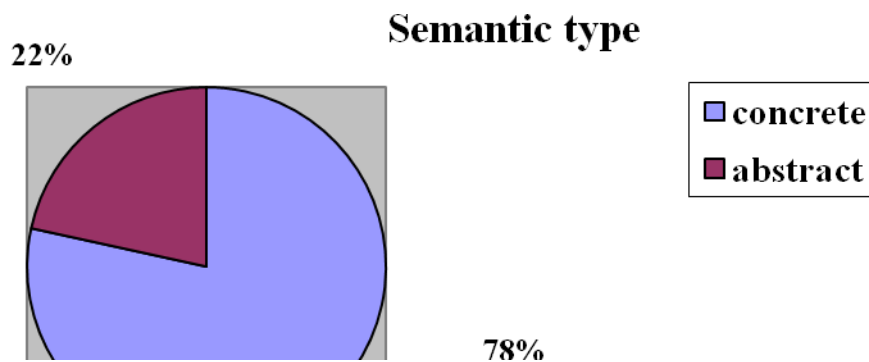
1. It was closest my rattled, fucked up brain could come to a chair. (p.4)
2. On top of the pain medication, alcohol hit me hard; a single beer could turn me into a slurring drunk. (p.12)
3. Ask me if I give a shit.(p.21)
4. Any time, day or night. (p.33)
5. I drink every drink. (p.38)
6. Successful retirement has its privileges. (p.39)
7. And it's snake of course. (p.40)
8. Although I remembered very little about making the drawing, I remembered enough to know this story was a lie. "Then I lay down and took a nap. End of story." (p.103)
9. I see tree, I make tree. I see bird, I make bird. It's good, like water from a glass. (p.110)
10. He began to laugh again. He covered his mouth with both hands — like a child — but the laughter burst through.(p.135)
11. Water — not a tear — was running from the inner corner.(p.182)
12. Life does produce changes, and the end results are sometimes explosive, but in soap operas and in real life, big bangs often have a long fuse.(p.207)
13. Applicant must supply resume and recommendations to match excellent salary and benefits.(p.281)
14. Another woman would have given in completely to the wheelchair by now.(p.282)
15. "I'll write everything down, that's what I'll do — our whole routine. Morning to night.(p.283)
16. There were undoubtedly strange forces at work here, but not every shadow was a ghost.(p.304)
17. That's the beauty of doing things like this on a computer."(p.335)
18. Elizabeth was dozing off, but her hair was flying against her cheeks and she pawed at them like a woman troubled by insects.(p.342)
19. God hates a coward, Wireman says.(p.343)
20. She says a person can't close the door on the past, she can only make amends and go on.(p.345)
21. "A million and one for under your pillow," she said, as if humoring a child.(p.351)

22. Whole milk — bad for the heart, good for the bones.(p.354)
23. The silence was spinning out, but I no longer dreaded it. And my audience seemed not to mind. It was natural for my mind to wander. I was an artist.(p.362)
24. He disappeared at sea, without a trace.(p.376)
25. Like a log.(p.412)
26. A fool can see that.(p.441)
27. I'll join them later if I can — maybe for a dessert — and I'm booked into the Ritz, where they're all staying.(p.452)
28. Ask a drunk in a bar who's been thrown out by his wife.(p.470)
29. Bed is not neutral ground.”(p.471)
30. “When the issues aren't resolved, bed is a battleground.(p.471)
31. “Besides, it takes a vampire to make a vampire.(p.494)
32. Better to stop drawing completely. To just go cold turkey.(p.499)
33. Because, her doll whispered, there was treasure and a storm would uncover it.(p.507)
34. I mean, who gets bored quicker than a three-year-old?” “Only puppies and parakeets,” Wireman said.(p.525)
35. In the movies, you get clopped once and you're out like a light.(p.565)
36. because when I was in the work, the pain and grief were at bay. The work was like a drug.(p.571)
37. “A Bug-spray and a really good flashlight. Have you got one of those?”(p.572)
38. “It's just ghost, Jack.”(p.585)
39. “The cypress and redwood in this place would have been worth a fortune if somebody had come up and got it before it went to hell,”(p.595)
40. “Because, muchacho, you're in mourning. And that makes a man tired.(p.596)
41. He disappeared at sea — or so Mary Ire told me.”(p.598)
42. The heron's something she just rides, the way a man rides a horse.(p.626)
43. Talent is a wonderful thing, but it won't carry a quitter.(p.634)

## Summary:

As we can see from the examples above, when considering generic reference by singular countable nouns, all of the articles can be used. In the excerpts above we can find countable nouns – concrete or abstract. To be precise, from the 51 examples of generic reference 40 examples are concrete nouns and 11 examples are abstract nouns (concrete nouns often refer to persons or things and abstract nouns refer more to ethereal or to theoretical concepts.)

In 22 of the examples, the zero article is used, which gives us 44%. The indefinite article is used with the rest of the examples, which then gives us 56%. Generic reference with these examples is connected mainly with individuals that refer to animals or things. We can also see example (25) that uses definite article but may also be considered as a generic reference. King is well known for his page-turning storytelling so he uses many enumerations in the text, many sayings and also comparisons.



### 3.1.2. Plural countable nouns

- 1) Pictures are magic, as you know. (p.1)
- 2) When I said I was mentally impaired, I mean that at first I didn't know who people were – not even my wife – or what had happened. (p.3)
- 3) When I grew stronger, I tried to hit people. (p.4)
- 4) I don't think it's the sort of thing women joke about six months after their husbands almost died in accidents, anyway. (p.8)
- 5) Of course, God loves surprises.(p.10)
- 6) Doesn't she understand that mood swings and short-term memory loss following accident trauma are common?(p.11)
- 7) Asked me if all adults in their fifties had these unpleasant regressive interludes, did she had that to look forward to.(p.12)
- 8) I don't know what you have seen in the movies, but broken ribs hurt for a long time.(p.15)
- 9) All she does is work with paraplegics, quadriplegics, accident related amps like you and people recovering from traumatic head injuries.(p.16)
- 10) It's a form of recovery often attempted by late-stage alcoholics.(p.17)
- 11) One-armed men should tell the truth whenever possible.(p.18)
- 12) "You need hedges"(p.19)
- 13) "Nah, the elves." (p.19)
- 14) It sounded like chickenbones under a boot-heel.(p.27)
- 15) I figured a thirty count on high heat would be at least a nod in the direction of what people mean when they say „cooking meat".(p.31)
- 16) Dreams mostly tell the truth, do they?(p.32)
- 17) Guitars are made for righties, and school desks, and the control panels on American Cars.(p.32)
- 18) Except no one did autopsies on dogs that died after being crushed to bones and jelly by Hummers driven by careless, distracted women.(p.34)
- 19) Details, details, the truth is in details.(p.36)
- 20) Words like birds, they fly and fly and fly away.(p.37)
- 21) Men in white shirt and ties;(p.43)
- 22) You talking about bribes?(p.44)
- 23) Maybe dogs are only people at their best. (p.48)

- 24) Maybe, we all see skies like that in our dreams, and our waking mindscan never quite translate them into colors that have names. (p.50)
- 25) I thought I'd probably get her machine – college girls are busy girls – but she answered on the first ring. (p.53)
- 26) Then I thought of teeth, but nothing had teeth that vast. (p.57)
- 27) Its shells I murmured, laying back down. (p.57)
- 28) But the surface events of a country laboring under a dictatorship can appear boring, too — dictators like boring, dictators love boring — even as great changes are approaching beneath the surface. (p.61)
- 29) I couldn't quite get used to the emptiness of the place. "It's supposed to be very quiet," Sandy Smith had told me, but I had still pictured the beach filling up by midday: couples sunning on blankets and slathering each other with tanning lotion, college kids playing volleyball with iPods strapped to their biceps, little kids in saggy swimsuits paddling at the edge of the water while Jet-Skis buzzed back and forth forty feet out. (p.64)
- 30) I drew the stuff growing around Big Pink, then had Jack buy me a book — Common Plants of the Florida Coast — so I could put names to my pictures. (p.66)
- 31) There were shells everywhere, an eternity of shells just within my limited walking distance. (p.66)
- 32) Amputees forget that's all. Their minds forget and as they heal, their bodies let them. (p.67)
- 33) Children and vegetarians are not allowed. (p.72)
- 34) Residents must vote Republican and own small dogs with rhinestone collars, stupid eyes, and names that end in i. (p.72)
- 35) I did not say this to my wife, who started off strong and then broke down in tears. (p.72)
- 36) "Take it easy," I said. "They do miracles these days. I'm Exhibit A." (p.73)
- 37) Lin doesn't want to go on the weenie roast because she doesn't like hot dogs. (p.75)
- 38) Lin can't wear that kind of sneakers because none of the kids in her class wear hightops anymore... (p.76)
- 39) Except for sometimes when I did. When it came to young men in Twins tee-shirts, for instance. (p.87)
- 40) I remembered her looking at me the same way when she was four, asking me if there was any magic like in fairy tales. (p.88)

- 41) The sun had just hoisted itself over the low rise of the Key behind us, and our shadows seemed to stretch out onto the quiet water for miles. (p.88)
- 42) “My first thought... don’t laugh... was skeletons on parade. Hundreds, marching around the house.” (p.89)
- 43) Families have their own interior language, and that includes sign-language.(p.89)
- 44) “Eventually I’ll walk down and say hi,” I said. “No golf cart for the kid. Dr. Kamen said to set goals, and I’m setting em.” (p.90)
- 45) The rest of the island is pure botanical pornography. Plants gone wild.” (p.90)
- 46) “It looked like... I don’t know, a crossbow-pistol. Or something. Maybe she shoots snakes with it.” (p.93)
- 47) “It came from live things, after all; they were crowded in on both sides. (p.95)
- 48) The habit of obedience dies hard — especially hard, maybe, between fathers and daughters. (p.96)
- 49) I kissed her. On the forehead. The skin was cool and damp. “Put your feet up, Miss Cookie — orders from headquarters.(p.98)
- 50) “This is the one I want. Only you have to name it. Artists have to name their pictures.” (p.104)
- 51) “All things considered, Duma Key has never been a lucky place for daughters.” (p.108)
- 52) They sit me in the char. I can see down up. Birds and nice. Too nice for me, so it makes me sat. (p.109)
- 53) I was ready to start experimenting with paints, and I thought one of those orange shells would be just the thing to plop down in the middle of a Gulf of Mexico sunset. (p.111)
- 54) Farther out, pelicans cruised, then folded their wings and dropped like stones. (p.111)
- 55) In the meantime there was painting, and I took to it like peeps and pelicans take to water. (p.114)
- 56) There was a guy in Nebraska who could predict tornadoes by the corns on his missing foot.(p.115)
- 57) Both had had several successes in helping the police find missing persons (perhaps failures as well, but these were not set out in the piece). (p.116)
- 58) Friends with benefits. (p.128)
- 59) The glass plummeted straight down to the sand and stuck there, perfectly upright, like a cigarette-butt in one of those urns of sand you used to see beside the elevators in hotel lobbies. (p.132)

- 60) A snatch of poetry read in high school, over thirty years before, suddenly came back to me with haunting clarity: Men do not sham convulsion, Nor simulate a throe. (p.133)
- 61) I sympathized with people who got headaches. (p.135)
- 62) I know that people come to Florida when they're old and sick because it's warm pretty much year-round, but I think the Gulf of Mexico has something else going for it. (p.136)
- 63) I'm not afraid of hot weather — I guess they call it the mean season — but there's hurricanes to consider.”(p.137)
- 64) Friendships are always fortuitous.”(p.141)
- 65) Because painting pictures wasn't like putting up shopping malls.(p.144)
- 66) Both paintings and visions originated in the human brain, and something in my brain had changed. (p.147)
- 67) Do you think she's the one who left that message on my answering machine about Duma Key not being a lucky place for daughters?”(p.152)
- 68) You said something about brothers and sisters yesterday, and I didn't get a chance to correct you. (p.152)
- 69) We looked at the water for a little while — those deceptively mild waves running up the beach like puppies — and said nothing.(p.152)
- 70) So... do you see why an old lady with onset-Alzheimer's might consider Duma a bad place for daughters?”(p.153)
- 71) “It's what makes children into... adults. (p.154)
- 72) Speaking of mythical creatures, I saw a couple of fellows in blackface that wouldn't have passed muster with the N-double-A-C-P.(p.159)
- 73) We're like characters in a play!(p.161)
- 74) It would soon be more than forgetting names.(p.165)
- 75) I could do without Oprah, but a life without books is a thirsty life, and one without poetry is...” She laughed. (p.165)
- 76) “It's like a life without pictures, don't you think?(p.165)
- 77) Men do not sham convulsion.(p.166)
- 78) .So she makes assumptions the way kids do, based on what she wants rather than on the facts. (p.167)

- 79) Then things changed, didn't they? Because art is magic, and not all magic is white.  
Not even for little girls. (p.171)
- 80) That sort of letting-go hadn't been in the old Edgar Freemantle's repertoire, but of course that Edgar Freemantle would never have considered spending his time painting sunsets. Or playing with dolls. (p.178)
- 81) "I know buildings," I said. (p.196)
- 82) "Then why don't you paint buildings?" (p.196)
- 83) It was a world where I had tried to communicate by hitting people and the only two emotions I really seemed capable of were fear and fury. (p.204)
- 84) Duma Key isn't a safe place for daughters. (p.204)
- 85) How would I know what was important to artists? (p.205)
- 86) I can read, you know," Wireman said. "In short bursts. Enough to get by medicine bottle labels, phone numbers, things like that. (p.211)
- 87) Amazing how much neighbors see, even when they're not really close friends.(p.219)
- 88) You couldn't call them arrows; they were too short. Harpoonlets still seemed like the right word. (p.231)
- 89) For children, meanness is usually funny only when it's imagined. (p.236)
- 90) I mean an actual circus, one with big cats and aerialists. (p.252)
- 91) Every few days, the circus's clerical staff would draw slips from a hat to see who'd go shopping for the office snacks — chips, dips, coffee, soda. (p.252)
- 92) We ate like football players that night. (p.292)
- 93) "I'd love her to come. But your boss-lady says Duma Key is no place for daughters, and I sort of believe her."(p.293)
- 94) Interviews, starting with Mary Ire and going on from there to the newspapers and Channel 6.(p.294)
- 95) Tears pricked the backs of my eyelids. I don't know what it's like to have sons, but I'm sure it can't be as rewarding — as plain nice— as having daughters. (p.297)
- 96) Every now and then lightning would flash inside them, and then they looked like brains filled with bad ideas.(p.316)
- 97) "Edgar... I don't think ghosts can hurt people."(p.328)
- 98) Elizabeth was dozing off, but her hair was flying against her cheeks and she pawed at them like a woman troubled by insects.(p.342)
- 99) "So how do I do it?" I asked. I was holding my palm on the side of Elizabeth's head, feeling the smoothness of her hair as I had often felt the smoothness of my daughters'



- after it had been shampooed; when memory takes its strongest hold, our own bodies become ghosts, haunting us with the gestures of our younger selves.(p.342)
- 100) “Dad, do people ever deserve second chances?”(p.353)
- 101) Whole milk\_— bad for the heart, good for the bones.(p.354)
- 102) I felt uneasy about Ilse — the way parents are always uneasy about the problems of their children.
- 103) Names went past like floats in a parade.(p.357)
- 104) Because they were assholes.(p.359)
- 105) As for demons, most were probably in my mind.(p.360)
- 106) They gasped the way people do when they have been blindsided by something completely unexpected.(p.363)
- 107) Its best days might have been around the time Bonnie and Clyde was playing in theaters, but her eyes were still breathtaking, even with lines at the corners, cracks in the eyelids, and no make-up to enhance them. (p.371)
- 108) “I grew up believing folks were supposed to work hard at what they do — I think that’s all it is.(p.372)
- 109) “In order to get the right spacing between a subject’s eyes, painters will often imagine or even block a third eye between the two actual ones. What about the mouth? Did you center it using the ears?”(p.373)
- 110) We were in a bar somewhere — in those days we were always in a bar somewhere — and the conversation had turned to how legends are built.(p.379)
- 111) Asking people things is what I do.(p.379)
- 112) Back then people sometimes still came home from church to find alligators in their swimming pools and bobcats rooting in their trash.”(p.380)
- 113) A one-armed man can provide a urine sample, but the potential for accidents is greatly magnified.(p.384)
- 114) He asked me what I was taking for painkillers and seemed surprised when I told him I was getting by on aspirin.(p.384)
- 115) “Not at all, phantom sensations in the stump of a limb are normal.(p.385)
- 116) His reply was “Bullshit, boss,” and we laughed like maniacs.(p.397)
- 117) They hit me one after the other like stones. (p.411)
- 118) Do you have daughters?(p.413)
- 119) Artistic types aren’t morning people.(p.415)

- 120) Elizabeth was fiercely talented, but she was only a child— and with children, faith is a given.(p.416)
- 121) “They’re just make-believe,” I said. “Shadows.”(p.432)
- 122) Pam, however, was positioned about halfway down the line of Girl and Ship paintings, which hung like movie posters, and she looked disturbed.
- 123) The office seemed packed with people.(p.447)
- 124) Two of the bottles were sticking bottoms-up, dead soldiers.(p.461)
- 125) Bad things can happen, and upside-down talking birds are just the first and least, so shhhh.(p.465)
- 126) It happens that way all the time. In books and movies, anyway.(p.469)
- 127) I waited it out — the offer for an actual human being always comes last these days, a boobyprize for boobs who can’t cope with the twenty-first century(p.475)
- 128) And even if they had been something more... ghosts didn’t have to unlock doors, did they?(p.475)
- 129) “Edgar... if those little girls were here... can ghosts write on canvas?”(p.485)
- 130) “But I don’t see ghosts unlocking my front door. Or putting a canvas up on the easel to begin with.”(p.485)
- 131) Old dried watercolors rattled like bones.(p.491)
- 132) “Silver bullets are what you use to kill werewolves.(p.494)
- 133) I don’t know if silver works on vampires or not, but obviously somebody thought it did.(p.494)
- 134) “But there are no such things as vampires, Edgar.(p.494)
- 135) There could be ghosts, I’ll give you that much — I think almost everyone believes there could be ghosts — but there’s no such thing as vampires.”(p.494)
- 136) “What are you talking about?” Jack asked. “Zombies?”(p.495)
- 137) I thought of the Perse with her rotting sails. “Let’s say deserters.”(p.495)
- 138) “Death is gross, son. Remember what we sang as children?(p.496)
- 139) Better to tell people you can hardly even draw stick figures, that when it comes to art you’re like wealthy alums who support their college sports teams: if you can’t be an athlete, be an athletic supporter.(p.500)
- 140) Why, maybe you begin to collect china figures and buildings.(p.500)
- 141) The gift is always hungry, start with what you know — but mostly it was pictures. Pictures were the real language we shared.(p.505)

- 142) I wanted lights, especially the ones in the kitchen, those good hard fluorescents.(p.510)
- 143) “They’re not vampires,” I said.(p.516)
- 144) There was that story in the paper, and presumably everyone who read it was amazed over breakfast... but you know how people are—”(p.524)
- 145) I mean, who gets bored quicker than a three-year-old?” “Only puppies and parakeets,” Wireman said.(p.525)
- 146) That much it does have in common with vampires.(p.528)
- 147) Only hungry for souls, not blood.(p.528)
- 148) “But then there was a search. Outsiders.”(p.531)
- 149) People knew they were gone.(p.531)
- 150) ...humans are, in some ways, such complete shits.(p.540)
- 151) excellent for dealing with six-year-old girls, not so good against grown men, especially when armed with silver-tipped harpoons.(p.541)
- 152) I had even named it for her, because she said artists had to name their pictures.(p.543)
- 153) The phone began to make a sirening sound. It was small — I had laid the handset down on the counter— but it seemed loud in the shadowy kitchen, and it made me think of bad things. Police cars responding to acts of violence. Ambulances rushing to the scenes of accidents.
- 154) Keypad phones are an amazing gift to the memory-challenged.(p.545)
- 155) Every time she stirred it, she seemed to see things in it. Skulls.(p.548)
- 156) Then we went back upstairs, moving slowly, clutching our stubby silver-tipped arrows like jungle warriors.(p.553)
- 157) In the movies, you get clopped once and you’re out like a light.(p.565)
- 158) And that seems to burn calories by the carload.”(p.567)
- 159) “She also claimed there are snakes,” he said, finally turning around. “I have a horror of snakes.(p.570)
- 160) “I don’t have anything against snakes.(p.570)
- 161) Now I had memory. It was no longer in perfect working order, and to this day I sometimes get confused about names and the order in which certain things happened, but every moment of our expedition to the house at the south end of Duma Key remains clear in my mind —(p.573)

- 162) But so far as I could tell, they were only caterpillars; messy, but not supernatural.(p.578)
- 163) “What the blue fuck were those?” Jack asked. “Ghosts,” I said.(p.579)
- 164) “Yep,” he said. “And probably full of snakes. Ugh. Look on the west side, Edgar.”(p.581)
- 165) “Neighbors?” Wireman asked.(p.588)
- 166) With Wireman it’s snakes. With me it’s bats.(p.588)
- 167) I had no idea I was afraid of alligators until I saw that chunk of prehistoric darkness...(p.590)
- 168) ...feeling like time travelers, tourists in a world that had ended over eighty years before.(p.594)
- 169) “Sometimes dolls fall out of favor,” I said.(p.604)
- 170) “Sometimes dolls get scary.”(p.604)
- 171) Bad things can happen, and worse things are waiting. Terrible things in the Gulf, waiting to drown you and take you to a ship where you’ll live something that’s not life.(p.612)
- 172) “I don’t, actually. Children don’t mourn like adults.”(p.629)
- 173) Like sirens in one of those old Greek fairy tales?(p.630)
- 174) The eight of them (Nan Melda is also family, as far as Libbit is concerned) stand on the beach where they have spent so many happy times swimming and picnicking and building sand castles, their hands linked like paper dolls and great big smiles running off the sides of their faces.(p.634)
- 175) “Beggars can’t be choosers,” Wireman said.(p.647)
- 176) “Yeah. I grabbed one out of his belt and did the same. I don’t know how long it would have worked over the long haul, though — they were like mad dogs.”(p.667)
- 177) This lake is pretty much for pleasure-boaters. And swimmers, in close to shore.(p.681)

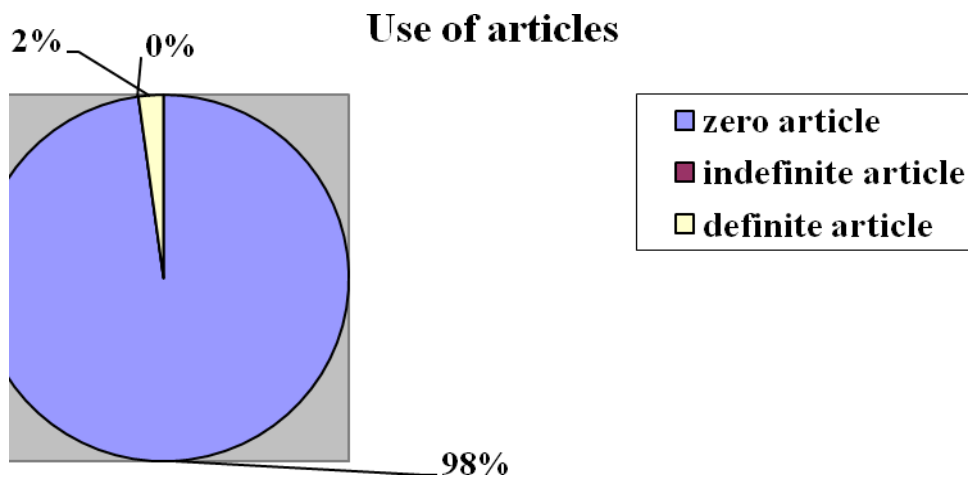
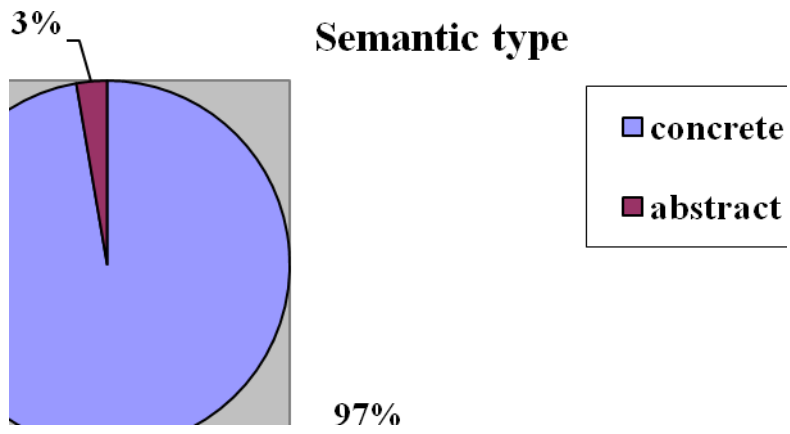
## **Summary:**

Here we can see once again, that the generic reference, when used with a noun that is in its plural form, is mostly expressed by zero article.

From the 202 examples of generic reference by plural countable nouns, only by 4 of them the definite article “the” is used. That means that 98.00% of the examples are with the zero article. Also only 2.00 % of the examples are abstract nouns, the others are concrete.

When considering the examples above, we can see that most of them are also closely connected with groups of people or groups of animals. It is connected with the reference to the whole category or to the individual. It is also clear that plural form of English nouns is by far the largest category of nouns, where generic reference is used.

From the examples above we can see the difference between the singular form of nouns and the plural forms. Plural on the other hand refer more to groups of people or animals rather than to the individual. Another interesting example (157) can be found, where also the definite article is used. In this particular case, “the movies” is considered to refer to any films, so also can be considered as a generic reference.



### 3.1.3 Uncountable nouns

- 1) Pictures are magic, as you know. (p.1)
- 2) We were married for 25 years, but you know what they say: shit happens.(p.3)
- 3) I don't know how long, because telling time is beyond me. (p.5)
- 4) On top of the pain medication, alcohol hit me hard; a single beer could turn me into a slurring drunk. (p.12)
- 5) He tried an ironic wink, but the size of the man's face made irony impossible. (p.16)
- 6) My main problem however was hunger. (p.31)
- 7) But maybe truth and the devil are words for the same thing. (p.36)
- 8) But now my words are like fish on the water. (p.37)
- 9) So hungry for meat. (p.34)
- 10) Love, longing terror, horror, regret. (p.40)
- 11) Money talks. (p.44)
- 12) We were a go for mayo, too. (p.52)
- 13) What replaced it was unhappiness. (p.54)
- 14) Don't you have e-mail there, Dad? (p.54)
- 15) The idea of such a breeze and snow in St Paul might exist in the same time, in the same world, seemed absurd to me – science fiction. (p.51)
- 16) I made two bologna sandwiches on white – where I grew up, children are raised to believe mayonnaise, bologna, and white bread are the food of the gods – and ate them at the kitchen table. (p.52)
- 17) "Modern technology". I can't catch up. (p.53)
- 18) No, sleep was out of the question, but I turned off the lamp anyway. (p.56)
- 19) At first I thought it was machinery, but it was too uneven to be machinery. (p.57)
- 20) Breathing, I thought, that seemed right but what kind of animal made such a vast grinding sound when it drew in breath? (p.57)
- 21) Most of the changes are going on inside: civil unrest, revolt, revolution; (p.59)
- 22) There is no tyrant as merciless as pain, no despot so cruel as confusion. (p.61)
- 23) Exercise becomes addictive, and rainy days didn't put a stop to mine. The second floor of Big Pink was one large room. (p.63)
- 24) "No," I said. "Not at all." And that was the truth. Healing is a kind of revolt, and as I think I've said, all successful revolts begin in secret. (p.65)

- 25) There was no rhyme or reason to those snapshots, although when I told Kamen this in an e-mail, he responded that the unconscious mind writes poetry if it's left alone. (p.66)
- 26) "Laughter's the best medicine. I read it in Reader's Digest." (p.74)
- 27) Naming lends power. (p.79)
- 28) "For Ilse," I muttered. "Danger for Ilse. Is it the guy? The special-news guy?" (p.79)
- 29) There was something not right about the special-news guy, but I didn't think that was what was creeping me out. For one thing, the figure in the red robe didn't look like a guy. It was hard to tell for sure, but yes — I thought... female. (p.80)
- 30) Love conveys its own psychic powers, doesn't it? (p.81)
- 31) "But he can let out a pretty good gosh-darn when somebody cuts him off in traffic. (p.87)
- 32) Pain is the biggest power of love. That's what Wireman says. (p.88)
- 33) I felt the anger rising in my throat like hot water. Or blood. Yes, more like that. Because the anger was, of course, red.(p.96)
- 34) I think I remember saying "I'm going to make you into Monica Seles" when I set Reba down in front of the window, but it could as easily have been Monica Goldstein; when it comes to memory, we all stack the deck.(p.100)
- 35) It felt like heartbreak.(p.103)
- 36) She stayed two more days, and they were good days. When Jack and I took her back to the airport, she'd gotten some sun on her face and arms and seemed to give off her own benevolent radiation: youth, health, well-being. (p.104)
- 37) Give it time, don't get mad, tell yourself you can do this, and the words usually come. (p.106)
- 38) It worked for Michelangelo, it worked for Picasso, and it works for a hundred thousand artists who do it not for love (although that may play a part) but in order to put food on the table. (p.109)
- 39) There's no creation without talent, I give you that, but talent is cheap. (p.109)
- 40) There's nothing as human as hunger. (p.109)
- 41) Hunger is the piston of art. (p.109)
- 42) I see tree, I make tree. I see bird, I make bird. It's good, like water from a glass. (p.110)
- 43) Whatever's in that pitcher — keep it on ice for me! (p.113)
- 44) And clear communication between selves — the surface self and the deep self is what I mean — is the enemy of self-doubt. It slays confusion. (p.117)



- 45) I was interested in painting information. (p.122)
- 46) We clinked glasses and drank. I'd had green tea before and thought it was okay, but this was heavenly — like drinking cold silk, with just a faint tang of sweetness.(p.131)
- 47) “It’s the way America does business,” I said. (p.140)
- 48) “Money talks, bullshit walks.” (p.140)
- 49) Friendships founded on laughter are always fortuitous.”(p.141)
- 50) The muscles there were tight and knotted. They felt like iron. (p.148)
- 51) “Thing to remember about jealousy is it comes, it goes. (p.155)
- 52) That style, almost always constructed of wood (sometimes scrapwood) rather than stone, even has a name: Florida Cracker. (p.158)
- 53) “Good. I’m very glad if it gives satisfaction.(p.161)
- 54) Do you believe in art for art’s sake?”(p.162)
- 55) I could do without Oprah, but a life without books is a thirsty life, and one without poetry is...” She laughed. (p.165)
- 56) “That’s all right, Edgar,” she said. “Poetry sometimes does that to me, as well. (p.166)
- 57) The doctor who attended her case cautioned that the little girl must be very careful about exercise and excitement lest she take a fever, but by January of 1926 she was coursing everywhere on the south end of the Key, carrying her pad and bundled up in her “puddy jacket and thumpums,” drawing everything. (p.170)
- 58) Then things changed, didn’t they? Because art is magic, and not all magic is white. Not even for little girls. (p.171)
- 59) “This isn’t court, Pam,” I said.(p.175)
- 60) I can do this, I thought. It’s like where you put money when you want to hide it from the government. (p.181)
- 61) You hide money from the government in offshore banks, I thought. (p.181)
- 62) I can do this, I thought. It’s like where you put money when you want to hide it from the government. (p.181)
- 63) “I don’t want to think too much about art, you see. (p.195)
- 64) Art should be a place of hope, not doubt.(p.195)
- 65) “When I say truth, I mean beauty.”(p.195)
- 66) You got style, you got class, you got the lips to kiss my ass.”(p.201)
- 67) “I’m into country and even more into old standards,” he said.(p.202)
- 68) Behind its webwork? Chaos. Madness. (p.204)

- 69) When it comes to your kids, you find yourself making some weird calls from time to time and just hoping they turn out all right — calls and kids. Parenting is the greatest of hum-a-few-bars-and-I'll-fake-it skills. (p.214)
- 70) “Then you’ll be the one losing sleep.” (p.221)
- 71) I was the last one to be repulsed by her lapse into vulgarity; (p.228)
- 72) Every few days, the circus’s clerical staff would draw slips from a hat to see who’d go shopping for the office snacks — chips, dips, coffee, soda. (p.252)
- 73) This made cocaine seem like Xanax. (p.260)
- 74) Mr. Hitchens had been its name, although I no longer knew why — memory’s a funny thing, isn’t it?(p.305)
- 75) The part of her brain that craved nicotine never decayed.(p.330)
- 76) What I saw there hurt my heart with surprise and love.(p.337)
- 77) “People who’d invested a lot of hope and trust in you, not to mention money—”(p.338)
- 78) I swallowed them one after the other, like medicine.(p.347)
- 79) “Then why aren’t you out to lunch now?”(p.352)
- 80) Sometimes silence is best.(p.353)
- 81) Whole milk — bad for the heart, good for the bones.(p.354)
- 82) Life is more than love and pleasure.(p.355)
- 83) I came here to dig for treasure. Treasure, yes. Loot.(p.356)
- 84) What I discovered, crossing the bridge between my two lives, is that sometimes beauty grows in spite of all expectations.(p.363)
- 85) I kept expecting to wake up in my hospital bed, hot and shot through with pain, roaring for morphine.(p.364)
- 86) Not because the patient is weak but because it’s a physical condition, like MS. Or cancer.(p.389)
- 87) “If you’re talking football, my interest begins with the Vikings and ends with the Packers.”(p.389)
- 88) She said she was like one of those wealthy college alumni, except she was interested in art instead of football.(p.389)
- 89) She asked for food.(p.393)
- 90) She wanted food, I told you. Tomato soup. And peaches.(p.393)
- 91) I told myself there was time.(p. 395)

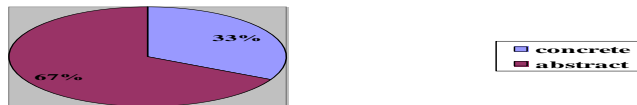
- 92) Wireman was by then too busy trying to get Elizabeth to ingest anything but cigarette smoke.(p.397)
- 93) E-mail would have been better.(p.405)
- 94) Diving and snorkeling may have been his hobby in the early twenties, but I think that around 1925, eating dinner became his chief diversion.(p.410)
- 95) For me, sleep was long in coming that night.(p.414)
- 96) Art is the concrete artifact of faith and expectation, the realization of a world that would otherwise be little more than a veil of pointless consciousness stretched over a gulf of mystery.(p.416)
- 97) “Does this look like trouble?” he asked.(p.429)
- 98) “Art is memory, Edgar.(p.440)
- 99) Pain is the biggest power of love.(p.462)
- 100) No one said art was always a zephyr; sometimes it’s a hurricane.(p.465)
- 101) But if I’m dead honest, I have to say that was more luck than stone-ass righteousness.(p.469)
- 102) “If they can move Ouija board planchettes and write in window-frost, I imagine they could write on a canvas,”(p.485)
- 103) “Race memory,” Wireman said. “That’s what the Jungians would say.”(p.491)
- 104) “This wouldn’t go very far in water,” I said. “Not as heavy as it is.”(p.493)
- 105) The Gulf teemed with fish, even close in.(p.493)
- 106) I don’t know if silver works on vampires or not, but obviously somebody thought it did.(p.494)
- 107) Memory is identity.(p.505)
- 108) I understood her family’s quick arc from amazement to acceptance to boredom.(p.505)
- 109) John Eastlake diving for treasure.(p.507)
- 110) The other was an alien, disheartening silver that had nothing to do with humanity.(p.510)
- 111) But she needed help.(p.518)
- 112) Which could be trouble. All the surreal ones could be trouble.(p.523)
- 113) When she woke up, she suffered from amnesia, aphasia, and God knows what else as a result of brain injuries that were beyond diagnosis in 1925. (p.524)
- 114) His face was childlike with fear and wonder.(p.527)

- 115) They'd be safe for a little while where they were, but in the end, money talks and bullshit walks.(p.535)
- 116) My missing hand sensed death, impending like rain in clouds.(p.538)
- 117) But it wasn't the dream of the little girls fleeing the frog-thing that was making my heart pound, not the dream that caused me to wake up on the floor with my mouth tasting like copper and every nerve seeming to burn.(p.541)
- 118) I couldn't tell if it was surprise, pain, or both.(p.551)
- 119) It means nothing, I told myself, but that wouldn't hold water.(p.555)
- 120) DUNLOP was printed on the side, the letters as black as damnation.(p.555)
- 121) There was a broom meant for sweeping sand off the walk leaning against the side of the house.(p.559)
- 122) "I'm sorry, Edgar," Jack said. "So damn sorry for your loss. I know that doesn't carry much water, but—"(p.563)
- 123) "It does," I said, and maybe in time it would.(p.563)
- 124) "Do we have time?"(p.564)
- 125) "Surprised you can even think of food,"(p.567)
- 126) "Food doesn't interest me in the slightest," I said, "but I may have to draw stuff.(p.567)
- 127) "She said the environment was bad. Groundwater, flora, even the air.(p.569)  
She said the poison oak is maybe the worst in America — worse than syphilis before penicillin is how she put it. (p.570)
- 128) It felt like electricity.(p.576)
- 129) "Well, as long as it's just the three of us, we might as well call it what it is: magic. A little counterspell I tossed your way."(p.577)
- 130) The first three were a brilliant solid green that rarely if ever occurs in nature;(p.578)
- 131) The breeze was good and the view was better, making me realize that the one thing you rarely got in Florida was height.(p.581)
- 132) "They can carry rabies, muchacho— did you know that?"(p.588)
- 133) The house stank of decaying wood, old plaster, and moldy fabric.(p.595)
- 134) There was probably at least one bathroom overhead, maybe two, and maybe a roof cistern to catch rainwater, back in the day.(p.596)
- 135) "Just open it very slowly, okay? Jack, shine the light directly inside. Look for wetness, both of you."(p.601)

- 136) “I bought a book about it when I was only eight, and stuck with it mostly because my Dad said it was like throwing money away, I gave up on everything.”  
(p.604)
- 137) In the matter of learned skills, memory comes to a fork in the road.(p.605)
- 138) I drew quickly, and the jockey came out of the white like a figure out of heavy fog. It was quick, the strokes careless and hurried, but the essence was there: the knowing eyes and the broad lips that might have been grinning with either mirth or malevolence.(p.609)
- 139) I wanted food, but first I wanted to pour something down my burning throat.  
(p.622)
- 140) I smiled without humor. (p.626)
- 141) And there always comes a time — if the work is sincere, if it comes from that magic place where thought, memory, and emotion all merge —when you will want to quit, when you will think that if you put your pencil down your eye will dull, your memory will lapse, and the pain will end.(p.634)
- 142) Talent is a wonderful thing, but it won’t carry a quitter.(p.634)
- 143) It’s as if she thinks she can draw them back to life and happiness by the pure force of her will.(p.634)
- 144) Wireman laughed without humor.(p.655)
- 145) It looked at my most secret thoughts, at the place where anger surpasses rage and becomes homicide.(p.663)
- 146) We sat looking at each other, and the girls cruised by again in their sportabout, laughing louder and waving more enthusiastically than before. Sweet bird of youth, flying on afternoon wine coolers.(p.685)
- 147) All the rest is only life.(p.689)

## Summary:

To summarize these examples of generic reference, we need to say, that most of the examples above refer not to specific groups of animals, people etc. They refer to abstracts such as materials, moods and abstracts and it is obvious that the writer, when using generic reference, is talking about these examples in a general sense. There are 188 examples mentioned. In 32.6% of the examples, the noun is concrete and in the rest 67.3% the nouns are abstract. In all of the examples above, the zero article is used. Also a lot of feelings and moods are expressed by generic reference right here and when using comparisons.



## 4 Conclusions:

This thesis deals with the competition of individual means of expressing generic reference with English nouns and as written above this specific grammatical element is unique to the English language. We distinguish two basic types of reference; generic and non-generic. The main difference between these two types of references is that generic reference often refers to a group or an individual, but is not defined. This is closely connected with the usage of articles that is specific for each type of reference. Some articles can be used either in the generic or in non-generic reference.

The analytical part was focused on the competition of expressing generic reference with English nouns. Generic reference, as written in the theoretical part is connected with notions rather than individuals. Nouns were then divided into three groups. The number of examples of generic reference is 441. The ratio of the nouns is 11.5% for singular countable nouns, 45.8% for plural countable nouns and 42.6% for uncountable nouns. This proves us the facts that was mentioned in the theoretical part that plural countable nouns are considered to be the largest group among generic reference is used.

When considering singular countable nouns and their semantic meaning 78% of the examples were concrete nouns and 22% were abstract nouns. Most of these examples refer to individual specimens of groups of people or animals. The indefinite article “a” was used in 55% of cases, definite article “the” in 2% cases and zero article in 43% cases.

Plural countable nouns were 98% of the examples were concrete nouns and 2% were abstract nouns in their semantic meaning. Most of these examples refer to groups of people or animals. The indefinite article “a” was used in 0% of cases, definite article “the” in 2% cases and zero article in 98% cases.

Uncountable nouns were 32.6% concrete nouns and 67.3% were abstract nouns. Most of these examples refer to groups of people or animals. In all of the examples of uncountable nouns, the zero article is used.

From the conclusions it is obvious, that the most used means of realization of the generic reference in this particular book is with zero article.

## 5 Summary in Czech

Hlavním cílem této bakalářské práce je zjistit konkurenci jednotlivých prostředků vyjadřování obecné reference u anglických podstatných jmen. Tato práce obsahuje teoretickou bázi, což je první část této práce a také analýzu úryvků, která následuje teoretickou část. Teoretická část začíná základním vysvětlením toho, co je podstatné jméno, zahrnujíc základní gramatické kategorie podstatných jmen v anglickém jazyce. Poté je vysvětlena kategorie určitosti – Základní popis je vysvětlen podle Belána, dále jsou vysvětleny pojmy jako reference a determinace. Také Chestermanova myšlenka rozdělení počitatelnosti do tří podkategorií - locatability, inclusiveness a extensivity jsou zmíněny. Tato část končí výtahem z Duškové. Tato práce se také zabývá počitatelností, což je funkce a obecné rozdělení substantiv na počitatelná a nepočitatelná. Dále je pak zmíněna dualita u počitatelnosti substantiv, kdy podstatné jméno může být i počitatelné tak nepočitatelné. Dále následují právě příklady substantiv, která mohou mít duální počitatelnost a nakonec následuje rozdělení substantiv dle počitatelnosti podle Duškové na počitatelná, nepočitatelná a podstatná jména, která jsou často spojována s nízkými nebo vysokými čísly. Následuje vysvětlení reference u podstatných jmen. Nejprve obecné informace a základní rozdělení reference na generickou a specifickou, pak je kapitola rozdělena do dalších podkapitol, z nichž každá popisuje daný typ reference. Poslední kapitola se zabývá využitím členů v generické a specifické referenci.

Analytická část se zabývá 441 výňatky z románu Stephena Kinga, *Duma Key* (2008). Výsledky výzkumu jsou podpořeny 5 grafy s procentním vyjádřením. Výsledky tohoto výzkumu jsou: 82% z prostředků používaných k popisu obecné reference jsou konkrétní a 18% jsou abstraktní. Nejběžnější výskyt generické (obecné) reference je u počitatelných substantiv v množném čísle a s nulovým členem - 44, 8%. Následují nepočitatelná podstatná jména 42, 6% a počitatelná podstatná v čísle jednotném. Tato práce předkládá pouze omezený počet příkladů generické (obecné) reference, tak tento výzkum nelze brát jako obecné pravidlo.



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