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Užití členů v odborných textech z oblasti teorie a dějin umění
The Use of Determiners in Art History and Criticism

BAKALÁŘSKÁ PRÁCE

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Souhlasím se zapůjčením bakalářské práce pro studijní účely.

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List of Abbreviations

BNC……………………………………………………………….British National Corpus

NP.…………………………………………………………………noun phrase

Mod.………………………………………………………………………modifier

0.……………………………………………………………………..null article

Det.……………………………………………………………………..determiner

PN.…………………………………………………………………proper noun

CN.………………………………………………………………….common noun

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1. Introduction

This thesis is concerned with the use of determiners in proper names in academic texts dealing with visual arts. The theoretical part is based on theories and tendencies described in representative grammars. Firstly, a brief account of the position of proper nouns within the word class of nouns is given. Secondly, emphasis is put on the structure of proper names headed by either proper or common nouns, with special attention devoted to the expression of the category of definiteness. Lastly, situations of secondary use of proper nouns are presented.

The reference expressed by proper names is restricted to non-generic definite situational reference. Generally, the use of articles with proper names varies between the definite article and the null article (which is distinguished from the zero article). This variation and possible factors that lead to the use of the former or the latter are the main subject of this thesis.

The analysis focuses on determination of several semantic groups of proper names most of which have not been described in any grammar used in this thesis, namely art movements, exhibitions, art institutions, artworks, art events, media and miscellaneous art concepts. The majority of the groups are further subdivided into more specific categories.

Instances of proper names selected for the purpose of the analysis are excerpted from British art magazines that will be described below. Individual examples are characterised according to both semantic and formal criteria. The aim of this thesis is to outline tendencies in the use of determiners with proper names that will either support or disprove a proposition that the concept of a proper name is not delineated by sharp boundaries but is to be rather understood as a scalar phenomenon.

2. Theoretical Part

2.1. Categorisation of Nouns

For the purpose of this thesis, it is essential to distinguish between proper nouns and other classes of nouns, which can be compared in terms of semantics and grammar.
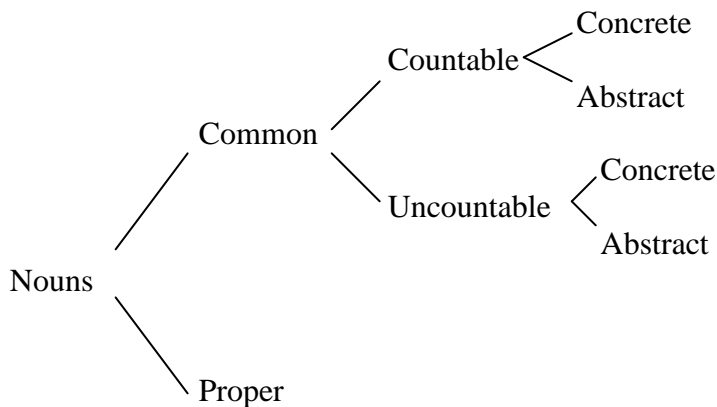
Figure 1 Classification of Nouns[1]

Quirk et al. (1990: 70) distinguish between common and proper nouns as two basic subclasses of nouns. Common nouns are then divided into countable and uncountable both of which are divided further into concrete and abstract nouns. "Countable nouns denote entities which can be counted. They have both singular and plural forms (e.g. *a cat, three cats*) [and there is] a contrast between definite and indefinite forms (e.g. *a cat, the cat, the cats*)." (Biber et al., 1999: 241) In contrast, "uncountable nouns refer to entities which cannot be counted" and thus do not form singular and plural forms. (Ibid) However, they can distinguish between definite and indefinite forms even though they do not combine with the indefinite article (Ibid).

Common nouns refer to concepts and not to individual entities such as persons, things etc. Common nouns acquire reference only in a context or situation and can, therefore, refer to any entity that has relevant features constituting the content of the concept. Proper nouns, in contrast, do not have any lexical content and thus can refer only to individual things or persons. They cannot characterise the things or persons since they function only as labels. (Dušková et al., 2006: 35)

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[1] Quirk et al., *A Student's Grammar of the English Language* (Harlow: Longman, 1990) 70.

Proper nouns are nouns that do not normally contrast in number and definiteness, most of them are singular and definite (Biber et al., 1999: 241). Kaluža defines a proper noun as a unique entity with maximal semantic value applied to a single item (Kaluža, 1981: 8). This proper noun uniqueness guarantees the identifiability of its referent. Nevertheless, if we consider for instance the nouns *sun* and *John*, we have to acknowledge that they are similar semantically in that they both denote a unique entity. However, they differ in their grammatical behaviour, and *sun* is generally considered a common noun (it takes determiners and modifiers, e.g. *the sun, the old lucky sun*) and *John* a proper noun. (Lyons, 2003: 21-22).

This fact suggests that the boundary between common and proper nouns is not clear and that "many common nouns with unique denotation are close to proper nouns and are [thus] sometimes spelled with a capital letter". (Quirk et al., 1985: 288) Kaluža (1981: 64) calls such nouns "nonarbitrary proper nouns" (e.g. *H(h)eaven, H(h)ell, Eden, F(f)ate, F(f)ortune, P(p)aradise, N(n)ature*). These nouns take the null article instead of the definite article. (more see 2.2.1.)

Biber et al. (1999: 245-246) list some important categories of proper nouns: personal names (Peter), geographical names (Europe, Paris), names of objects and commercial products (Fram <a boat>), names of institutions, public buildings, laws etc. (the National Bank of New Zealand, the National Library), holidays, months and days of the week (Easter, March, Friday), religions, followers of particular religions and some religious concepts (Hinduism, a Hindu, God, the Devil, Heaven, Hell), family member address terms (Father, Mother; capitalization is optional), persons or bodies with a unique public function (the Queen, the President, Parliament, the Commonwealth), political parties and members of political parties (the Labour Party, the Democrats), languages and nationalities (English, the Japanese), adjectives and common nouns derived from proper nouns ((a) Marxist, Marxism, a Londoner).

2.2. Proper Nouns and Names

Since the thesis deals with terms and names concerning art, which usually contain more than one word, it is essential to point out a difference between proper nouns and names. Proper nouns consist of a single word while proper names may be composed of more than one word. [2] (Quirk et al., 1985: 288) Proper names "function as a single unit with respect to

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[2] Huddleston and Pullum (2002: 516-517) make the same distinction: "proper names … have the syntactic status of NPs. … Proper nouns, by contrast, are word-level units belonging to the category noun. *Clinton* and *Zealand*

grammar" (Ibid). In other words, even if a proper name consisting of more words has an internal structure that can be analysed as a structure of a noun phrase, the structure here cannot be changed in any way (by inflection, insertion of other words etc.). For instance, the proper name *King's College* cannot be modified as **King's famous College.* (Ibid)

"Proper nouns function as heads of proper names but not all proper names have proper nouns as their heads" since common nouns often function as heads of proper names as well. (Huddleston and Pullum, 2002: 516) For instance, *Outer Hebrides* is a proper name with the proper noun "Hebrides" functioning as head but *Orkney Islands* is a proper name with the common noun head "Islands". Proper names that contain a common noun functioning as head often, but not necessarily, have a proper noun as or in a dependent (e.g. *Cardiff University* contains a proper noun "Cardiff" that functions as a pre-modifier whilst *Global University* contains only common nouns). Sometimes proper names are parts of larger noun phrases and function as heads or modifiers like the proper nouns do (e.g. *the Tate Gallery exhibition*). (Ibid) There are "alternant versions" of proper names where the common noun head can be omitted (e.g. *The Metropolitan Museum* and *The Metropolitan*). The full version is considered more formal than the version with the omitted head. (Ibid)

2.2.1. Determination in Proper Nouns and Names

Nouns of all classes can function as the head of a noun phrase. The structure of the noun phrase, however, is determined by the class of the head noun. Proper nouns "do not generally share the characteristics of common nouns. In particular, they lack articles, or rather article contrast: *Paris ~ *the Paris ~ *a Paris; The Hague ~ *Hague ~ *a Hague*" (Quirk et al., 1985: 288).

Due to their 'label-like' nature (Dušková et al., 2006: 75), proper nouns have non-generic definite reference. They refer directly to a particular person or object uniquely recoverable in the situation. The means of expressing definiteness of proper nouns are different with individual groups of proper nouns. Principally, they comprise the definite article and the null article[3]. The choice of the article is based, according to Dušková, on semantic or etymological factors, on tradition etc. (Dušková et al., 2006: 75)

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are proper nouns, but *New Zealand* is not. *America* is a proper noun, but *The United States of America* is not – and nor are *The United States* or *United* or *States* on their own."

[3] What we shall refer to as the null article here is termed *bezčlennost* (absence of article) by Dušková et al. (http://mluvniceanglictiny.cz/3.32.5), and is to be distinguished from the zero article, which is used to express generic reference or non-generic indefinite reference of countable plural and uncountable common nouns.

Huddleston and Pullum (2002: 517-518) assert that marking of definiteness with proper names is unnecessary since "proper names are inherently definite". They exclude thus the use of the indefinite article with proper names. (Huddleston and Pullum, 2002: 517) However, it is important to say that they divide proper names in the same way as Dušková, viz. those that have the definite article or those with null article. Accordingly, proper names can be divided into weak names that take the definite article, which Huddleston and Pullum consider redundant and strong ones that appear with the null article. Some proper names appear in both weak and strong version (e.g. *Gambia* and *The Gambia*). With such proper names, the definite article seems to be optional.

Weak proper names lose the definite article when they do not form a full noun phrase – when they function as modifiers of a noun phrase head or are themselves modified (*a Thames cruise*, *It is a very different Thames from the one I remembered from my youth*). (Huddleston and Pullum, 2002: 517) In these examples "the dropping of the article reduces the proper name to nominal form" (Ibid). Nevertheless, in some exceptional cases the article is preserved in attributive modifier function. Huddleston and Pullum give *The Gap State High School* as an example and explain that names of schools normally comprise strong proper names and have no article (such as *Kenmore State High School*). Therefore, the definite article is "a constituent with *Gap* rather than an immediate constituent of the matrix NP" (Huddleston and Pullum, 2002: 517). It should be also noticed that the matrix NP is itself a proper name and it should be made clear that the article drops in normal NPs (e.g. *Gap residents are protesting against this decision.*) However, some weak proper names keep the article under all circumstances (e.g. *The Hague: *two Hague councillors, *an impressively modernised Hague*). (Huddleston and Pullum, 2002: 517)

Whether the proper name is weak or strong may be influenced by the number of the name, "plural proper names are always weak" (Huddleston and Pullum, 2002: 517).

There are several groups of weak singular names with proper nouns as head that include, among others, names of libraries, galleries etc. (e.g. *the Bodleian, the Guggenheim, the Tate*) and names of newspapers and periodicals (e.g. *The Economist, The Guardian*). Periodicals, however, have often "strong names as their official titles" (*Scientist, Journal of Linguistics* but "in most contexts a weak alternant is used" *I doubt whether the New Scientist would publish a paper like that).* (Huddleston and Pullum, 2002: 518)

Quirk et al. mention that the reason why there are so many exceptions to the categories that take the definite or the null article is the "scale of institutionalization" of proper names.

They explain it as the degree of "how far the name is institutionalized among British people" (Quirk et al. compare *York University* and *The Paris Conservatoire*). (Quirk et al., 1985: 295) They also suggest as another reason the fact that the boundary between names (e.g. *Sir Walter Scott*) and definite descriptions (e.g. *the author of* Waverley), both of which have unique denotation, is not clear-cut. (Quirk et al., 1985: 294)

2.2.2. Structure of Proper Names

(The gradient between descriptions and names)

Simple and composite heads

A noun-headed phrase consists of a head, a determiner, and optional premodifiers and postmodifiers. Being noun phrases, proper names comprise a nominal head (a proper noun or a common noun), and a definite or null article. The heads of proper names can be divided into two categories, simple and composite. Simple heads consist of single or compound nouns and composite heads are "nominals with internal syntactic structure". (Huddleston and Pullum, 2002: 518)

"In strong proper names, simple heads are normally proper nouns" (Ibid), e.g. *Tom, Smith, Paris, Greece.* As mentioned earlier (in 2.2.), heads of proper names can consist of both common and proper nouns. According to Kaluža, "theoretically any common noun may be used as a non-arbitrary proper name". (Kaluža, 1981: 54) He gives some typical examples of proper names with simple common noun heads, e.g. *Mum, doctor, master.* In sentences such as *"Have you seen Grandma?"* the common noun has a status of a proper name. (Huddleston and Pullum, 2002: 518) Kaluža mentions that the use of both a capital and a small letter is possible in most cases and that the choice depends on the degree of dignity that is to be communicated. (Kaluža, 1981: 55) This suggests again that the boundary between proper and common nouns is not clear cut (cf. 2.2.).

Huddleston and Pullum (2002: 519) list the set of types of proper nouns with composite heads, which include the following categories.

Personal names consist of a first name and a surname (e.g. *Jane Smith*) both of which can be reduced to an initial letter (e.g. *J. Smith, Jane S*.). Another type of nouns with composite heads are personal names preceded by appellations (nouns that syntactically belong to the category of common nouns but here have the status of proper nouns) that premodify personal names and express the status of an individual (e.g. *Prince Charles, Professor*

Gordon, Mr. Smith). (Huddleston and Pullum, 2002: 519) Kaluža (1981: 57) notes that professional titles (e.g. *author, painter, art critic*) are considered non-titles in British English and are thus written with a small initial letter and are preceded by the definite article (e.g. *the poet Paul Jones*). Huddleston and Pullum (2002: 520) mention that it is difficult to say if appellations in this construction, unique to personal names, should be considered a part of the proper name or an embellishment.

Other elements that can appear in composite head structures are adjectives (e.g. *the National Gallery*), nouns that are usually proper names (e.g. *Harvard University*) or "descriptors indicating what kind of entity the name applies to […that] are generally omissible" (e.g. *the River Thames*). (Huddleston and Pullum, 2002: 518-519) Genitives (e.g. *Christ's College*) are interpreted as modifiers and not determiners. (Huddleston and Pullum, 2002: 519)

Composite heads of proper names can occur also with post-dependents which have usually the form of prepositional phrases (e.g. *the Institute of Modern Art*). (Huddleston and Pullum, 2002: 519)

2.2.3. Embellishments of Proper Names

Proper names appear sometimes as "heads of larger noun phrases that refer to the bearer of the name" (Huddleston and Pullum, 2002: 520), accompanied by other elements, so called "embellishments". Huddleston and Pullum (2002: 520) list three types of embellishments, namely "nominal and adjectival attributive modifiers, and determiners".

In general, nominal attributive modifiers function to categorise the person denoted by a personal name. Huddleston and Pullum (2002: 520) distinguish two seemingly similar constructions that bear two different meanings. In the first construction of the type *photographer John Black* the proper name is the head and *photographer* is the embellishment that can be omitted. In contrast, there is a construction of the type *the architect John Black* where *architect* is the head and the proper name stands in apposition that is omissible.

Adjectival attributive modifiers can be found also in a construction both with and without the article *the*. The construction without the determiner is limited to adjectives that express "emotional or ornamental character" (e.g. *poor little John, cruel Napoelon*). (Kaluža, 1981: 60) As pointed out above, the adjectives function in this case as non-restrictive modifiers of proper nouns with unique denotation. (Quirk et al., 1981: 289-291) In the construction with the determiner, on the other hand, adjectives express restrictive

modification and are used to define "different persons or different appearances of the same person, or a special stress (e.g. in contrasts *The old Shakespeare, not the young Shakespeare was his problem*.)". (Kaluža, 1981: 61) (cf. 2.2.7.) These adjectives can function also as modifiers of weak proper name heads (e.g. *the ill-fated Titanic*). (Huddleston and Pullum, 2002: 520)

The third kind of embellishment is represented most commonly by demonstratives and genitive personal pronouns that express a close relationship (e.g. *Your Mr. Smith has left early.*) or a parental relationship (e.g. *He is so proud of his Peter.)* (Huddleston and Pullum, 2002: 520)

2.2.4. Modification of Proper Nouns

Generally, heads of noun phrases can be modified by "either restrictive (defining) or non-restrictive (non-defining) modifiers". (Kaluža, 1981: 14) These modifiers can be expressed by relative clauses, phrases or single words. (Ibid) Proper nouns that have unique denotation are compatible only with "non-restrictive modifiers such as non-restrictive relative clauses (e.g. *Paul Smith, **who is waiting outside**, would like to talk to you.*) or non-restrictive apposition" (e.g. *Paul smith, **the famous designer**, will come tonight.*). (Quirk et al., 1985: 289-290) It is "due to the maximum semantic value of a proper noun which designates its entity so fully" that restrictive modification that specifies the head of a noun phrase is not possible. (Kaluža, 1981: 19) Proper nouns that take restrictive modifiers then behave as common nouns (e.g. *The Mary Smith who was at the pool party is my sister.*) (cf. 2.2.7.). In such situations, a determiner (especially the definite article) is usually used. (Quirk et al., 1985: 290) In addition, proper nouns reclassified into common nouns appear sometimes with partitive meaning (e.g. *the London of the 17th century*) (Ibid). In such cases, "the unique referent of the proper noun is split into different parts or aspects" and we speak about cataphoric reference where the modifier is restrictive.

2.2.5. Proper Nouns Functioning as Modifiers

As mentioned above (cf. 2.2.), proper nouns also function as modifiers and create thus "typical non-restrictive forms" (e.g. *a/the Shakespeare theatre*). (Kaluža, 1981: 20) The structure with a proper noun modifying a common noun head is typical of both natural and man-made features (such as roads, streets, squares, buildings etc.) (e.g. *Times Square,*

Paddington Station, Buckingham Palace, Park Lane). These names do not usually have an article but there are many exceptions that include names of museums, theatres etc. (e.g. *the Albert Hall, the Mansion House, the Globe (Theatre), the British Museum*) (Quirk et al., 1985: 294, 296)

2.2.6. Types of Reference in Proper Nouns

Generally, nouns distinguish two main types of reference, namely generic and specific. Generic reference is used "when a noun phrase refers to a whole class rather than to an individual person or thing". (Biber et al., 1999: 265) Specific (or non-generic) reference can be definite or indefinite.

According to Dušková, the type of reference of proper nouns is the same as the reference of common nouns that refer to a single object that is unambiguously determined in a specific situation, and proper nouns thus express non-generic situational reference. (Dušková et al., 2006: 75) Quirk et al. (1985: 266) define situational reference as "derived from the extralinguistic situation". Lyons (2003: 4) describes it as a contribution of "the physical situation in which the speaker and hearer are located to the familiarity of the referent of the definite noun phrase". Dušková et al. (2006: 75) mention several types of situations such as household, town, country or the Earth in which the participants of the communication are familiar with certain facts and items (e.g *the radio, the City Museum, the President, the sun*).

Despite the fact that the type of reference is the same as that of common nouns, only some proper nouns take the definite article. (Ibid) To demonstrate this, we can compare, for instance, the proper name *Pablo Picasso* and the noun phrase (called "definite description" by Quirk et al. (1985: 294) or "descriptive phrase" by Biber et al. (1999: 245)) *the author of Guernica* or *the most famous Spanish Cubist painter.* All of them refer to the same notion but, according to Quirk et al. (1985: 294), the name is "grammatically frozen while the other two are formed according to the normal productive rules for constructing definite noun phrases". There are also expressions whose status is somewhere between proper names and definite descriptions (e.g. *the Eiffel Tower*) which show that the boundary between these two is not clear-cut. (Ibid)

2.2.7. Secondary Use of Proper Nouns

Many proper nouns commonly derived from descriptive phrases are constituted by ordinary lexical words which differ from common nouns grammatically in the fact they are invariable for number and definiteness and are written with initial capital letters. (Biber et al., 1999: 245) On the other hand, some proper nouns or their derivatives become identical with common nouns in their grammatical behaviour since they have both singular and plural forms and they also vary with respect to definiteness. (Ibid)

Proper names lose their definiteness and are qualified as count nouns in their secondary uses. Five types of such situations are distinguished (Huddleston and Pullum, 2002: 520):

i. Denotation of a set of bearers of the same name
Names (e.g. *Mary, Tom*) are not assigned to an individual uniquely. Generally, in the primary use *Tom* refers to a group of people rather than to an individual. To refer to the individual it is necessary to limit denotation of the name *Tom* by determiners or restrictive modifiers (e.g. *Do you remember the Tom we met in the theatre?* or *I have seen a Tom Parker in the office.)* (Huddleston and Pullum, 2002: 521) "The definite article placed before a personal name" expresses the meaning "the well-known person named X" (e.g. *Do you mean the John Lennon?*) (Quirk et al., 1985: 289) If a singular proper name denoting a surname (e.g. *Parker*) is reclassified as a plural common noun, it can appear as *Parkers* or *the Parkers.* The form without article denotes "a group of people whose name is" Parker and the form with the article a family or a dynasty. (Ibid)

ii. Denotation of a set of entities that have relevant properties of the bearer of the name
Determiners in expressions like *We need another Roosevelt/a Shakespeare/no Hitchcock* alter the meaning of the proper name and reclassify it as a common noun with the meaning "another/a/no person with the properties associated with Roosevelt/Shakespeare/Hitchcock" (Huddleston and Pullum, 2002: 521)

iii. Denotation of a set of manifestations of the bearer of the name
Proper names used as common nouns in *This is a United States he remembered from his childhood* or *I have visited many Londons* denote a difference between several manifestations of the meaning communicated by the head. The first example shows that a plural name may

function as a head of a singular noun phrase in the case "when we are concerned with a single manifestation". (Huddleston and Pullum, 2002: 521) The second example denotes "cities called or resembling London". (Quirk et al., 1985: 289) The adjectives in *The old Shakespeare, not the <u>young</u> Shakespeare was his problem* are used restrictively. In such noun phrases we refer to a manifestation of Shakespeare – the work written in different periods of his life rather than to Shakespeare himself as in *Young Shakespeare then moved to London.* (Huddleston and Pullum, 2002: 521)

iv. Denotation of a set of products created by the bearer of the name
Examples *The gallery has acquired a new Picasso* or *I stayed at home and listened to some Bach* demonstrate reclassification of proper names into common nouns with the meaning 'a product that bears the name of its author'. Huddleston and Pullum mention that "this use allows non-count as well as count interpretations". (Huddleston and Pullum, 2002: 521) This use further includes various commercial products that are denoted by the name of their manufacturer (e.g. *I got a Rolex/a Cadillac.*) (Huddleston and Pullum, 2002: 521)

v. Denotation of a set of copies/editions, etc., of the entity bearing the name
"This use is largely restricted to proper names belonging to the category of titles". (Huddleston and Pullum, 2002: 522) Examples *Can I have a look at your Guardian?* or *Have you read yesterday's Times?* denote a copy or an issue of The Guardian and The Times. (Ibid)

3. Methodology and Material

The theoretical background of this thesis described general properties of English proper nouns and names and provided an overview of general tendencies in marking definiteness with them. The research part of the thesis analyses examples of proper names with emphasis on the noun phrase structure and article usage.

The material for the analysis was excerpted from nine articles about modern art and photography in British art magazines issued in the years 2007 to 2011, namely *Art Monthly* and *The Art Book*. The main criterion for the choice of the magazines was the country of origin because this thesis is concerned with the use of determiners with proper names in British English. Nevertheless, several examples used for the purpose of the analysis have American English spelling since the author of the magazine article retained the original spelling of proper names. All the extracted material was gained from online internet sources, more precisely from the electronic journal portal of the Faculty of Arts of Charles University in Prague.

The excerpted material comprises 173 tokens and 142 types of proper names. The examples were classified from the semantic point of view into seven categories, most of which include several subcategories, namely a. 34 names of art movements (including also names of art schools and groups), b. 10 names of exhibitions, c. 26 names of art institutions (museums, auction houses, studios, galleries and opera houses), d. 32 names of artworks (these include names of paintings, series of photographs, installations, sculptures, art projects, films, magazine articles, essays and books), e. 9 names of events (including names of art courses, conferences and art fairs), f. 10 names of media (i.e. names of magazines, journalism websites and social and community websites), g. 21 miscellaneous (including journalism and art concepts). Though it might seem logical to include the category of names of exhibitions into the category of events, it was decided to rank these two classes separately since the structures of noun phrases that constitute proper names denoting each of these categories are different.

The choice of examples for this thesis was directed mainly by the definition of an English proper name that had to be formulated for the purpose of the analytical part. As outlined in 2.2., a proper name may consist of one or more words, either a common or a proper noun can constitute its head, and similarly dependents (modifiers) of a proper name head can comprise both common and proper nouns. The choice of the article is limited to either the definite article *the* (such proper names are called weak proper names) or the "null

article" (called strong proper names) that differs from the "zero article" though their surface realizations are identical. (cf. 2.2.1.) Besides these formal criteria there are certain semantic criteria, namely that a proper name functions as a single unit with respect to grammar and that its internal structure is unchangeable by inserting any other words. (cf. 2.2.) The third criterion is reference of proper names that is according to traditional English grammars non-generic definite situational. (cf. 2.2.1.)

As Lyons (1999: 21) notes, "proper names constitute a very heterogeneous set of expressions" and such is also the set of examples used for the purpose of the analysis. One of the strategies when excerpting examples from art magazine articles was not to choose only "typical proper names" marked by initial capital letters (though proper names do not necessarily have initial capital letters since the choice of a small or a capital letter depends on the dignity that is to be conveyed (cf. 2.2.2)) but also expressions that are not usually included in representative English grammars. On the assumption that theoretically any common noun can function as a non-arbitrary proper name (cf. 2.2.2.) and that there are expressions whose status is somewhere between proper names and definite descriptions (cf. 2.2.6.), the concept of a proper name is not delineated by sharp boundaries but is rather understood as a scalar phenomenon.

Chesterman (1991: 83) states that proper names must be situationally unique and identifiable and Lyons (1999: 21) that "typical proper names such as *John* or *Paris* have no semantic content independent of the entity they name". As the excerpted examples show, there are such proper names (e.g. *the Pompidou Centre*) that can be unequivocally identified. However, there are also other expressions such as, e.g. *acrylic-paint technology* or *Color Field painting*, the former of which may be considered a mere art concept or an art technique and the latter a name of an art movement. It could be also suggested that such expressions can be categorised as generics rather than proper names.

Proper names are "traditionally viewed as almost exact opposites of generics since they denote individual entities as opposed to classes" (Lyons, 1999: 193). Nonetheless, there have been theories that proper names can be considered a kind of generics on condition that the idea that "proper names denote ensembles that consist of only one entity" (Lyons, 1999: 194) is accepted. As can be observed, the boundary between many expressions that are categorised as either proper names or generics is thin and fuzzy. It could be thus deduced that proper names and generics should be located beside each other on the scale of categorisation of a noun phrase rather than on its opposite ends. Therefore, it must be mentioned that when the material was being chosen and consequently classified into semantic groups, the proper

name status of some examples was not clear immediately from their context. Such problematic examples were hence looked up in Google or the British National Corpus which helped to clarify their meaning, use and kind of reference. Afterwards, a few examples were excluded from the material used for the analysis since it was concluded that noun phrases such as *modern art* or *a perfectly-timed zeitgeist show* are common nouns with modifiers.

At this point, it could be argued that proper names can, and many of them do, consist of common noun heads and common noun dependents. What plays the main role here is, however, reference and use of determiners, namely either the null or the definite article. At the same time, it should not be forgotten that the indefinite article can appear with proper nouns as well, when they are reclassified into and used as common nouns (cf. 2.2.7.). Another question that was sometimes pondered upon was the reversed process, viz. how some proper names gained the status of proper names when they had been mere common nouns before. There seem to be several possible ways of explanation. As mentioned above (cf. 2.1.), common nouns *heaven, nature, fortune, moon* etc. are unique and non-arbitrarily identifiable, have non-generic situational reference and are considered thus definite from its substance. They fulfil all necessary conditions to be classified as proper nouns and names.

Since the material excerpted for the purpose of this analysis comprises in large measure expressions and terms concerning modern visual art and photography, it is almost certain that some of them are, speaking in terms of the last few decades, newly created proper names that had had only a status of common nouns before they became substantially definite and acquired non-generic situational reference. This issue concerns mainly proper names denoting exhibitions, works of art and the group of proper names denoting miscellaneous art concepts. Therefore, the process of institutionalization and the degree of familiarity of people with a given concept were considered factors that contribute to the status of a noun phrase (if the given concept is regarded either a proper name or a definite description) and the use of article.

A problem with almost all proper names categories (with the exception of proper names denoting magazines (cf. 4.6.) and art institutions (cf. 4.3.)) is the fact that they were not described in any representative grammars used in this thesis. This is also the reason for categorization of the excerpted material that was not based on any previous classification in a grammar book but only on personal ideas and analysis of the material. The excerpted examples were grouped in seven tables that represent the seven categories described in Analysis (cf. 4.). The tables are included in the Appendix of this thesis which comprises also a

table that contains all examples in the wider (sentential) context together with the sources from which they were excerpted.

The examples were classified according to semantic aspects (denotation) and formal aspects (structure, determination and internal structure of a noun phrase and head of a proper name noun phrase). Special emphasis was put on the structure of a noun phrase where it was examined if a proper name has either the form of a whole noun phrase (or more noun phrases) or if it functions as head or modifer in a noun phrase or if it appears in a larger noun phrase as a head modified by other dependents. Some proper names appeared in more than one of these positions which helped to observe a tendency of the article use of a single proper name in various situations.

Sometimes a category of proper names did not comprise enough examples that would serve as a basis from which a tendency in article use could be deduced. Additional examples, which can be found also in Appendix, were then looked up in the British National Corpus. The query contained words that proper names denoting a certain category or subcategory have in common, e.g. [*Museum*], [*Modernism*], [*Tate*]. In case the British National Corpus could not serve as the appropriate or sufficient source of supplementary examples (either a query did not return enough hits or it was desired to look up more examples from a category but no word that would be used as a query was found), the material was searched using Google web search.

Lastly, it should be mentioned that with individual categories, hypothetical tendencies in the use of articles were outlined and, if possible, compared with tendencies in the use of determiners described in grammars used in this thesis. Conclusions were then drawn from this comparison which either verified the tendencies in the grammars or proved that tendecies allow occurences of exceptions.

4. Analysis

4.1. Use of Determiners with Proper Names Denoting Art Movements, Groups and Schools

The analysis of examples of names denoting art movements, groups and schools tries to outline a tendency of article use with these proper names. The material chosen was not limited to names of movements, groups and schools only, but expressions denoting their members and representatives were also included. Further, examples that contain proper names used as modifiers and proper names modified by other expressions were described as well.

4.1.1. **Noun Phrases Denoting Art Movements, Groups and Schools**

In the analysis 29 proper names denoting official names of art movements, groups and schools were excerpted, out of which nine names comprise only one word (a proper noun that constitutes a simple head of a proper name) and 20 consist of two or more words (common noun modifiers and common or proper noun heads that constitute composite heads of proper names). Both one-word and multiple-word names are proper names, and function as one grammatical and semantic unit.

As neither of the representative grammars that were used as references for this thesis mentions explicitly the use of determiners with art movements, groups and schools, the results of the analysis could not be compared with an established rule and only a tendency could be described. The names of movements that consist of one (e.g. *Cubism, Modernism, Minimalism)* or more words (e.g. *Abstract Expressionism, Surrealist automatism, Color Field painting*) tend to appear with the null article and confirm thus the definition of proper names, namely that marking of definiteness with them is unnecessary since proper names are inherently definite (cf. 2.2.1.). Since they do not take the definite but the null article, they can be classified as strong proper names.

Nevertheless, the excerpted material comprises also examples of art movements where the noun phrases have different structures from those previously mentioned. These heads of proper names contain the words *movement, school* and *league* that are premodified and/or postmodified (e.g. *the US Workers' Film and Photo League, the Arts and Crafts movement, the Bezalel School of Arts and Crafts*). The excerpted examples of the names of art schools and groups also contain the words *group, society, school* and *academy* and show similar structures (e.g. *The London Group, The Royal Academy, the Slade School of Fine Art*).

Another type of the proper names denoting movements that appeared in the excerpted material is represented by the examples *the Pre-Raphaelites* and *the Whitechapel Boys.*

The reason for the use of the definite article with both these types of proper names could be their origin as definite descriptions (c.f. 2.2.1.) which are "grammatically frozen" and have unique denotation like proper names. The difference from pure proper names is that the form of definite descriptions is very close to that of definite noun phrases. It could be thus deduced that the names with the definite article are considered weak proper names that retain the article since they are "neither completely name-like nor completely description-like, but somewhere between the two" (Quirk et al., 1985: 294).

4.1.2. Noun Phrases Denoting Members of Art Movements

The second subcategory of names denoting art movements, groups and schools is formed by noun phrases denoting members of art movements. Alike names of art movements, this type of expressions was not described in any of the grammar books used for the purpose of this thesis. After considering the criteria noun phrases have to fulfil to be classified as proper names (cf. 3.), it was decided that e.g. *a formalist, the Futurists* or *most Pop Artists* should be classified as derivatives of proper names that vary for the grammatical categories of number and definiteness. These examples are instances of secondary use of common nouns (2.2.7.)

4.1.3. Proper Names Used as Modifiers

The excerpted material contains several examples where proper names denoting art movements are used as modifiers of common noun heads. Official names of all seven movements consist of one or more words and can be classified as strong proper names that appear with the null article.

When proper names are used as modifiers of a common noun the contrast between strong and weak proper names is neutralised, and the proper name is invariably used without an article. The proper names used as modifiers that appear in the excerpted material are either names of movements converted to adjectives (e.g. *the **Color Field** painters*) or adjectives derived from the official names of movements (e.g. *a typical **modernist** artist of the 1910s, **Cubist** painters*). Since they behave grammatically as modifiers in ordinary noun phrases, they do not influence the choice of the article which is determined by the head of the noun phrase which is in all cases a count common noun.

4.1.4. **Modified Proper Names Denoting Art Movements**

Generally, proper nouns can be modified by only non-restrictive modifiers without changing their status of proper nouns. (cf. 2.2.4.) The excerpted material comprises four instances of modified proper names denoting names of art movements. The examples *the Unanimism of Jules Romains* and *the Simultanéism of Henri-Martin Barzun* are instances of proper names modified by restrictive modifiers constituted by *of*-prepositional phrases that limit the reference and specify the meaning of the noun phrase head (*Unanimism, Simultanéism*) which has no longer non-generic situational reference but we talk here about cataphoric reference.[4]

Another example of a modified proper name is *mid-century American Abstraction*, which is an instance of a proper name modified non-restrictively by an adjectival attributive modifier, so called embellishment, which carries only some additional but non-limiting information (cf. 2.2.3.). Therefore, the classification and reference of the proper name remains unchanged. The last example of a proper name that appears in a larger noun phrase is *an ultimately outmoded unreflexive modernism* which is an instance of the secondary use of a proper name. Determination changes in this example since the proper name is reclassified as a common noun. The use of the indefinite article highlights a certain evaluation of the movement. (cf. 2.2.7.)

		Strong proper names	Weak proper names
Noun Phrases	Art Movements, Groups and Schools	*Cubism, Futurism, Modernism, Surrealist automatism*	*the US Workers' Film and Photo League, 'the Whitechapel Boys', The London Group*
	Members of Art Movements (secondary uses of proper names)	*the Puteaux-Cubists, Vorticists and Futurists,*	
Proper Names Used as Modifiers		*Cubist, Vorticist and Futurist painters, a typical modernist artist of the 1910s, Cubist painters*	
Modified Proper Names Denoting Art Movements		*the Unanimism of Jules Romains* and *the Simultanéism of Henri-Martin Barzun, mid-century American Abstraction*	

Table 1 Proper Names Denoting Art Movements, Groups and Schools [5]

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[4] The names of the movements *Unanimism* and *Simultanéism* are usually used as strong proper names.
"Unanimism," *Encyclopædia Britannica Online*, 18 Aug. 2011
<http://www.britannica.com/EBchecked/topic/613993/Unanimism>.
"Simultaneism," *Reference.com*, 18 Aug 2011<http://www.reference.com/browse/simultaneism>.
[5] For more detailed analysis of introduced examples in chapters 4.1.-4.7., see Tables 8.1.-8.7. in the Appendix.
For sentential context and sources of excerpted examples, see Table 8.8. in the Appendix.

4.2. Use of Determiners with Proper Names Denoting Names of Exhibitions

Alike the proper names denoting names of art movements, groups and schools, the names of exhibitions were not described in any grammar book used as a reference for this thesis. The excerpted material comprises ten examples of names of exhibitions which consist of one (two examples) or more noun, adjectival or prepositional phrases (eight examples). Examples of proper names denoting exhibitions that appeared in the excerpted material have a rather great variation of structures, namely [NP], [NP: NP], [NP: PP], [AdjP], [AdjP: NP], All proper names, except one example that contains a proper noun as a modifier (*The Ben Uri Story: From Art Society to Museum*), comprise only common noun heads and dependents (e.g. *Pictures*, *The New American Painting, Universal Archive: The Condition of the Document and the Modern Photographic Utopia*).

It might be thus assumed that the origin of these proper names denoting exhibitions can be found in common noun phrases with either generic or non-generic reference. Only after the noun phrases became names of exhibitions, they gained non-generic situational reference. The article in the common noun phrases was kept and its use, as can be observed from the excerpted examples, is not limited only to the definite (e.g. *The Ben Uri Story: From Art Society to Museum*) or the null article (e.g. *Voids*) but the use of the indefinite article occurs as well (e.g. *A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939*).

Exhibitions					
NP	NP: NP	AdjP	AdjP: NP	NP: PP	Clause
The New American Painting, Action/Abstraction, Voids, Pictures	*A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939* *Universal Archive: The Condition of the Document and the Modern Photographic Utopia,*	*Hidden and Homeless*	*Unveiled: New Art From the Middle East*	*The Ben Uri Story: From Art Society to Museum*	*'When Attitudes Became Form*

Table 2 Proper Names Denoting Names of Exhibitions

4.3. Use of Determiners with Proper Names Denoting Art Institutions

Proper names denoting art institutions follow a tendency in the use of articles with names of galleries, museums, auction houses and opera houses described by Kaluža (1981: 67-68): public institutions and facilities (e.g. museums, libraries, theatres […] etc.) are typical examples of *the*-proper names".

4.3.1. Noun Phrases Denoting Names of Galleries, Museums, Opera and Auction Houses

The excerpted material comprises proper names denoting names of 15 galleries, 7 names of museums, 1 name of an opera house and 3 names of auction houses. Based on 11 instances of names of galleries and six examples of names of museums and one example of an opera house[6], all with the definite article, it was deduced that names of museums, galleries and opera houses usually take the form of weak proper names (e.g. *the Saatchi Gallery, the Emmerich Gallery, The Metropolitan Museum of Art, The Guggenheim Museum, The Royal Opera House*).[7]

Further, it can be observed that these names contain typically *gallery* or *museum* in the head position and it is supposed they originate from definite descriptions. Nevertheless, there are names of galleries (e.g. *Hallwalls, Metro Pictures*), museums (e.g. *Situation Gallery*) and also auction houses (e.g. *Christie's, Sotheby's, Bonhams*) that appear always with the null article. Generally, names of some auction houses contain genitives that could be interpreted as original local genitives.[8] Quirk et al. state (1985: 296) that if "the name of a public institution begins with a genitive, *the* is not used". The above names of auction houses are likely to have originated through ellipsis of the common noun head; the determinative proper noun in the

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[6] Since the excerpted material comprises only one name of an opera house, 40 example of names of opera houses were looked up in the BNC. [Opera] provided 13 hits of names with the null article and 27 hist with the definite article. See Table 8.9. in the Appendix.
[7] To verify this assumption, [*Gallery*] and [*Museum*] were looked up in the BNC with the following result: out of 20 random instances of each group, 18 names of galleries and 17 names of museums appeared with the definite article, and 3 names of galleries and 2 names of museums with the null article. See Tables 8.10. and 8.11. in the Appendix.
[8] (1) Since Christie's was founded by J. Christie, it could be suggested that the original name was *Christie's Auction House, Christie's Auctions etc. Christie's*, 17 Aug 2011 <http://www.christies.com/about/company/>.
(2) Likewise the origin of Sotheby's. *Sotheby's*, 17 Aug 2011 <http://www.sothebys.com/en/inside/about-us.html>.
(3) Bonhams was founded by W. Bonham. The original name of the auction house was probably *Bonham's* [*head]. *Bonhams*, 17 Aug 2011 <http://www.bonhams.com/eur/aboutus/>.
The head of the NP later dropped and "the –s ending was reinterpreted as a plural due to the complexity and size of the business" (Quirk et al., 1985: 330). Other examples of such name development are: "*Barclays, Harrods, Selfridges, Woolworths*" (Ibid).

adnominal case is retained in the function of a proper name of the auction house (with non-generic situational refernce expressed by the null article).

Though names of galleries, museums, opera and auction houses seem to have a strong tendency to occur with the null article, after searching in the BNC, on the official websites of the galleries and museums and other internet websites, it was discovered that variation in the use of articles (either *the* or the null article) is common with some institutions (e.g. *Ben Uri Gallery* vs. *The Ben Uri Gallery, Beirut Art Centre* vs. *The Beirut Art Centre*).

As Huddleston and Pullum mention (cf. 2.2.), proper names have sometimes elliptic versions. In addition to the names of auction houses mentioned above, the excerpted material contains examples of such forms of proper names denoting two galleries and one museum (*The Tate, The Metropolitan* and *Ben Uri*). These less formal variants are derived from the official names *The Tate Gallery, The Metropolitan Museum of Art* and *The Ben Uri Art Centre.* According to Huddleston and Pullum (Ibid), only the common noun head should be omitted which leads to the assumption that *Ben Uri* might have been derived from the weak proper name *Ben Uri Art Centre.* Elliptical forms of some other gallery names that appear in the excerpted material were looked up in the BNC. Four instances of *The Hayward* (none of *Hayward*) which denotes *The Hayward Gallery* but five instances of *Lisson* (and none of *The Lisson*) which is derived from *The Lisson Gallery* were found.[9] This fact suggests that both official and elliptic names of galleries are usually used with the definite article which, in some cases, alternates with the null article.

A possible cause of the discrepancies in the article use can be the "scale of institutionalization" (cf. 2.2.1.). In other words, some names of museums or galleries can be less familiar to native speakers than others and, for that reason, they are written with the definite article. This assumption might (but not necessarily) lead to a hypothesis that proper names consisting of foreign noun phrases might be less comprehensible for native speakers. The excerpted material contains two examples of foreign names of museums that are used with definite articles in English (*the Museo Nacional Centro de Arte Reina Sofia* (from Spanish) and *the Museu d'Art Contemporani de Barcelona* (from Catalan)).

One reason for the use of the definite article could be a low degree of institutionalization. However, the form of the noun phrase in the original language should be also considered. Since both appear in Spanish and Catalan with the definite article *el*, it is possible that the article was retained and just translated to English[10]. The third option, which

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[9] See Table 8.12. in the Appendix.

[10] Chesterman (1991: 85) states that The Hague is also a direct translation from The Dutch "Den Haag".

relates to the scale of institutionalization, is what suggests Chesterman (1991: 84), according to whom the null article expresses a complete familiarity and the definite article only a nearly complete familiarity. In other words, "the definite article delimits a concept" and the null article is used "in cases where some delimitation would be redundant". He then adds that this tendency appears with foreign buildings (Ibid).

4.3.1.1. Names of Art Institutions Used as Modifiers and Determiners

The excerpted material of proper names denoting art institutions comprises also instances where the proper name functions as a modifier (two examples) or a determiner (one example). As stated above, most names of galleries and museums are constituted by weak proper names which, when they function as modifiers of a noun phrase head, lose the definite article (cf. 2.2.1.). This tendency can be observed in the excerpted material (e.g. *the current Tate[11] exhibition of Muybridge's work, the 1993 Hayward Gallery[12] retrospective catalogue*). When a genitive appears as a part of a composite head of a proper name, it is considered a modifier (cf. 2.2.2.). However, when a proper name appears as a genitive in a larger noun phrase, it is interpreted as a determiner which keeps the article (e.g. *the Pompidou Centre's[13] recent exhibition of trans-historical evacuated exhibition spaces, Tate's[14] January conference*).

In case a genitive of a proper or common noun appears in the position of determiner of a proper name, it replaces the original article as in other noun phrases (e.g. *London's Saatchi Gallery, Robert Self's Situation Gallery[15]*).

4.3.1.2. Modified Proper Names Denoting Names of Art Institutions

The excerpted material comprises two examples of proper names that appear in larger noun phrases with embellishments (cf. 2.2.3.) (*the recently opened Beirut Art Centre and the*

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[11] On the official website of the gallery "Tate" is used with the null article. *Tate*, 16 Aug <http://www.tate.org.uk/about />. However, the British National Corpus showed only examples "The Tate Gallery" or "The Tate".

[12] The official name is "The Hayward Gallery". *Southbank Centre*, 17 Aug 2011 <http://ticketing.southbankcentre.co.uk/venues/hayward-gallery>.

[13] The official name in English is "The Pompidou Centre". *The Centre Pompidou*, 16 Aug 2011 <http://www.centrepompidou.fr/pompidou/Communication.nsf/0/88D31BDB4FE7AB60C1256D970053FA6F?OpenDocument&sessionM=8.1&L=2>.

[14] The use of article with the name of this gallery varies; here it is "Tate" as used on its official website. *Tate*, 16 Aug 2011 <http://www.tate.org.uk/about />.

[15] The official name is "Situation Gallery". J.A.Walker, "Angelo Bozzola at Situation Gallery," *Artdesigncafé*, 18 Aug 2011 <http://www.artdesigncafe.com/Angelo-Bozzola-Situation-Gallery-London-1974>.

nascent Lisson Gallery). As already discussed in 4.1.4., an embellishment of a proper name is a non-restrictive modifier which influences neither the reference nor the use of article.

		Strong proper names	Weak proper names
Noun Phrases	Galleries	*Tate Britain, Tate Jewish, Ben Uri Gallery, Ben Uri, , Hallwalls, Metro Pictures, Artists Space*	*The Tate, the Saatchi Gallery, the Saatchi Collection, the Ben Uri Gallery (the London Jewish Museum of Art), the Emmerich Gallery, the Jack Wendler Gallery, the Nigel Greenwood Gallery, the National Gallery*
	Museums		*the Metropolitan Museum of Art, the Metropolitan, the Museo Nacional Centro de Arte Reina Sofia, the Museu d'Art Contemporani de Barcelona, the Louvre museum, the Guggenheim museum*
	Opera houses		*the Royal Opera House*
	Auction houses	*Christie's, Bonhams, Sotheby's*	
Proper Names Used as Modifiers		*the current Tate exhibition of Muybridge's work, the 1993 Hayward Gallery retrospective catalogue*	
Modified Proper Names Denoting Art Institutions		*the nascent Lisson Gallery, the recently opened Beirut Art Centre*	
Proper Name Used as a Determiner		*Tate's January Conference, the Pompidou Centre's recent exhibition of trans-historical evacuated exhibition spaces*	
Proper Names With a Genitive in the Position of the Determiner		*New York's Jewish Museum, Robert Self's Situation Gallery, London's Saatchi Gallery*	

Table 3 Proper Names Denoting Art Institutions

4.4. Use of Determiners with Proper Names Denoting Works of Art

The analysed category of proper names denoting works of art comprises a wide range of artworks that vary substantially in the structure of the name. The examples were divided into semantic subcategories, namely names of articles, books, book chapters, essays, films, film series, installations, paintings, projects, sculptures and series of photographs. These subcategories were then joined in two groups which were analysed with respect to the use of the article.

4.4.1. Noun Phrases Denoting Books, Essays, Articles and Book Chapters

The excerpted material comprises 13 examples denoting books, essays, articles and book chapters, out of which seven instances contain one noun phrase and six instances two or more noun phrases. The structures of proper names are thus different, namely [NP], [NP and NP], [NP: NP], [NP and NP: NP], [NP, NP PP: NP]. The noun phrases that form proper names are strong in ten cases, weak in two cases and in one case contain an indefinite article. On the whole, almost all noun phrases contain common noun heads and common noun dependents (e.g. *The Working Man's Eye, Museum Photography and Museum Prose, Drawing: Competence and Incompetence*).

4.4.2. Noun Phrases Denoting Films, Installations, Paintings, Projects, Sculptures and Series of Photographs

The group of artworks denoting films, paintings, etc. contains 19 examples. In comparison with the group in chapter 4.4.1., these proper names are formed by one or two noun phrases, a prepositional phrase or a clause, of which the last two types are not relevant for the observation of the use of the article. The majority of proper names contain only common nouns and are either strong (e.g. *Anémic Cinema, Ghost, Last Painting*) or weak (e.g. *The Forgotten Space, The 3 Standard Stoppages, The Large Glass*). The rest of proper name noun phrases are constituted either by a simple proper noun head (e.g. *Guernica, Qalandia 2067*) or a common noun head with a proper noun dependent (e.g. *Damnation of Faust, Men of Allah).*

Based on the analysis of proper names denoting various kinds of artworks, it can be concluded that there is not any strong tendency in the use of articles since all *A Quiet Revolution, Fish Story* and *The American Action Painters* are proper names that fall within this category. There is also no tendency in the use of articles with this semantic class of proper names given in reference grammar books which were used in this thesis. It can be only suggested that proper names denoting artworks have their origin in common noun phrases (with either common or proper noun heads) that vary in reference and the use of article. In this quality they are similar to proper names denoting names of exhibitions (cf. 4.2.).

Exhibitions					
NP	NP: NP NP and NP	PP	AdjP: NP	NP, NP PP: NP	Clause
The Working Man's Eye, Men of Allah, Fish Story, Self Melt, Mandi XV!, 2007, Guernica, Typical Iranian Wedding, Last Painting, the Large Glass, Nude descending a staircase, Ghost, Qalandia 2067, the 3 Standard Stoppages, Anémic Cinéma, Damnation of Faust, The Forgotten Space, The American action painters, A Quiet Revolution, Art in Theory 1900–2000, Animal Locomotion, Attitudes of Animals in Motion, The Working Man's Eye	*Poetics of Dispossession: Proletarian Documentary* *Drawing: Competence and incompetence, Modern Life and Modern Subjects: British Art in the Early Twentieth Century, English Art and Modernism, Action Painting: Jackson Pollock, Photography and Art, Museum Photography and Museum Prose*	*At the Window*	*Unveiled: New Art From the Middle East*	*Post-Painterly Abstraction, Color as Field: American Painting 1950–1975*	*We Die Out of Hand, The Cinema Comes to the Village*

Table 4 Proper Names Denoting Works of Art

4.5. Use of Determiners with Proper Names Denoting Art Events

The category of proper names denoting art events includes examples of names of art biennials, fairs, conferences, programmes and courses. The excerpted material comprises nine instances of proper names that have the form of noun phrases. The analysis of examples suggests that names of art biennials and fairs that contain *biennale* or *fair* as their heads are weak proper names (e.g. *The First Moscow Biennale of Contemporary Art, The Frieze Art*

Fair, The Free Art Fair)[16] and that the origin of these proper names can be found in definite descriptions. The excerpted material contains also an example of a proper name denoting an art fair *Art Paris Abu Dhabi Fair* used with the null article. The definite article is not used perhaps because the official name of the fair is *Art Paris Abu Dhabi*[17] and *fair* only gives some additional information about the proper name denotation. Other examples of strong proper names of art fairs are *Art Dubai* or *Frieze*, the latter of which is an elliptic form of *The Frieze Art Fair*. The form *Frieze* disproves the tendency of proper names with the omitted head according to which the article should be preserved (cf. 2.2.)

		Strong proper names	Weak proper names
Noun Phrases	Biennials, Fairs, Art Courses and Conferences	*Frieze, Frieze Projects, Art Dubai, Infrastructures and Ideas, Modern Art and Modernism: Manet to Pollock*	*the first Moscow Biennale of Contemporary Art, the Moscow Biennale, the Frieze Art Fair, the Free Art Fair*
Proper Names Used as Modifiers		*Art Paris Abu Dhabi Fair*	
Proper Names With a Genitive in the Position of the Determiner		*this year's Frieze Art Fair*	

Table 5 Proper Names Denoting Art Events

4.6. Use of Determiners with Proper Names Denoting Names of Media

The term names of media encompasses names of magazines, journalism websites and social and community websites. The excerpted material contains 10 examples of proper names denoting media names, all of which appear with the null article (e.g. *Facebook, Art Monthly, Demotix*). Quirk et al. (1985: 297) mention that "magazines often have a zero article whereas newspapers typically appear with the definite article". To verify this statement, names of other art magazines were looked up on the internet. E-journals portal of Charles University in Prague contains a database of over 200 names of art magazines out of which

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[16] To verify this suggestion, examples of other names of art fairs and biennials were looked up in the BNC. The query [*art fair*] gave eight relevant examples of names of art fair, all with the definite article (e.g. *the London Contemporary Art Fair, the Los Angeles Art Fair, the Cologne Art Fair*). The query [biennale] gave five and [biennial] three relevant types of names of biennials, all with the definite article as well (e.g. *The Venice Biennale, The Istanbul Biennale, The Paris Biennale, the First Biennial Of Contemporary Northern Photography, the Whitney Biennial*).

[17] The official name is "Art Paris Abu Dhabi". "Art Paris Abu Dhabi: Modern & Contemporary Art Fair," *Design Taxi*, 17 Aug 2011 <http://designtaxi.com/news/22163/Art-Paris-Abu-Dhabi-Modern-Contemporary-Art-Fair/>.

only eight are weak proper names (e.g. *The Art Book, The Artist's Magazine, The Journal of Decorative and Propaganda Arts*).[18]

A similar tendency seems to occur with names of social and community websites (e.g. *Flickr, WeMedia)*. From a list of about 400 examples of social and community networking websites[19] all instances contained only strong proper names (e.g. *FreeLink, Virb, Humble Voice, ArtSlant*). It could be thus concluded that both names of magazines and social, community and journalism websites tend to appear as strong proper names with the difference that, in general, proper names denoting magazines have the form of longer noun phrases and names of social and community websites contain usually one word or often new compounds that are written as one or two words.

		Strong proper names	Weak proper names
Noun Phrases	Magazines, journalism, social and community websites	*Demotix, Foto8, ARTnews, Life magazine, Studio International, Art Monthly, Facebook, Flickr, WeMedia*	
Proper Names Used as Modifiers		*the indymedia revolution*	

Table 6 Proper Names Denoting Names of Media

4.7. Use of Determiners with Proper Names Denoting Miscellaneous Concepts Concerning Art

Proper names from the category *Miscellaneous* comprise examples of art, media and technological concepts, art styles, techniques and kinds of art. The group *Miscellaneous* differs from the six previous ones (4.1. - 4.6.) in the fact that these proper names denote neither any physical items of visual art such as artworks nor refer to any well-established abstract names of art movements. Neither of the proper names from this category was considered in any representative grammar used in this thesis. One of possible reasons for this marginality could be the fact most examples labelled *miscellaneous* comprised in the

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[18] *E-journals Portal Charles University Prague*, 17 Aug 2011
<http://sfx.is.cuni.cz/sfxlcl3/az/FFALL?param_sid_save=33195c738ef76db5a05146f936e278fa&param_categor
y_search_type_save=browseSubCategory&param_letter_group_script_save=&param_current_view_save=table
&param_category_save=2&param_textSearchType_save=startsWith&param_lang_save=cze&param_chinese_c
heckbox_type_save=Pinyin&param_perform_save=searchCategories&param_letter_group_save=&param_chine
se_checkbox_save=0&param_services2filter_save=getFullTxt&param_services2filter_save=getSelectedFullTxt
&param_subcategory_save=99&param_jumpToPage_save=4&param_type_save=textSearch&param_jumpToPa
ge_value=&param_category_search_type_value=browseSubCategory&display_single_object=&param_category
_value=2&param_subcategory_active=1&param_subcategory_value=99>.
[19] *Traffikd*, 17 Aug 2011 <http://traffikd.com/social-media-websites/>.

excerpted material are newly created concepts (e.g. *the digital revolution, hard-edge abstraction, chronophotography*).

With most examples personal knowledge was verified by searching individual notions on the internet. Some examples thus proved to be generics (e.g. *modern art, Jewish art, a perfectly-timed zeitgeist show*) that were excluded from the excerpted material. As mentioned in *Method and Material* (cf. 3.), the boundary between proper names and generics is not sharp. The main clue to distinguish proper names from generics was thus the fact that proper names, if not used with the secondary meaning, have non-generic situational reference.

The excerpted material comprises 21 examples classified as *miscellaneous art concepts* that include 11 strong proper names denoting art techniques and styles (e.g. *Op Art, stop-motion photography, acrylic-paint technology, automatism*), three weak and four strong proper names denoting art, media and technological concepts (e.g. *the digital revolution, the new photography, digital photography, image culture*), and one weak and two strong proper names denoting kinds of art and media (*the mainstream press, action painting*). As can be observed from the number of weak and strong proper names, there are 17 concepts that take the null article and four that appear with *the*.

Since no representative grammar gives any possible comparison with a general tendency of the form and the use of articles with proper names denoting at least some similar concepts, it can be only suggested that proper names denoting art techniques, styles and other similar concepts consist usually of two words (a common noun head and a modifier) and take the null article. There are also some proper names that take *the* because if they appeared with the null article, they could be confused with common noun phrases with generic reference: compare e.g. *new photography* vs. *the new photography* or *mainstream press* vs. *the mainstream press*.

		Strong proper names	Weak proper names
Noun Phrases	Art, Media and Technological Concepts	*image culture, stop-motion imagery, digital photography, amateur photography*	*the analogue age, the digital revolution, the new photography,*
	Kinds of Art and Media	*action painting*	*the mainstream press*
	Techniques, Styles	*process painting, hard-edge abstraction, automatism, acrylic-paint technology, chrono-photography, sequential temporality, serial imagery, stop-motion photography, Op art*	
Proper Names Used as Modifiers		*His famous motion capture suit*	
Modified Proper Name		*Bragaglia's Photodynamism*	

Table 7 Proper Names Denoting Miscellaneous Concepts Concerning Art

5. Conclusion

The subject of this thesis was the use of determiners in art history and criticism. The thesis tried to provide an outline of the usage of articles with proper names as they appear in contemporary art magazines, which is an area of research that has not been particularly covered in any English grammars.

The examples that were subject of analysis were excerpted from nine articles concerning modern visual art that appeared in nine issues of two British art magazines. They were classified according to semantic criteria into seven categories that were further analysed according to the presence of the definite or the null article and classified as either weak or strong proper names respectively. Examples of proper names that proved to be variable with respect to definiteness were included and labelled as instances of the secondary use of proper names. Further criteria that proved to be effective for suggesting tendencies of the use of articles with categories or subcategories of proper names are the structure of proper name and the internal structure of proper name noun phrase.

Individual categories and subcategories of proper names comprised sometimes too few examples to serve as data from which conclusions could be drawn. Therefore, additional examples from the British National Corpus or from various websites were provided. As it was expected, the conclusion for any individual category described cannot be regarded as a clear-cut rule. More specifically, the results of the analysis in this thesis should be considered a contribution to an outline of certain tendencies of the article usage with the categories of proper names discussed.

Firstly, names of art events, movements and institutions that comprise a common noun denoting a kind of event, movement or institution (e.g. *fair, school* or *museum*) tend to be weak proper names because they originate from definite descriptions. These proper names have sometimes less formal versions derived from the official names by dropping the common noun head. These elliptic forms retain typically the definite article. Other proper names denoting these categories tend to appear with the null article.

Secondly, names of exhibitions and artworks proved to comprise a great variation in the structure of proper name noun phrases (e.g. [NP], [NP and NP], [NP: NP]*,* [NP and NP: NP], [NP: PP], [AdjP]) that contain primarily common noun heads and dependents. These proper names have origin in noun phrases with either generic or non-generic reference that retained their article (even indefinite) and may be thus considered a exception to the use of determiners with proper names.

Thirdly, names of both magazines and social and community websites display a strong tendency to appear with the null article.

Lastly, names of miscellaneous art concepts represent proper names that are, with respect to reference, closer to generics than proper names that "have no descriptive content (sense), only reference" (Lyons, 1999: 22). They tend to appear with the null article.

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7. Shrnutí

Tématem této bakalářské práce je determinace vlastních jmen z oblasti výtvarného umění. Teoretická část uvádí čtenáře do problematiky anglických podstatných jmen. Je popsáno jejich základní rozdělení na jména obecná a vlastní, která jsou stručně charakterizována a porovnána mezi sebou, přičemž je zdůrazněno, že hranice mezi obecnými a vlastními jmény nemůže být ostře stanovena.

Teoretická část se dále zabývá pouze jmény vlastními. Jsou uvedeny příklady kategorií typických vlastních jmen (jména zemí, institucí, svátků, oproti českému jazyku také jména rodinných příslušníků, cizích jazyků, atd.), která, jak se později ukáže, nebudou ve většině případů předmětem zkoumání této práce. Důležité pro výzkumnou část práce bude naopak vymezení obecné charakteristiky vlastních jmen. Je třeba podotknout, že pravidla pro psaní velkých písmen s vlastními jmény jsou odlišná od českých pravidel. V angličtině obecně platí, že psaní velkých písmen není u všech vlastních jmen strikně vyžadováno určitým pravidlem, ale řídí se často stupněm důležitosti, kterou chceme v dané situaci vyjádřit.

Druhá podkapitola 2.2. se zabývá rozdílem mezi vlastními jmény, „proper nouns" a „názvy", tzv. *proper names*[20]. *Proper names* mohou být popsána jako výrazy, které obsahují jedno nebo více jmen (obecných a/nebo vlastních), a formálně vystupují jako jedna gramatická a sémantická jednotka. Struktura *proper name* (např. *Orkney Islands*) je tedy daná a neměnná.

Co se týče reference, vlastní jména a *proper names* mají negenerickou určitou situační referenci. Prostředky vyjadřování určitosti se u jednotlivých vlastních jmen liší. Obecně lze ale říci, že vlastní jména se objevují buď se členem určitým nebo bez členu. Bezčlennost je nutno odlišit od tzv. *zero article*, který se vyskytuje jako prostředek vyjádření generické nebo negenerické neurčité reference nepočitatelných substantiv a počitatelných podstatných jmen v plurálu.

Podle toho, jestli se *proper names* vyskytují se členem určitým nebo bez členu, se dělí na jména slabá a silná, přičemž některá jména mezi těmito dvěma typy alternují. Silná nebo slabá podoba názvu může být ovlivněna i číslem jména, *proper names* v plurálu mají vždy podobu se členem určitým.

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[20] V českých mluvnicích se obvykle s rozdílem mezi „proper nouns" a „proper names" nepracuje; mluví se zde obecně o kategorii vlastních jmen, proprií. Příruční mluvnice češtiny se zmiňuje o tom, že „Řada proprií … vznikla z apelativ, z mnohých proprií naopak vznikají apelativizací jména obecná" (Grepl, M. a kol. (1995) *Příruční mluvnice češtiny*, Praha: Nakladatelství Lidové noviny. Str. 78) V souladu s tím, jak používáme terminologii v anglické části práce, budeme i v tomto českém souhrnu rozlišovat mezi vlastními jmény („proper nouns") a „proper names" (jedno- nebo více-slovnými ustálenými názvy, které mohou být tvořeny nejen vlastními, ale i obecnými jmény), pro které použijeme anglického názvu.

Obecně lze říci, že existují určité významové skupiny *proper names*, tvořených nominální frází, jejímž řídícím členem je vlastní jméno, která jsou ve většině případů klasifikována jako slabá, např. jména knihoven a galerií (např. *the Bodleian, the Guggenheim*) nebo jména novin (např. *The Guardian*). Je však nutné dodat, že i tyto skupiny zahrnují výjimky.

Jedním z důvodů nejednotnosti podoby *proper name* se členem určitým nebo bez členu v určitých případech jeví tzv. stupeň institucionalizace, který lze vysvětlit jako míru, do které je určité jméno považováno rodilými mluvčími za důvěrně známé a srozumitelné. Z tohoto důvodu jsou názvy cizího původu často použity se členem určitým (např. *The Paris Conservatoire*), zatímco místní názvy, které se řadí do stejné významové skupiny, např. názvy škol, se vyskytují se členem nulovým (např. *York University*).

Dalším důvodem pak může být v některý případech nejasné rozhraní mezi *proper names* (např. *Sir Walter Scott*) a tzv. *definite descriptions* (např. *the author of Waverley*), z nichž oba mají určitou referenci. Jak výsledky práce ukazují, některá *proper names* mají dokonce původ v těchto *definite descriptions*, což také ovlivňuje jejich podobu se členem určitým.

Slabá *proper names* ztrácejí určitý člen v případě, že se vyskytnou ve větší nominální frázi ve funkci modifikátoru (např. *a Thames cruise*) nebo pokud jsou sama restriktivně modifikována (např. *It is a very different Thames from the one I remembered from my youth*.). Anglická *proper names,* která se skládají z více slov, povolují v některých případech alternativní podobu, kdy řídící člen jmenné fráze je vynechán a vzniká tak eliptické pojmenování, které je obecně pokládáno za méně formální verzi daného názvu (např. *The Metropolitan Museum – The Metropolitan*). Druh reference i užitý člen jsou v takovýchto situacích zachovány.

Kapitola 2.2.2. blíže rozebírá strukturu *proper names* a pojednává o rozdělení řídících členů *proper names* na jednoduché, které obsahují jedno slovo, většinou vlastní jméno (např. *John*), a složené, které obsahují více slov a mají svoji vnitřní strukturu. Složená jména mohou obsahovat jak pouze jména vlastní (např. *James Smith*), nebo pouze jména obecná (např. *Globe University*), tak i kombinaci obou typů (např. *Harvard University*). Dále složená jména zahrnují vlastní jména, která obsahují tzv. *appellations*, která se obyčejně řadí mezi jména obecná, ale zde jsou chápána jako jména vlastní (např. *Prince Charles*). Někdy se ve složených jménech objevují adjektiva (např. *the National Gallery*), tvary genitivu (e.g. *Christ's College*), která jsou zde chápána jako modifikátory, a nebo také předložkové fráze (*the Institute of Modern Art*).

Proper names se někdy objevují jako součásti širších nominálních frází. Mohou fungovat jako řídící člen nominální fráze, a být pak doprovázena dalšími prvky, modifikátory nebo determinátory. Povaha modifikátoru v takových případech může ovlivňovat referenci a užití členu *proper name.* Pokud je modifikátor nerestriktivní, nezužuje referenci *proper name*, protože pouze přidává určitou informaci (např. *Paul Smith, **who is waiting outside**, would like to talk to you.*) Nerestriktivní modifikátory vyjádřené substantivem nebo adjektivem se nazývají *embellishments* (např. *sunny Spain*).

Proper names, která jsou modifikována restriktivně, ztrácejí svoji povahu vlastních jmen a jsou reklasifikována jako jména obecná. Důvodem je maximální určitá hodnota *proper names* označujíci zcela konkrétní a jedinečné věci a osoby, které už nemohou být blíže vymezeny. V těchto situacích se používá determinátorů jako se jmény obecnými (např. *The Mary Smith who was at the pool party is my sister.*)

Poslední kapitolou teoretické části je sekundární užití vlastních jmen. V takových situacích, stejně jako ve výše zmíněné, se vlastní jména používají jako jména obecná. Mění se tedy reference, vlastní jméno sekundárně užité neoznačuje jedinečný jev, ale stává se označením obecným, které musí být pro bližší specifikaci vymezeno pomocí členu.

Praktická část této bakalářské práce se věnuje rozboru 142 *proper names*, která byla excerpována ze současných britských časopisů věnujících se výtvarnému umění. Excerpta byla rozdělena do sedmi významových skupin a popsána z hlediska struktury nominální fráze a užití členu. Jmenovitě se jedná o skupiny *proper names*, které označují: a. názvy uměleckých hnutí, skupin a škol, b. názvy uměleckých výstav, c. názvy institucí (muzeí, aukčních domů, studií, galerií a operních domů), d. názvy uměleckých děl (obrazů, sérií fotografií, uměleckých projektů, filmů, knih apod.), e. názvy událostí spojených s uměním (konferencí, veletrhů apod.), f. názvy médií (časopisů, sociálních a komunitních sítí) a g. dalších pojmů, které souvisí s uměním.

Výběr a případné vyloučení některých příkladů bylo řízeno kritérii, která musí *proper name* splňovat. Jak bylo zmíněno výše, *proper name* může být tvořeno jedním nebo více vlastními a/nebo obecnými jmény, vždy však musí splňovat podmínku, že funguje jako jedna gramatická a významová jednotka. *Proper names* v základním užití se objevují buď se členem určitým *the* nebo bez členu a jejich reference je omezena na negenerickou určitou situační referenci.

Kategorie *proper names* zahrnuje velmi různorodou řadu výrazů, z nichž některé se jeví jako více a jiné jako méně typické prvky, které jsou do této skupiny řazeny. Ne všechny lze rozpoznat na první pohled dle velkých počátečních písmen, což patrně souvisí s pravidly

pro psaní vekých písmen v anglickém jazyce zmíněnými výše. Důležitým vodítkem je tedy spíše fakt, že daný výraz, pokud je klasifikován jako *proper name,* nemá žádný jiný význam kromě označení věci nebo osoby, ke které se vztahuje.

Nicméně, existují vlastní jména, které zjevně nemají daleko k substantivům s generickou referencí. Přestože z tradičního hlediska jsou *proper names* posuzována jako opak substantiv s generickou referencí, protože označují jednotlivé entity narozdíl od tříd, existují také teorie, které tvrdí, že *proper names* mají ve skutečnosti velmi blízko k substantivům s generickou referencí. *Proper names* mohou být totiž chápána jako třídy, které obsahují pouze jeden člen. Je tedy patrné, že hranice *proper names* není pevně stanovena a v určitých případech se jeví jako značně neostrá. Z tohoto důvodu bylo u některých excerpovaných příkladů nutné jednotlivé případy vyhledat v dalších zdrojích, k čemuž posloužil vyhledávač Google nebo Britský národní korpus. Ve většině případů byla povaha *proper name* potvrzena, pouze několik příkladů bylo z materiálu určeného k rozboru vyňato.

Excerpované příklady byly vyhodnoceny v tabulkách rozdělených dle významových kategorií a z výsledků, které ale nebyly vždy jednoznačné, byly vyvozeny určité tendence pro častější užití bezčlennosti nebo určitého členu. Výsledky proto nelze považovat za jednoznačně platná pravidla, ale spíše sklony určitých významově vymezených *proper names* k užívání členů.

V případě skupin *proper names* označujících názvy uměleckých hnutí, skupin a škol, uměleckých institucí a událostí, která obsahují v názvu slova určující druh instituce (např. *fair, school, museum*) bylo vypozorováno, že tato *proper names* mají tendenci objevovat se se členem určitým, jsou tedy klasifikována jako slabá. Důvodem je nejspíše jejich původ v tzv. *definite descriptions.* Ostatní *proper names* z výše zmíněných kategorií se užívají většinou bez členu.

Proper names označující názvy výstav a uměleckých děl se ukázaly být z formálního hlediska struktury podobnými skupinami, jelikož vykazují značnou variabilitu v podobě názvu; často neobsahují jen jednu, ale více nominálních nebo jiných frází (např. [NP], [NP and NP], [NP: NP]*,* [NP and NP: NP], [NP: PP]), které navíc obsahují převážně obecná jména, jak v členu řídícím, tak členech závislých. Bylo shledáno, že tato *proper names* mají původ v nominálních frázích s generickou nebo negenerickou referencí, které si zachovaly užití původního členu (v některých případech i neurčitého) a mohou být tedy považovány za výjimečné případy determinace *proper names.*

Další skupinou jsou *proper names* označující názvy časopisů a sociálních a komunitních sítí, která mají silnou tendenci vyskytovat se jako silná *proper names*, tedy bez členu.

Poslední zkoumanou skupinou jsou *proper names* označující názvy různých pojmů souvisejících s uměním. Jedná se většinou o názvy spíše okrajové, týkající se specifických technik a druhů umění, navíc často vzniklé v nedávné době, a proto byly téměř všechny ověřeny zadáním do vyhledávače Googlu, který odkázal na internetové stránky, kde byly pojmy vysvětleny. Bylo zjištěno, že *proper names* v této kategorii se objevují spíše jako silná *proper names,* což podpořilo teorii, že se blíží svojí povahou ke generickým substantivům.

Výsledkem této bakalářské práce je vytyčení určitých tendencí použití členů v názvech týkajících se umění. Excerpované příklady byly zváženy na základě několika kritérií, prozkoumány a blíže popsány. Přínosem celé práce je, jak doufáme, ucelenější pohled na determinaci několika významově odlišených skupin vlastních jmen, jimž se obvykle gramatiky angličtiny podrobně nevěnují.