Performance and Individual Act Out

The Semantics of (Re)Building and (De)Constructing in Contemporary Artistic Discourse

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Faculdade de Letras da Universidade do Porto

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Abstract

Language expresses and reflects how social relations and interactions are established in everyday life. It contributes to performing actions, setting points of departure, and attaining objectives. Language is used to establish communication.

But language is not only used for 'pragmatic' purposes. It often assumes the form of art. This is 'artistic discourse'. Like any discourse, it is constructed and shaped by participants. But it also constructs and shapes them.

On the one hand, image and representation play a specific role in semiotics. On the other hand, the text absorbs its producer, and the author is dissolved in the text. The text, like art, tends to assume a central role in promoting and/or demoting ideologies and power relations. Therefore, art and language are not 'distant neighbours', but close relatives.

The interpretation of this relationship requires the application of principles of text typology, textuality, discourse analysis, and style. Such factors help contextualize a text and determine whether it is grammatical or ungrammatical.

But it is the analysis of a corpus of texts that enables the analysis of function and content, not as an exercise of formal discourse analysis, but as a means of preliminary description of a type of discourse. Such an approach helps understand the mechanisms underlying the production of artistic discourse, and ultimately devise a plan to deconstruct such text production.

Keywords: language, art, discourse, text genres.

Resumo

A linguagem exprime e reflecte a forma como as relações sociais e a interacção social são construídas no contexto quotidiano. Permite realizar acções, definir pontos de partida e alcançar objectivos, sendo um meio de estabelecer a comunicação. Mas a linguagem não tem apenas fins "pragmáticos": frequentemente, assume a forma de arte. Uma destas formas é o "discurso artístico", que, como qualquer discurso, é construído e moldado pelos participantes, ao mesmo tempo que também os modela a constrói.

Se, por um lado, a imagem e a representação desempenham um papel específico na semiótica; por outro, o texto absorve o seu produtor, e o autor dissolve-se no texto. Este, tal como a arte, desempenha um papel fulcral no sentido de promover e/ou combater determinadas ideologias e relações de poder. Por conseguinte, a arte e a língua não são "vizinhos distantes", mas parentes muito próximos. A interpretação desta relação exige a aplicação de princípios de tipologia de texto, textualidade, análise de discurso e estilo, factores que ajudam a contextualizar um texto e a determinar se o mesmo é gramatical ou agramatical.

É a análise de um *corpus* de textos que permite a análise da função e do conteúdo, não como um trabalho de análise formal do discurso, mas como uma forma de descrição preliminar de um tipo de discurso. Uma abordagem deste tipo ajuda a compreender os mecanismos inerentes à produção do discurso artístico e, em última instância, a conceber um plano de acção para desconstruir o trabalho de produção deste tipo de texto.

Palavras-chave: linguagem, arte, discurso, géneros de texto.

Resumée

Le langage exprime et montre comment les relations sociales et l'interaction s'établissent dans la vie quotidienne. Il contribue à réaliser des actions, à établir des points de départ et à atteindre des objectifs. Enfin, le langage est employé pour établir la communication.

Mais le langage est employé non seulement pour des raisons d'ordre « pragmatique », il peut aussi prendre la forme d'un art. Une de ces formes est le « discours artistique », qui, comme un type de discours quelconque, est constitué et adapté par les participants, dans la même mesure où il les constitue et les modifie.

D'une part, l'image et la représentation jouent un rôle spécifique en sémiotique. D'un côté, le texte absorbe son producteur, et l'auteur se dissous dans le texte. Le texte, comme l'art, tend à jouer un rôle central en favorisant et/ou en supprimant des idéologies et des relations de pouvoir. Par conséquent, l'art et le langage ne sont pas des « voisins éloignés », mais plutôt des membres très proches de la même famille.

L'interprétation de ce rapport exige l'application de principes de la typologie des textes, de la textualité, d'analyse du discours, et du style. Ces facteurs aident à déterminer si un texte est grammatical ou agrammatical. Mais c'est l'analyse d'un corpus de textes qui permet d'analyser la fonction et le contenu, non en tant qu'exercice d'analyse formelle de discours, mais plutôt en tant que moyen de description préliminaire d'un type de discours.

Une telle approche aide à comprendre les mécanismes sous-jacents à la production du discours artistique, et finalement permet de concevoir un plan pour déconstruire une telle production de textes.

Mots-clés : langage, art, discours, genres de textes.

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No artist desires to prove anything. Even things that are true can be proved..

Oscar Wilde, *The Picture of Dorian Gray*

Introduction

Much of what goes on in language is a reflection of how social relations and interactions are established in everyday life. Language contributes to performing actions, setting points of departure, attaining objectives... Or, in other words, language contributes to establishing communication.

Sometimes, this communication is 'monocultural', and apparently easier and more straightforward; at other times, language is used for multicultural communication, a complex process, which is deemed to require a more careful planning.

But language can also be used without such a 'pragmatic' purpose as the one we have just mentioned. It is not rare to find language in the form of art, or being used to communicate art, or even disguised as art. This is 'artistic discourse'. And, like any discourse, it is constructed and shaped by participants. But it also constructs and shapes them.

In order to study how such discourse is operated by participants (not from the perspective of reception, but from the perspective of production), our work is divided into 3 parts.

Part I, dedicated to how art is seen, consists of 2 chapters. Chapter 1, 'Picturing Images in Art', is aimed at providing some perspectives on the functions of contemporary art, on the logics of image, and on meaning and representation, and argues that image and representation play a specific role in semiotics. Chapter 2, 'Authorship, Singularity, Autonomy and Authority', comments on the relationship established between the text producer and the text, and how this relationship tends to lead to the neutralization of the author. We also seek to understand how the individual creator and the institutional creator interact to promote and/or demote ideologies and even power relations.

Part II, on the other hand, is more related to language and language use, and attempts to show that art and language are not 'distant neighbours', but close relatives. Hence, most theories used in this research might be applied, with almost no effort, to both domains. The paths used by art and language are so similar that they often seem to overlap.

This part is composed of 4 chapters. Chapter 3, 'The Language Art Speaks', debates the aesthetic text (including reflections on word meaning and sentence meaning, cognitive aspects of contemporary artistic discourse, categorisation and the formation of

concepts, and levels of human discourse processing) and discusses the interpretation of the aesthetic discourse.

Chapter 4, 'Types of Text', is dedicated to the types of text, and presents the seven standards of textuality (Beaugrande & Dressler 1981). Next, it debates the relationship between text typology, textuality and discourse analysis, and discusses the relationship between text types and style.

Chapter 5, ''Grammars' and 'Ungrammaticalities' of the Aesthetic Text', introduces the topic of general language and languages, discusses the issue of language for special purposes and special languages, as well as the issues of grammaticality and ungrammaticality in the production of the aesthetic discourse.

Chapter 6, 'Standardization and 'Non-standardizable' Text', debates how aesthetic texts, in spite of their being classified as embodying a LSP, make use of (non-)terminology, and how they use apparently simple strategies such as collocation and creativity in exhibition catalogues.

The third and last part is Part III, which includes chapters 7, 8 and 9. Part III aims to demonstrate how the theories discussed in Parts I and II may apply to 'real-life' texts, published in contemporary art exhibition catalogues.

Chapter 7, 'Methodological Approach to the Subject: Perspectives and Paths of Research', explains how the data were collected, selected and used as a sample size in the 'Collage' corpus. It also explains how these data were prepared for analysis, and discusses the strategies of interpretation that have been adopted.

Chapter 8, 'Layers of Analysis and the Texts', proposes a method of analysis of function and content using the texts that are part of the 'Collage' corpus, and explains how segments extracted from the corpus using the 'Corpógrafo' (Sarmento et al. 2004) have been classified.

Chapter 9, 'Descriptive Analysis of the Content', provides a description of the corpus data, does a contrastive analysis of the results, and draws the first conclusions of this research. A final conclusion of this chapter discusses some aspects inherent to the semantic elaboration and description of a language.

Introductory as it is, this study cannot discuss in detail all 5 stages of analysis proposed in the methodological approach (analysis of form, analysis of the structure, analysis of the function/content, analysis of the devices employed and analysis of the narrative). In fact, our study does not aim at formal discourse analysis. Neither do we

intend to do research on formal linguistics and grammar studies, or analyze the texts from the viewpoint of the reception.

Instead, our aim is to analyse a few particular aspects related to the theories of text production. Therefore, we will be focussing mainly on the analysis of the function/content. Hence, our approach to functional grammar: for the purposes of our study, a structuralist approach is neither adequate, nor desirable.

However, conducting research on such a multidisciplinary field as artistic discourse may prove so complex that some aspects might escape in-depth discussion in such an introductory research project. Likewise, the fact that so many different disciplines interact, each with diverse applicable theories, may result in the research constantly going back to the point of the departure, and repeating itself in theories of social semiotics, as a means of attaining communicative or social goals.

We believe, therefore, that principles of discourse analysis will be useful for studying how people use language, how they think and how they interact; how, as text producers, they enact and reproduce the groups, societies and cultures they belong to (Dijk 1997b:33). Even if that means understanding that language is often used by the text producers, in artistic discourse, to give birth to texts that should come to be regarded as a work of art in themselves.

We also believe that understanding the main semantic elaborations used in artistic discourse will assist us in realizing which mechanisms underlie text production in this area, and ultimately help us devise a plan to deconstruct such text production.

Part I

Seeing comes before words. The child looks and recognizes before it can speak.

John Berger

1 Picturing Images in Art

Artistic discourse has played different linguistic roles over the history of art, so that it has been regarded differently by the different artistic movements over history. So, what linguistic role does artistic discourse play in the contemporary art world?

Obviously, artistic discourse entails more than the set of written texts that are part of our study; it includes all aspects regarding the communication of art, be it written texts, oral interventions or, on a more global approach, social semiotics. Artistic discourse seems to be everywhere: from a painting to a photograph, from a book to a simple word, from a whole theory to a mere icon.

Complex as it may seem, communication in the field of artistic discourse might therefore be seen from an integrationist perspective (Harris 2003): instead of consisting uniquely of transmitting an encoded 'message' from 'sender' to 'receiver', communication is seen as a complex of processes whereby the several activities that make up individual and social lives are integrated in one and the same process; human beings integrate their activities and interact with one another. 'The integration of these activities is itself the source of meaning' (Harris 2003:188).

Art, as a form of interaction, presupposes that the audience remakes this interaction in their minds: by adding and taking elements away, the audience reforms the object. And so, meaning changes and becomes diversified.

In fact, writing about art or about a work of art is far more complex than simply describing what one sees. Seeing and interpreting is largely dependent on cognition, and hence the processing of information in one's brain as to what one sees requires a complex system of interpretation. A work of art activates different senses and meanings depending on the viewer; the reader/receiver of the text and the work of art has expectations, which serve as a reference for the work of art. Therefore, words never describe objectively what a work of art shows: instead, they describe the interpretation of a subject upon seeing a work of art:

> 'In a painting all its elements are there to be seen simultaneously. The spectator may need time to examine each element of the painting but whenever he reaches a conclusion, the simultaneity of the whole painting is there to reverse or qualify his conclusion. The painting maintains its own authority.' (Berger 1972:26)

The words come to act upon the image, changing it: 'the image now illustrates the sentence' (ibid.:28). The meaning of an image changes depending on what its immediate 'surroundings' are; the reference points change and so does its interpretation.

From a cognitive perspective, the focus is not on the fact that discourse itself 'has' meaning, but instead on the 'fact that meaning is something *assigned* to discourse by language users' (Dijk 1997b:8-9).

Thus, the interpretation, being a form of information, lacks the 'silence' and 'stillness' of the original work of art, as happens with the original painting, provided with 'the actual material, the paint, in which one follows the traces of the painter's immediate gestures' (Berger 1972:31).

However, art often requires the presence of language. And when this is the case, as happens with figurative art, it is meant to make sense, and implies the existence of the commentary and of the anecdote[1].

But the main difficulty artistic discourse faces is that contemporary art and aesthetics in general are difficult, if not impossible, to categorise, since they fall outside any kind of delimiting closure, standing beyond any boundaries of formal conventions.

1.1 Functions of Contemporary Art

Regardless of whether or not we adopt an integrationist approach, it is undeniable that language in general, and contemporary art in particular imply an effort of coding, de-coding and re-coding.

Obviously, a distinction should be made between contemporary art and culturally legitimated art (the traditionally 'accepted' art). Contemporary art tends to reorganise the principles of aesthetics, intertwining it with everyday life in such a way that art promotes contradiction and violates expectations. Provided with its own organization, contemporary art is, in this sense, 'autonomous'.

An accurate interpretation of contemporary art requires its integration in a broader cultural system, within a specific cultural context. But it also requires a set of known 'codes', used to encode and transmit the form. The identification of this form then allows the audience to identify the contents (Gauthier 1996), thus proceeding to the task

[1] 'Cuando la imagen figurativa tiene explícitamente por función la de reproducir sentido, se envuelve en el comentario y requiere la anécdota' (Gauthier 1996:96).

of decoding[2]. Having a different concept of representation of time and space might render the code indecipherable.

Francastel (Francastel 1984) argues that in the Renaissance there were particular mechanisms for creating and destroying plastic space. In contemporary art this process of creation and destruction seems to apply not only to the plastic space, but also to the plastic time.

It is not surprising, therefore, that art language seems to accomplish a double function: on the one hand, its stress is on the 'performative' element (i.e., the utterance aims to perform a practical action); on the other hand, the stress is on the 'constative' element (i.e., to the substantive meaning conveyed by the signifying chain, be it a name or other) (Derrida 1988).

In contemporary art discourse, this 'constative' function might result in language being 'operated' in an unusually flexible and 'creative' form. Like contemporary culture, language becomes 'saturated not with pornography but with fantasy' (Kauffman 1998:1) – a fantasy that is up to the 'promoters' of art (performers, filmmakers, writers or plastic artists) to decode. Providing new insights and creating new metaphors, 'the ideas of the museum and the human' (ibid.:2) are thus deconstructed: contemporary art and culture, and the textual material associated with them, is formed, deformed and transformed. Perhaps to make it easier to reach the target audience, by means of the democratization of art (where everyone is free to use and share the cultural environment as they wish), this processing often implies the exploitation of the myths and narratives that encompass Western culture, as well as the use of a wide variety of media. Seeking to obtain their own place and identity in contemporary culture, contemporary artists use, represent and describe their ego in a unique way.

However, considering that art and language have one particular function in common (the function of representation), is there a causal relationship between them?

The fact that both language and art not only describe, but influence the performance of social actions provides new perspectives of seeing and describing the world. Interactive as it is, this relationship invites the audience to reconceptualize their knowledge of the world. Denying mimesis, contemporary artists subvert the traditional

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[2] 'Resumiendo diremos que la decodificación es la puesta en forma de la sustancia del mensaje' (Gauthier 1996:94).

principle that art is to reflect nature; instead, 'they highlight the experimental, partial, fragmentary aspects of artistic production' (ibid.:13). And the same applies to artistic discourse. Contemporary art and artistic discourse are no longer isolated in their inner world, but seek to fight against stereotypes, to dissolve the boundaries between art and everyday life and avoid the death of creativity: they can be regarded 'as a process rather than a product that provides a certain merging of the aesthetic with everyday life in resisting closure from within a place that is not entirely aesthetic' (Broadhurst 1999:24).

This heritage from post-modernism (except where used as a mere style), accounts for the fact that works that are apparently fragmented, disorienting, and even ephemeral (i.e., works that are contrary to formal qualities of art), or made up of fragments, are considered works of art. When used to deconstruct traditions, critique origins, they question rather than exploit cultural codes to expose affiliations, whether social, sexual, or political. Contemporary art plays with fragmented pieces to create new hybrid aesthetic forms which, at the same time, question the old ones.

Contemporary art and artistic discourse are hence simultaneously figurative and abstract: figurative in the sense that there is no perception of image without figuration; abstract because the work of art cannot persist without its ability to surpass what it does each moment. On the other hand, a visceral and intensive approach has replaced a once valued representational and extensive one. It is not surprising, then, that contemporary art and artistic discourse seem to be commanded by a drive to 'dissect, to classify, to categorize all viscera into abstract intellectual schemata' (Kauffman 1998:15).

Contemporary art and its corresponding discourse is, hence, a form of acting out one's fantasies, not only individually (the artist's or text producer's), but also collectively (i.e., the 'producers' are driven to perform and act out collective, social fantasies). Their aim is to appeal to the senses and to cause a reaction in the audience, be it aesthetic admiration, shock or surprise (or even apparently contradictory feelings), or to produce a weird, or even nauseous feeling.

Contemporary art relies increasingly on eclecticism, by means of 'scrambling the codes' – a metaphor for subjectivity – as a means to transform conventional and traditional functions; art comes to be 'a scene of immediate aesthetic intervention with an indirect effect on the political' (Broadhurst 1999:18).

The same level of influence can be found in contemporary artistic discourse. Artistic discourse is based on a heterogeneous range of discursive strategies to make up

the social and, at the same time, attempt to anonymize and idealize the important relationships between specific discourses (Ruthrof 1992). Such a heterogeneous set of discursive operations serves to activate rich, rather than minimal and limited meanings.

Virtually anything is made possible within textual reality. Contemporary art and the corresponding artistic discourse share a common ability to create their own reality, which in a way is seen as being true as long as it is meaningful. In contemporary art, this integrates seamlessly with liminal performances, which are 'hybridized and intertextual, and share common quasi-generic aesthetic features, such as heterogeneity, indeterminacy, self-reflexiveness, eclecticism, fragmentation, a certain 'shift-shape style', and a repetitiveness, which produces not sameness but difference' (Broadhurst 1999:18).

1.2 Meaning and Representation

Images, like language, are submitted to a process of cultural coding – which, in the case of western culture, is based upon the general principle that mimesis is the 'simulation' of the world. However, this is not an absolute premise: mimesis is also to be found in the 'eye of the beholder'.

For linguists a word can be justified by its capacity to 'stand for' something in the 'real world' (the extra-textual reality). Therefore, when it stands for something, it has meaning; otherwise, it does not have meaning.

However, we believe a theory of meaning cannot be reduced to such a simple explanation: besides considering the principles of meaning and representation, it is also necessary to consider the principles of presentation. Often, the fact that a text lacks meaning is purely elusive: somewhere in the text there is a hidden meaning, to cater for some reaction in the audience. Like images, before being represented, i.e. introduced in a figurative system (Gauthier 1996), texts must be presented. Neither language nor images can be separated from the world, even though they may not immediately represent the extra-linguistic reality they may name or represent (Foucault 1966:51-52). Even though, as Foucault argues, discourse aims to say what is, it is nothing more than what it says[3]. So discourse follows a permanent movement and evolution, so that language is 'arranged' in new forms to produce new meanings, in which sense language is a representation of

[3] 'Le discours aura bien pour tâche de dire ce qui est, mais il ne sera rien de plus que ce qu'il dit' (Foucault 1966:58).

knowledge, in the same way that knowledge represents itself[4]. Language silently exists before discourse, it becomes representation via its signs, and then becomes discourse (Foucault 1966:93).

As representation, language is seen as a field open to several possibilities, which the discourse then comes to fix and delimit. This is accomplished both by language and by the context of situation and the context of culture, to which a personal perspective of the world is added. So, the interpretation of contemporary art texts is subjective and depends on the cognitive elements and on the world as seen by the interpreter's eyes. The discourse cannot proceed to the conversion of phenomena directly, but depends on a previous production of meaning, which takes place 'by transforming visual imagery' (Broadhurst 1999:26). 'This focus on enunciation is typical of contemporary art and liminal performance in general, with its overt awareness of both the production and reception of art within a social, ideological and aesthetic context' (ibid.:20). Therefore, to interpret a work as meaningful, we must rely upon its context, be it social, ideological or aesthetic. The image as message cannot be limited to an interpretation of reality, as was stated by traditional approaches.

Hence, discourse may be transversal to many languages, especially when these have particular cultural similarities. The structure of the discourse then seeks to delimit and filter what is visible. So, languages are confronted, no longer by what words represent, but by the elements that link them to one another[5].

To build up discourse, language interacts with other systems, both verbal and non-verbal. Language is, therefore, used to describe, present and represent our universe as a whole, and to express ideas and feelings, both concrete and abstract[6]. Since it is subject to several processes that can influence text production, including ordering, supplementation, deletion, division, composition, deformation, or weighting, and even such complex mechanisms such as metaphor, meaning is not subject to a single, unique

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[4] 'Le language represente la pensée, comme la pensée se represente à elle-même' (Foucault 1966:92).

[5] 'Les langues sont confrontées non plus par ce que désignent les mots, mais par ce que les lient les uns aux autres' (Foucault 1966:249).

[6] 'La imagen, aunque sea representación o acto sémico (y es, la mayoría de las veces, una y otra cosa, la una por la otra), sólo puede funcionar mediante un código establecido gracias a relaciones sociales' (Gauthier 1996:95).

and straightforward interpretation; meaning is always meaning to someone under certain circumstances[7].

The use of metaphor, for example, goes as far as making a figurative use of language and proceeds to the juxtaposition of metaphors, so as to evoke particular meanings, at all times related to the socio-cultural context it is related to, sometimes producing 'a synaesthetic effect caused by the interplay of various mental sense-impressions resulting in audience expectations being repeatedly frustrated as a result of the use of wide, jarring metaphors' (ibid.:20).

The range of aesthetic possibilities is subject to a heterogeneous infinity. In its relationship with life experience, contemporary art makes use of all possible tools to create new perspectives and new experiences.

1.3 The Logics of Image

Seen as enunciation, image possesses a structure common to a set that allows it to be directly identified within certain criteria, e.g. the elements which enable it to be categorised, including objects, their arrangement as to the audience, their exposure to light (Gauthier 1996).

Images are no longer seen as elements that, unlike discourse, may be used to perform a constative act, i.e. to describe actions or situations, but not as a performative act, i.e. to actually do something (Austin 1965); images are used, for example, in safety instructions, to prevent people from doing something, or to have them do something. Likewise, contemporary art may have major implications in the audience's lives, for works of art have the power to make people see the world (even their world) differently, and have audiences act upon their own lives. Image, as 'an appearance, or set of appearances, which has been detached from the place and time in which it first made its appearance and preserved – for a few moments or a few centuries' (Berger 1972:9), has the potential to be recreated or reproduced by each viewer. In which case the work of art is not constrained by the writing of the art critic (thus implying that the audience knows this code), but instead is made available to the eyes of the audience, allowing it 'to share the artist's experience of the visible.' (ibid.:10).

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[7] 'la imagen fija, siempre en el vocabulario corriente, está definida unas veces por la material del significante, o por su función, otras por la técnica utilizada para producirla, o incluso como una materia narrativa. El caso es que no es más que un cómodo «cajón de sastre», sobre todo para hablar de otra cosa' (Gauthier 1996:11).

Like texts, the 'control' opportunities made available to the audience are contextual: the way the image is displayed may influence the production or interpretation of images, just like text and talk. Context, 'the structure of those properties of the social situation that are systematically (that is, not incidentally) *relevant* for discourse' (Dijk 1997a:11), obviously determines how we see and interpret an image; however, the ability to see is more 'democratic' than the possibility to read, for 'seeing comes before words. The child looks and recognizes before it can speak' (Berger 1972:7) – and it can speak long before it can read.

On the other hand, understanding the relationship between the text and the work of art often requires the assistance of external elements, especially metaphor.

Metaphors, like metonymy, allow the text producer to go beyond the boundaries established by traditional rhetorics – metaphor through similarity, and metonymy through contiguity. The image refers to an extra-textual reality, to something making meaning to an audience, and which influences its capacity of abstraction and its logical experience, as it floats between the world of the objects and the world of the form. When integrated in a linguistic enunciation, explicit messages accompany and reinforce the image.

However, the use of metaphors is not limited to a poetic usage of language; the construction of discourse is also based upon the use of metaphors, to highlight creativeness. The creation of metaphors, in this case, is not subject to rules, but instead to strategies with a metaphorical basis, by means of abstraction and comparison. The elements of metaphor are, thus, categorised elements, instead of single, individual and independent elements: i.e. the concepts are metaphorically reduced to their category, not limited to their particularities.

For artistic discourse, it is desirable that metaphors are not fixed expressions, with a single meaning, as this would hamper the aims of metaphor; on the contrary, metaphors must be subject to a new process of change, and questioned in terms of creativity.

Contemporary art, in its 'game play', establishes a 'metonymic-metaphorical procedure' between the activities of 'figuration' and 'nomination' (Gauthier 1996)[8]. A logical relationship is therefore established that enables audiences to go beyond the surface, physical aspects of contemporary art and artistic discourse, and to obliterate the

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[8] 'Metonímico porque selecciona entre semas (...) el o los que corresponden a las exigencias de la cultura, que nos conoce de un objeto más que sus funciones; metafórico porque transpone, según un recorrido someramente comparative, el que los semas elegidos en equivalents gráficos' (Gauthier 1996:245).

thin, red line between the domains of 'aesthetics' and 'semantics' – to a realm where both co-exist, creating a dialectics of action and interaction ''in' a social situation' (Dijk 1997a:11).

2 Authorship, Singularity, Autonomy and Authority: Annihilation of the Author in the Production of 'Artistic Discourse'

Categorisation is a basic cognitive process of the human mind that manages concepts into classes and/or categories, making it easier for the human mind to arrange and sort ideas, and to obtain a basic understanding of the world and a more detailed explanation of how it works. The ability to consciously analyze this process enables theorists to develop a whole range of descriptions and theories on how the world works, and to show where individual aspects fit in the whole spectrum. Its command also allows language users, when establishing social relationships, to adapt the principles of context, genre and models for specific communicative functions.

Similarly to what happens with general language and language for special purposes, artistic discourse is also subject to some constraints and processes of categorisation, for works of art, like texts, need to be identified as such and bear the traits of some particular, well-defined genre. Therefore, to analyse and identify how genres are formed and how unstable these formations may be, each text can be categorised, either by its inner traits or subject, or according to the discourse. However, we would argue, contemporary art 'textual material' (artistic discourse) – just like contemporary works of art – does not easily fit into one single 'genre': the concepts and ideas behind the text, as well as the text itself, are often blurred, confused and confusing, accounting for a 'heterogeneous' discourse. This is one of the effects of the 'displacement of the borders between art and theory' (Broadhurst 1999:24).

Nonetheless, if a context, a genre and a message command the production of texts and of works of art, how can we account for the singularity of each text? Where is the mark of identity of each author to be found?

Instead of focusing on the message (and therefore on the work of art or on the corresponding texts), we focus on the authors' commitment to their own work of art; the subject is the owner of his own writing, of his decisions. (Foucault 1966, 2000, 2005).

In order to identify particular elements which might otherwise be considered ordinary, several aspects should be considered, including (Foucault 2000:20):

- The fictional nature of categories, questioning issues such as referentiality;
- The impossibility of accomplishing individual apprehension in discourse, i.e. what is intended to be present in writing vs. its final form;
- The contractual nature of the biographical posture, the issue of autonomy/authority over discourse;
- The tension – convergence and divergence between end and beginning, which regards the figurative nature of all language, where referentiality is transformed into figuration.

Therefore, the categories referred to above are fictional, totalising and referential.

2.1 The Subject and its Relationship with Writing

These insights provide a relevant contribution to our understanding of the issues of subject and intentionality. Like the work of art, the text is only made evident when its author 'disappears', a theory which is based on the attempt to undo the subject as is, i.e. the subjects' heterogeneity (Foucault 2000, 2005). Considering that 'one of the specific aspects of pragmatic rules in literature is the fact that the *I* of a literary text does not necessarily denote the author of the text' (Dijk 1972:334), the writing subject then seems to vanish in its own writing, and the signs of its individuality in writing seem to be obliterated. The name of the author might, therefore, be seen, not as a common proper name, but rather as a tool to categorise texts and to establish a model of the relationship between them, or of differentiation from other texts, i.e. an element of characterisation of a unique form of existence of the discourse, setting its respective status in a given culture (Foucault 2000:21). The subject then dissolves itself in a complex and variable function of the discourse.

A complex network is established between the authors and the texts they have written, from where they extract all the signs that point to their specific individuality, as the mark of the writer is the uniqueness of their absence: the writer is required to play a neutral role in the game of writing (Foucault 2000:36), an entity that proceeds to the

constitution of discourse as the unit and origin of its significations, as the focus of the coherence of the text[9] (Foucault 2005:29-30).

Criticism, then, aims to analyse the work of art in relation to its structure, architecture, and inner form and in the play between its internal relationships. The notion of writing includes some 'marks' (symptom or sign) of what the writer intends to say. What remains is a play on the representations, which contributes to setting up a particular image of the author, a commitment to his/her neutralisation/disappearance. Proper names thus correspond to a description, although they are placed mainly between the poles of description and designation, which influences, for example, cases where the authors are connected to texts written by them, and that 'represent' them (Foucault 2000:21).

In this sense, the name of the author ensures a categorising function in discourse, as it allows the regrouping of a certain number of texts, as well as the delimiting, selection and comparison of them to other texts.

Although the author's name might at first not be considered a distinctive element in written texts – in the writing of art texts, for example, the same author may produce several different ('types' of) texts –, a relationship is always established of either continuity or discontinuity, of some homogeneity or identification, between previous and subsequent texts. Provided with a certain unique, particular status, the author's name is an element contributing to the classification of a discourse as such: a relationship of authorship is established between the name of the author and the discourse, and not between the name of the author and the reference to the author as subject, which accounts for the creation of an identity that marks the ground for individuality[10] (Foucault 2005:32).

The function of the author therefore characterises the mode of existence, circulation and functioning of some types of discourse inside a society (Foucault 2000:46).

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[9] 'Al autor no considerado, desde luego, como el individuo que habla y que há pronunciado o escrito un texto, sino al autor como principio de agrupación del discurso, como unidad y origen de sus significaciones, como foco de su coherencia' (Foucault 2005:29-30).

[10] 'El comentario limitaba el azar del discurso por médio del juego de una *identidad* que tendría la forma de la *repetición* y de lo *mismo*. El principio del autor limita esse mismo azar por el juego de una *identidad* que tiene la forma de la *individualidad* y del *yo*' (Foucault 2005:32).

Writing then came to bear marks of property: the quality of the discourse depends on the author's name, which contributes to disseminating discourses as proven, certified discourses – as happened with scientific texts in the 18th century (Foucault 2000, 2005).

Foucault, therefore, proposes a model (Foucault 2000:46) to explain some aspects used to describe literary texts (upon which meaning, status and valorisation conferred to the text are dependent), including: the origin and the author of the texts, the date the texts were written, their setting (explaining under which circumstances they were written) and their backgrounds.

Whether the texts are literary or not, the text producer seems to cause the same reaction in the text receiver: writers 'normally want their texts to be read and interpreted, and they also intend to change somehow the mental state of the readers' (Dijk 1972:335). This has been traditionally referred to in literary studies as the 'emotive' drive. But such a drive also seems to be present in non-literary texts, with which readers are supposed to identify themselves, criticize, accept as valid, reject as false, trust or demystify.

Artistic discourse is often literary, in the sense that it usually requires reading, interpretation, and re-reading and reinterpretation. However, the fact that contemporary art texts rely on non-recurrent elements is not to be neglected: each text aims to be a singular text, so as to produce a unique reaction and appeal differently to the senses, even though, in practice, these texts recurrently use the same or similar patterns. When recurrent elements of the texts are analysed, the individual creator frequently ceases to be the invariable factor. The function of the author is then the result of a complex operation performed by a rational being, including the range of the processes the texts are submitted to, the relationships established, the traits considered to be significant, the continuities allowed and exclusions made (Foucault 2000:46). This accounts for the fact that, regardless of how authors may change their style, texts still show patterns of continuity. Thus, the text repeatedly shows several signs and patterns (including semantic, syntactic and morphological data) that recall its author. The author is a certain unity of writing, whose differences in writing are justified, at least in part, by the principles of evolution, maturation, or influence, so that even apparently contradictory elements fit in with each other.

In artistic discourse, however, the author comes to obtain a much broader role; instead of the simple function of author, which is limited to a series of texts bearing a

predefined signature, the author is a discourse instantiator, and hence responsible for a particular type of discourse.

In contemporary art, the importance of authorship of the texts might be compared to the importance of authorship of the work of art, where the individual creation establishes a relationship with the socio-cultural context. For instance, the English and Portuguese languages/cultures, as is shown in the analysis of the 'collage' corpus, have different ways of approaching contemporary art, even when the work of art belongs to the same artistic movement.

A corpus thus enables the study of the several different modalities of existence of the discourse, including modes of circulation, valorisation, attribution, and appropriation of discourses, which varies in accordance with the socio-cultural context at stake (Foucault 2000).

2.2 Neutralization of the Author

The disappearance of the writer and/or of the author allows the discovery of the function of the author, whose analysis corresponds to an analysis of the circumstances that allow an individual to accomplish the function of subject – even though the focus might be on the message and, in this case, on the object which conducts the production of the text, i.e. the work of art. The importance of the authors arises therefore from their ability to change and re-conduct the epistemological field or the discursive tissue (ibid.).

Authors and the texts they produce are never fully independent from their socio-cultural contexts and from the extra-textual reality; the texts are used to establish a relationship with reality: they make a reference to reality, operate in it and play an important role in it. These texts are, as such, 'performative': fragments of discourse that carry with them fragments of a reality to which they belong (Foucault 2000:96). Discourse is performative in that it encourages, initiates, produces, and leads to action and to speech. As happens with pragmatic texts, language is 'used for the purpose of facilitating and furthering a particular form of activity' (Halliday 1991:7).

Hence, it is not surprising that discourse establishes relationships with power, daily life and truth. Like the production of a work of art, artistic discourse is a form of showing oneself, of making oneself seen, of bringing one face-to-face with the other.

Discourse, as a system of representation, is seen mainly as a means to represent knowledge on a particular topic at a particular moment in history. Discourse influences

how ideas are put into practice, as well as the interrelationships with others (Foucault 2000).

Meaning is hence constructed within discourse, and the form in which knowledge is represented is historically and culturally specific. Therefore, those who have the knowledge detain the controlling power. To exercise their power relations when writing a text, the text producers do not attempt to be true; instead, they attempt to 'make' themselves true: truthfulness becomes relative, so that no matter how accurate they might be, texts will not be considered to be true unless they correspond to the dominant ideology[11], unless they have the power to control that ideology.

Ideology only makes the creation of meaning possible when individuals (whether they are subjects, members of a society, the audience of an exhibition or the readers of an art text) identify themselves with the positions that are constructed by the discourse. Whether from a critical point of view or in compliance with it, individuals interact with society and 'construct their social identities' (Antaki & Widdicombe 1998:46).

This is a constructivist approach that defines identity as 'something that people do which is embedded in some other social activity, and not something they 'are'', so that 'the important analytic question is ... to show that and how this identity is made relevant or ascribed to self or others' (Antaki & Widdicombe 1998:191). Thus, 'the collective and the individual are merged in one same social identity. Ideology encourages and restrains individuals from particular positions; individuals are shaped in a way that they come to adopt the identity traits necessary for the accomplishment of social practices (ibid.:200). Therefore, although people are given the illusion that they have freely chosen their way of life, they 'are subjected and trained to recognize themselves in particular ways, and they are thereby produced as particular kinds of being predisposed to certain kinds of activity which fit with the demands of society' (ibid.).

Social identities are accomplished through power relations, which are exercised, established and perpetuated through discourse. The 'ascription of a social identity is a form of social control' in itself (Antaki & Widdicombe 1998:53). Moreover, the place, the role and the function that the individual occupies in these social structures are also revealed by means of their linguistic behaviour (Dijk 1996:22-23): the use of a particular

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[11] 'Siempre puede decirse la verdade en el espacio de una exterioridad salvaje; pero no se está en la verdad más que obedeciendo a las reglas de una «policía» discursiva que se debe reactivar en cada uno de sus discursos' (Foucault 2005:38).

type of language, for example, to create a hermetic text may result in the production of texts for an elite, to which only a chosen few have access, or that only an audience provided with a 'superior intellectual ability' will be able to interpret.

In a Western society which proclaims itself 'democratic', the democratisation of art is two-fold: on the one hand, the access of everyone to art, artistic production and art texts is guaranteed; on the other hand, on the grounds that art seeks to educate and raise the levels of artistic literacy, it is available only to a few who have access to the restricted 'artistic circles' and consider themselves artistic literates. However, many of these texts may be anything but educational. Some parts of the discourse are clear, but many others are dominated by a nature of protection, 'differentiated' and 'differentiating'[12] (Foucault 2005:39).

For these text producers, many of whom are art critics and/or curators, this is an opportunity to make a statement; it is their own 'act', the opportunity to join the artists in the focus of attention and share it with them in the media. Upon the principle that curators work together with artists, establish a dialogue with them to explain a story by means of works of art and how these relate to each other, curators play the role of directors who construct a discursive screenplay on the works of the actors, who are the artists. Perilously enough, curators were awarded the role of disseminating and promoting art, on the grounds of commitment and independence, but these aims largely depend on the power relations of everyday relationships. So much so that the discourse of multiculturalism is often turned into a controlled discourse, and art – even that which has been the object of democratisation – becomes a socio-political commitment.

However, how is this social control performed, under which form and circumstances? Which mechanisms, structures and processes does it rely on?

Actions performed through language may be undertaken by one individual, a group or an institution, and may be aimed at an individual, a group, a wide audience or even at an institution (Dijk 1996:22); this is not a 'one-to-one', but rather a 'many-to-many' relationship. Obviously, the role played by individuals, groups or institutions on both sides matters: the relationship established through discourse in an employer-employee (individual to individual) relationship is not the same as the one established

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[12] 'no todas las partes del discurso son igualmente accesibles e inteligibles; algunas están claramente protegidas (diferenciadas y diferenciantes) mientras que otras aparecen casi abiertas a todos los vientos y se ponen sin restricción prévia a disposición de cualquier sujeto que hable' (Foucault 2005:39).

between a museum and its audience (institution to group), as they imply different variables and implications – and hence the 'role-play' between them is necessarily different in nature.

So as to assess the extent of these variables and implications, it is necessary to understand the relationships between a particular text structure and its effects on the knowledge, opinion, attitudes and actions of individuals, groups or institutions, and to demonstrate how to influence others by means of a particular content, expressed in a particular stylistic form, by means of specific rhetorics and particular text types (Dijk 1996:22): this is the role of discourse analysis.

Discourse analysis seeks to explain how individuals, groups and institutions adopt, prepare, process and convey specific contents by means of particular/special text types, structures and contents so as to create desires, lead to decision-making processes and encourage actions (ibid.:22-23), as well as to describe how we are prone to interact with other social groups or subgroups based, not only on the knowledge we have of them, but also on the way we perceive them, on what we think we know about them.

Finally, discourse analysis contributes to explaining how our habits, rules, norms, conventions and values are formed or transformed in reaction to the information conveyed by the texts (ibid.:22).

This means not only that a text on a contemporary art exhibition will no doubt read differently when using certain structures, a particular graphical layout or when produced in a particular media, but also that these elements will influence both the way the audience sees the exhibition and the perception the audience gains of it.

2.3 The Creative Power of Ideology

Studying text production mechanisms and describing power relations, as well as relations of hierarchy and strength, requires concepts of sociolinguistics, since roles, levels and classes are conveyed by means of particular text structures oriented towards particular individuals, groups or institutions (Dijk 1996:23). In fact, there are 'socially established' procedures to manage, 'manipulate', and skilfully influence audience by means of information: a type of 'social elaboration of information'[13].

[13] 'un tipo de elaboración social de la información' (Dijk 1996:170).

To grasp and retain the audience's attention, artistic discourse relies heavily on a cognitive-pragmatic level to influence the 'reading directions' of the public, carrying them over the paths previously planned, providing them with hints and directions on how to browse it, and ultimately taking audiences to the exhibitions.

The opportunity awarded to the public to critically read texts is often biased: feeling that they are awarded a democratic opportunity to read, interpret, criticise and comment on the text, the readers automatically warrant it as reliable: 'in this game of buying and selling of opinion everybody is happy, but the public is more and more intoxicated with an ideology that can be identified only by those who have really learned the deeper meaning behind the words and the images (Kress et al. 1997:280). The identification of this deeper meaning, i.e. being a competent reader, requires more than a 'theoretically articulated audience'; 'critical reading depends on the reader occupying a coherent, distanced, differentiated position' (Kress et al. 1997:281).

Understanding the structure, form and meaning of the text enables a competent reader to identify different readings, to gather alternative interpretations and to understand how the text is ideologically organized to produce the expected effects and results. However, this understanding can be only superficial, as the complex issue of ideology requires more than the analysis of texts to identify the ideological interpretations of a discursive event: 'one also needs to consider how texts are interpreted and received and what social effects they have' (Fairclough & Wodak 1997:275).

2.4 From Representation to Semiotics

In contemporary art, meaning is often obtained from a symbolic range of possibilities, with more emphasis on emotional than on intellectual aspects. Works of art and artistic discourse, contemporary art and language, share the fact that they rely on a system of signs, no matter how different and disparate these may be, to convey meaning and transmit information or comments. Which is not surprising, considering that communication relies upon general categories or 'universals' that allow meaning to be conveyed.

As part of a structured organization, the processing of a discourse or image can emphasize particular elements, which constitute true semiotic axes. Even when competing with other systems, social semiotics in general is always cohesive: 'the cohesiveness of a social semiotic guarantees that individual signs are meaningful, i.e., have meaning. And

yet meaning is not necessarily linked with truth' (Ruthrof 1992:11). Elements in the 'real' world do not exist independently of the sign systems being used, be they written words, graphic images, musical notes, paintings, hand signals, etc. Words, for example, then are signs used to facilitate the integration of a wide range of activities human beings engage in. 'The unity of signs (and thus of semiotics) lies in the *systemic* nature of their *occurrence* in the context of human activities' (Beaugrande & Dressler 1981). For each sign, there is an actual system regulating and determining its function and sense.

Therefore, it is not odd that the world is categorised differently, in different places, over time – which explains not only collective perspectives of the world (social viewpoints), but also individual, personal perspectives.

Such a generalization relies on different degrees of abstraction, to allocate a greater importance, at a macro level, to general aspects, instead of particular, specific elements[14]. However, any task of analysis must pay special attention to this process so as not to generalize the discourse too much; imposing limitations on this task avoids losing the 'genuine' context of a text (Dijk 1996:63).

In fact, contemporary (social) semiotics allows us to shift from a reductive identification of meaning with 'message' or content (whereby signs convey meaning) to a perspective whereby signs contribute to the construction of meaning. So as to produce meaning, image had in fact to rely on its ability to go from the symbolic to the semiotic (Gauthier 1996).

The surface structure, as do all elements pertaining to the macro-structure of the text, gains an important role in the text: both global and local phonological and graphical/typographical structures are used to emphasize particular elements or establish a coherent organisation of the macrostructure (e.g. to introduce a new subject); but they are also used to play special roles, such as suggesting visual images by means of the layout of the text[15]. The visual gained a new emphasis as a form of communication, so that the representational and communicational modes – multi-modality (Kress et al. 1997:257-258) – came to be used more frequently and deliberately. 'One effect of this

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[14] 'El sentido de esta operación reside en que los rasgos característicos más particulares de una serie de objetos se vuelven relativamente poco importantes en el macronivel' (Dijk 1996:61-62).

[15] 'Los ejemplos más extendidos de estos esquemas son la métrica y los versos en la poesía; en estos últimos, también la impresión (elección de la letra, etc.) y la disposición (tipo-)gráfica puede adoptar funciones especiales: pensemos en una poesía concreta' (Dijk 1996:171).

change is that it has become impossible to read texts reliably by paying attention to written language alone: it exists as one representational element in a text which is always multi-modal, and it has to be read in conjunction with all the other semiotic modes of that text' (ibid.).

Social semiotics accounts for our focus on textuality, on the social setting, production and reception of text: meaning making is a social activity and, as such, it builds its own structures of power and plays a 'game of interests', usually led by the text producers. Artistic discourse ultimately serves three requirements of human communication (ibid.:261): to represent and communicate relevant aspects of the social relations of those involved in communication; to represent and communicate events, states of affairs, perceptions, which the communicator wishes to communicate; to enable the production of coherent and cohesive messages. Or, to use Michael Halliday's (Halliday 1978) theories, the three metafunctions of language: the interpersonal, the ideational, and the textual.

Nevertheless, text production is not the only active role in the writing/reading process: 'semiotically speaking, writing and reading are both acts of making signs: writing is the act of making outwardly visible, communicable signs; reading is the act of making inwardly perceptible and non-communicative signs' (Kress et al. 1997:269-270). Reading, like writing, is subject to several constraints of the cognitive cultural and social context. Reading always implies an active participation of the subject, rather than a passive one. Reading and writing about art is in itself, therefore, a process of making meaning: when art 'is put to use, its meaning is either modified or totally changed' (Berger 1972:24).

The implications of such a system of communication are enormous: since those who control information have the power, if a subject lacks possibilities of communication that others are granted, then this subject's opportunities for full participation in social and cultural life (including designing different representational models) are limited. Likewise, this subject's possibilities to make meaning are restricted: 'cognitively, psychically, and *affectively*, I am in the position of making meanings through means of making meaning developed by others - precisely those who dominate my world' (Kress et al. 1997:270). The forms of the text thus constrain and control the power allowed to the text receiver, so that texts always represent more than the linguistically carried meaning – even when they seem completely transparent.

2.5 Individual Creator and Institutional Creator

The implications of ideology in this (type of) artistic discourse are far more relevant than they might appear at first sight. Considering that 'ideology refers to the positions of power, the political biases and assumptions that all social interactants bring with them to their texts' (Eggins & Martin 1997:237), behind text structures, from the most simple to the most complex, text-producers seek to convey information, to transmit, share or even inculcate values and/or ideas. Moreover, 'ideological perspectives have functional motivations: they tell us something about the interests of the text-producers' (ibid.). Thus, while writing contemporary art texts, text-producers focus on their interests: they seek to be recognized as good 'writers', to disseminate and transmit information, to encourage the audience's interest towards a particular artist, movement or work of art; they want to show they have worked closely with the artist and established a permanent dialogue with the creative process, sharing with the artists the fact that they were close as the work was gaining form. Briefly put, text-producers often seek to play the role of 'cultural agents', who took part in the creative process, and most importantly are responsible for mediating between art and the public in order to enhance the cultural scene. So, the particular ideology they adhere to is the ideology that best suits their interests: the ideology of the knowledgeable, articulated and competent writer. Then, they either become part of an elite 'and they face and confuse power by imposing their differences' to show that they know better, or, defeated, influenced or contaminated by the power of the 'most magnificent', 'mime the other to become the other, and in doing so lose their revolutionary impulse, as well as their identity' (Kress et al. 1997:280).

However, this adaptation and/or partial loss of identity of the text producer is just a part of the ideological process they undergo. While playing their social roles, text-producers become active participants in the process: 'people adapt what they say - and how they say it, and how they interpret what others say - to at least some of their roles or identities, and to the roles of other participants' (Dijk 1997a:12).

The relationship between context and discourse is therefore a bidirectional one: in an attempt to be successful, discourse varies according to the context (i.e., all the elements which make part of the communicative setting), and concurrently contexts may be shaped in and by discourse: 'discourses are a structural part of their contexts and their respective structures mutually and continually influence each other' (ibid.:15). However, this integration is not automatic; 'while they are undeniably relevant in the social

situation, they become defining parts of the context only when their presence is systematically marked in the verbal interaction or discourse genres of such a situation' (ibid.:13). Text, talk and other acts are therefore combined in such a variety of genres 'that discourse may be a structural condition or a consequence of such acts' (ibid.).

This social interaction, however, implies several social and cognitive dimensions: as they establish relationships and communication, participants in discourse rely on apparently common and shared assumptions and knowledge that other participants might have. Thus, discourse is performed based upon a series of structures planned by the participants, who have in mind particular contextually functional elements to undertake actions and promote events.

As they rely on the particular interpretation of the participants, both discourse and context are subjective: they are based on social facts, events, knowledge and assumptions that are regarded, understood and reacted upon in a different fashion by each participant. So, to justify the occurrence of subjective and variable interpretations, describing how social structures contribute to influencing the structures of discourse through the mind of participants as social members, contexts require both a 'customary social definition' and a 'cognitive definition': 'indeed, without such subjectivity of language users and their minds, the 'same' social contexts would have the same effect on all language users in the same situation, which they obviously have not' (ibid.:16).

Considering that interpretations are largely individual and personal, it would be logical to believe that text producers have a more difficult task planning and using certain strategies to control particular characteristics of the discourse as a means of controlling the context and ultimately exercising social power while playing their social roles. However, as they use particular mental structures (categories) in text, text-producers control others, thus exercising social power to lead other participants to react to their inputs, and controlling their actions: 'we control the mental basis of all action, as explained above, namely people's desires simply by telling them to do so' (ibid.:17). Therefore, the rules and strategies used are not personal, but socially shared, so that 'even apparent mistakes, flaws, problems, inconsistencies, deviations, and other breaches of the rules may be managed in a meaningful and orderly way' (Dijk 1997b:16).

Obvious as this relationship may seem, it is not always so clear. Texts often rely on undercover textual structures to subtly exercise persuasive power, although this is a persuasive power of a different nature: more than asking, commanding or instructing

people to perform particular actions, these textual structures work at the level of beliefs, using arguments or other forms of persuasion, so that the mind of the reader is socially shaped to adopt the perspectives of the text-producers or stand by their rejections.

Nevertheless, these 'discourses of control', governed as they may be by subtlety, are not necessarily intended to deceive; they are often planned to provide the 'readers' with different alternatives, so it is up to them to conform to the perspective they wish to adopt. But as the discourse acts at the level of beliefs, what the reader is usually led to believe is that if they adopt the 'wrong' alternative, the alternative that differs from the one of the text-producer, then they will be automatically denied access to knowledge, culture, education or even 'intellectual status': 'instead of letting others know what we want through commands, requests, suggestions or advice, we may shape their minds in such a way that they will act as we want out of their own free will' (Dijk 1997a:19). This form of indirectly controlling the readers' actions or even thoughts ('hegemonic power') 'makes people act as if it were natural, normal, or simply a consensus. No commands, requests or even suggestions are necessary' (ibid.:19).

Another form of manipulation through discourse is accomplished by means of limiting access of the readers to other sources of opinion or information, either by holding back that information or transmitting it in such a way that it is available to just a few. The control of discourse structures therefore ranges also to preferences for a specific genre, language, style or even other elements: 'similar forms of more overt and more subtle control may extend to all levels and dimensions of discourse: graphic layout, intonation, lexical choice, word order, details of local meanings, coherence devices, speech acts and so on' (ibid.:22). Such control is not easily noticeable, especially when the 'preferred attitudes, intentions and actions' (ibid.:20) are not inconsistent with the interests and beliefs of the readers being manipulated. Beliefs then come to be shared and negotiated, instead of clearly imposed. 'Indeed ... the powerful have access to and control over not only scarce material resources but also symbolic ones, such as knowledge, education, fame, respect and indeed public discourse itself' (ibid.).

Power relations do not affect only everyday relationships between individuals and groups, but also relationships with organizations that have a strong weight in social structures. Considering that an organization is 'a social collective, produced, reproduced and transformed through the ongoing, interdependent, and goal-oriented communication practices of its members' (Mumby & Clair 1997:181), it is logical that it should adopt the

politics of its head representative or administrative board, and implements both its internal relationship and its relationship with the public accordingly. An organization is a sum of individual, but coherent parts, which are ideologically formed and informed by that very same organization. This is the 'mechanics' of any organization.

However, when this organization is a national institution whose mission is to train and educate the general public and encourage the 'relationship with the local community', as is the case of museums, power relations have an even stronger impact on the general public. This impact is relative if and when there is a balance of power, when two or more institutions share and disseminate information, when they randomly and alternatively share power and play the role of counter-power. Then, the information is heterogeneous, rather than homogeneous, and the audience is granted access to different sources of information, which show different and sometimes opposing perspectives.

On the contrary, if running alone in the market of knowledge, education and beliefs, these organizations tend to follow their policies with no counter-power, they disseminate their principles, and integrate the same beliefs in the mind of their audience. Through discourse, people then come to function as part of large, institutional and institutionalized structures, implementing reification, i.e. 'making human constructions seem natural and objective' (ibid.:188).

In the frame of time, those who were shaped by the ideology of an institution, the people who make the institution, will come to construct and shape others within the same models; no one is granted access to the order of discourse if they do not meet certain demands[16] (Foucault 2005:39).

This ultimately results in a vicious circle, where those who do not conform to the ideology will not naturally fit within the organization. Then, this institutionally distributed knowledge and 'truthfulness' tends to put pressure and enforcement on the other discourses[17] (ibid.:22).

Obviously, this does not mean that 'organizations are 'nothing but' discourse, but rather that discourse is the principal means by which organization members create a

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[16] 'nadie entrará en el orden del discurso si no satisface ciertas exigencias o si no esta, de entrada, cualificado para hacerlo' (Foucault 2005:39).

[17] 'Finalmente, creo que esta voluntad de verdad apoyada en una base y una distribución institucional, tiende a ejercer sobre los otros discursos —hablo siempre de nuestra sociedad— una especie de presión y de poder de coacción' (Foucault 2005:22).

coherent social reality that frames their sense of who they are' (Mumby & Clair 1997:181), i.e. their identity, the modelling structure they will adopt both as 'individual creators' and 'institutional creators'.

The artistic discourse, and particularly the textual structures, therefore projects biased organizational structures, in terms of the elements of discourse (Dijk 1997a:33): topic selection; schematic organization; local meanings, coherence, implications and presuppositions; lexicalization implying positive and/or negative properties; style; and rhetorical devices (such as contrasts, metaphors, hyperboles and euphemisms). Texts are so much alike that they are read as one, regardless of the text producer; there ceases to be a distinction between texts written by individual creators and texts written by institutional creators, and the few 'independent' text-producers, refusing to adhere to the ideology of the greatest, see themselves confined to very circumscribed circles, of a very limited scope and influence, and run the risk of ridicule if they ever show themselves against the dominant ideology.

Part II

But in the world of human beings, you won't find a language by itself - the Dutch language strolling by the canals, or the English language having a nice cup of tea, or the German language racing madly along the autobahn.

Robert de Beaugrande

3 The Language Art Speaks

Art develops in a world of interrelated features and functionalities, and does not speak a different language, a language of its own. But it does make a different use of language, speaking it differently in the organization of discourse, 'the main human channel for organizing life and deciding who knows or does what: whether knowledge and power will be shared or hoarded, whether people accept or deny responsibility for what they do or say, and so forth' (Beaugrande 1997:43).

Language is, therefore, connected with knowledge, to ensure that explicit links are established between features of the discourse and critical variables of the social and cultural context in which the discourse is enacted. '*Register* (context of situation) and *genre* (context of culture) identify the two major layers of context which have an impact on text, and are therefore the two main dimensions of variation between texts' (Eggins & Martin 1997:251).

This study of texts in their corresponding communicative settings, as well as the study of their relationship with theoretical, descriptive and applied procedures (the study of prior conditions, functions and effects), i.e., the context in its relationship with the structure of the text, is the task of discourse analysis (Dijk 1996:13-14).

Discourse analysis goes beyond the linguistic description of types of text and their functions, to provide studies on the effects produced by the 'reception' of the texts, including the mental effect of a text on the reader, the conclusions to which the reader is led. On the receiving end, language has gained significant importance in a range of social processes, especially in the service, culture and leisure industries, where marketization introduced new requirements. 'Hence the preoccupation with the 'design' of spoken and written language used by service personnel' (Fairclough & Wodak 1997:259).

The concept of discourse is, therefore, based upon three main dimensions: '(a) *language use*, (b) the *communication of beliefs* (cognition), and (c) *interaction* in social situations' (Dijk 1997b:2). This triangle composed by discourse-cognition-society is the object of 'multidisciplinary discourse analysis' (ibid.:24).

3.1 Mind to Discourse

The relationship between discourse and cognition is so complex that each particular member of an audience may have a different perspective of the same event or textual material, depending on their perception of the world; 'individual events do not

have to be described in the same way by different people, or even by the same person on different occasions' (Wood & Kroger 2000:2). Cognitive processes imply, therefore, recognizing and interpreting a text or an event. Hence, any results of such (mis)interpretation depend on the interpreter. Language and thought are therefore regarded as a form of 'representation', as a metaphor standing for the relations between world, mind and language.

The cognitive representations (codes, features, meanings, structured sets of elements) created by the human mind to interpret the linguistic input 'may incorporate words, syntax, sentential semantics, speech acts, dialogue patterns, rhetorical structures, pragmatics, real and imaginary worlds, and many other levels' (Graesser et al. 1997:292). Therefore, each type of cognitive representation is functionally important for text comprehension and production: the existence of a title, or the graphical layout of a text, may influence the mindset (and hence the comprehension and interpretation) of the text receiver.

The analytic focus then has to 'shift from idealized or invented items of language and logic, tailored to fit factors-and-variables, causal or representational models, to the study of discourse practices as natural phenomena' (Wood & Kroger 2000:19), so that language is integrated in a communicative process, rather than an abstract system. Knowledge and reality 'are cultural categories, elements of discourse, invented, used, and defended within social practices' (ibid.:52).

As a means of interaction with society, language is performative, as it gets things done, performs actions, and can be viewed as a form of semiotic technology; 'the use of linguistic structures in discourse is related to linguistic actions taken by the speaker' (Tomlin et al. 1997:75). Since it is performative, language is understood as discourse, and it is in discourse that we meet language in use. The world beyond the texts is the subject matter of texts, so that the terms of reference are themselves cultural productions.

Therefore, the analytic task should consist of explaining how language is built within reality, how participants descriptively construct this reality, and how the representation of the world is performed (Wood & Kroger 2000).

The socio-cultural setting is, thus, a complex network of relationships, where the text producer cannot avoid equating the principle of ontology (the way the world is) with the principle of epistemology (the way we understand the world to be).

3.2 The Structured Order

Understanding these cognitive processes is vital to understand artistic discourse, as it allows to understand the text producers to realize how 'macrostructures' (global structures interactionally oriented) are assembled and how they work by means of language – a medium of social action, and not a code for representing ideas or a grammatical system.

In context, descriptions are produced and processed interactionally, since they are designed for the actions they perform, and intended for particular inferences to be drawn. Such social action comes from the fact that descriptions are actions in that they construct one sense of events rather than another, and consequently lead to certain conclusions.

Identifying the web of macrostructures in the text is not a structural process, but rather a strategic procedure (Dijk 1996:77): 'discursive language use consists not only of ordered series of words, clauses, sentences and propositions, but also of *sequences* of mutually related acts' (Dijk 1997a:2-3). Individuals retain this macrostructure, of a subjective nature, from the communicative process, and use this same information again for later communication and interaction[18]; being in control of such structures, using several social and linguistic devices, 'people do many social and political things while engaging in text' (ibid.:2).

The overall comprehension and apprehension of the text allows the text receiver to retain the information in memory – first of all, the semantic elements of the text, but also other elements pertaining to the surface organization of the text, such as the graphical layout, if relevant enough. Therefore, the readers of a text can retain it in memory more easily when this text is unique, or when the text is more meaningful to them, even if this means being strange: for example, the strangeness of a text is proportional to its strangeness in the real world[19]. This may mean that the conceptualization of text structures with pragmatic statuses be replaced by 'a conceptualization of discourse and

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[18] 'Las macroestructuras tienen no sólo un papel semántico o cognitivo, sino también uno comunicativo, de interacción y, por tanto, social' (Dijk 1996:78).

[19] 'Observamos que la 'rareza' de un texto va estrechamente ligada a la 'rareza' de circunstancias posibles en mundos posibles' (Dijk 1996:201).

grammars that is dynamic' (Tomlin et al. 1997:104), whereby the text receiver is led to conform to the text producer's conceptual representation.

3.3 Creating Image from Metaphor

The conceptual system of human beings plays a central role in defining their lives: the concepts text receivers possess structure their perception of the world, shaping the way they move in the world, and coordinating the way they relate to other people. Much of this interaction comes from metaphor and metonymy: 'metaphor is pervasive in everyday life, not just in language but in thought and action' (Lakoff 1980:3).

Therefore, considering the aims, objectives and structure of contemporary art, image is not metaphorically built from rules, but from strategies having a metaphorical basis, whereby the conceptualisation of an element occurs in its relationship with surrounding elements. Take, for instance, the conceptualization of the visual field: 'we conceptualize our visual field as a container and conceptualize what we see as being inside it. Even the term 'visual field' suggests this' (ibid.:30).

To construct a conceptual representation, the text receivers use information obtained from the text, together with information already available to them (Tomlin et al. 1997:72).

Likewise, symbolic metonymies that are grounded in our physical experience of the world provide an essential means of understanding cultural and artistic concepts.

However, the metaphors often used in artistic discourse are not of a conventional nature; on the contrary, these are usually 'imaginative and creative metaphors' – i.e., metaphors which may even seek to disguise certain aspects of metaphor (Lakoff 1980:141). Their production relies on an extensive planning and on a special balance between controlling and 'letting-go', which is necessary to accomplish a joint aesthetic objective. Creative metaphors often rely upon a large degree of newness and strangeness, so as to draw attention to the text, and activate the intellectual interpretation of the inner traits of the work of art. By creating new metaphors and meanings, the text producer pushes the range of sensorial understanding to new limits: the text receivers are expected to activate a set of 'cognitive states' (Fillmore 1985:16), i.e. the full set of expectations, questions and registered conclusions that have been formed after a particular move has been completed.

Considering, however, that metaphors are often not even perceptible outside their linguistic co-text, their description therefore requires that the semantic structure of its (con)text be taken into account.

It is important, therefore, to consider textual macrostructures: as they are of a semantic nature, they carry the notion of global coherence and meaning of the text (Dijk 1996:141). The macrostructure sets the scope for the understanding of the microstructure. By understanding the text as a whole macrostructure, the text receiver should have the ability to describe the topic of discourse or the topic of conversation, as well as to interpret particular parts of the text.

This organization of the text macrostructure is supplemented by the schematic organization provided by the superstructures. These superstructures, consisting of the global structures that characterize the type of text (ibid.:142), allow the cognitive organization of the reading process, comprehension and production/reproduction of the discourse[20].

In the case of artistic discourse, this relationship between the macrostructure (expressed by means of the contents) and the superstructure (expressed by means of the schematic organization) is made relevant by the graphic layout of the text: the text is often organized in such a way that its graphical organization allows the text receiver to be subject to suggested images, either by means of play on words, titles or other procedures.

Again, this implies access to cognitive processes as a means to understand discourse. As with 'meanings', the understanding of the macrostructures is subjective, so that different people may find different information in the text to be more important or relevant (ibid.:75) – although such subjective macrostructures are minimally similar to ensure mutual understanding[21].

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[20] 'Las superestructuras esquemáticas son también importantes por razones cognitivas (...), porque organizan el proceso de lectura, comprensión y (re-)producción del discurso' (Dijk 1996:69).

[21] 'Desde luego que estas macroestructuras subjetivas solerán ser lo suficientemente similares para garantizar la mutua comprensión' (Dijk 1996:75).

3.4 Levels of Human Discourse Processing

Actions, we have seen, have particular causes and consequences for cognition. Hence, a complete model of language should be based upon the stipulation of levels in terms of processing phases, which make individual contributions to human discourse processing: goal planning (strong role in memory and action control), ideation (propositional content), conceptual development (coherence), expression, phrase linearization (cohesion), and sound-letter linearization (Beaugrande 1985:53).

In practice, however, these stages are not clearly separated, but instead interrelated, as they co-occur in discourse. In the case of particular texts, certain features may prove more relevant than others. Therefore, any task of analysis should consist in highlighting marked or predominant features, instead of providing 'an exhaustive listing of all features in the discourse under study' (ibid.:54).

Goal planning represents, however, one of the most relevant elements, since changes in comprehension and memory not only influence, but also command and coordinate the production of the discourse. It is at this stage that the text producers direct the construction of the text to make the text receiver experience different feelings and expectations. Even (or especially) when this construction seems odd: 'the fact that people put forms and meanings to special uses (and expand, alter, conflate, or disguise them) is as vital a part of communication as the structures that constitute the surface text itself' (ibid.:61).

By understanding the goal of cognitive psychology, i.e. 'how the mind works, how it manages to perform the small miracles of skill we see around us in everyday behaviour' (Bower & Cirilo 1985:71), text producers are able to understand, even if accidentally, how people represent, organize and use knowledge about the world. Then, if they understand the levels of human discourse processing, text producers are able to predict the text receivers' expectations, and hence to manipulate and control knowledge and action.

The reader is then led to the creation of expectations about what is to be found in the text, and then proceeds to a conceptually-driven processing, according to which the expectations must be confirmed in the text.

3.5 Interpretation of the Aesthetic Discourse

Whether one considers that language is used for action or for information (Halliday 1991), it is never neutral. Such lack of neutrality is even more accentuated as

language is implicated in building meaning: meaning should be regarded not as parts of speech (e.g. the study of grammar), but as a whole – a principle of 'social semiotic', which can be described as the 'negotiation, construction and changing of the nature of social experience' (Halliday 1991:vi).

This integration between linguistics and semiotics comes from the fact that this linguistic theory is itself also a 'social theory, for it proposes firstly that it is in the nature of human behaviour to build reality and/or experience through complex semiotic processes, and secondly, that the principal semiotic system available to humans is their language' (ibid.:vii). Since experience or reality is built socially, it is constantly subject to processes of transformation.

On the other hand, art goes far beyond the limits of language; in fact, it exceeds the pure linguistic domain, so that an intersemiotic analysis is required. This need arises from the fact that not all signs can be put into words (Lyotard 1996). Moreover, art arises from everyday life experiences, and therefore art and everyday life are to a certain extent merged in the production of contemporary culture.

Therefore, a semantically driven grammar (Halliday 1976, 1978), which seeks to consider and identify the role of various linguistic items in any text in terms of their function in building meaning, instead of being purely linguistic, allows the text to be shaped in response to its contextual setting. The meaning of all words is derived from bodily experiences (Halliday 1991:7).

In fact, the situation in which the linguistic interaction takes place provides the participants with a great deal of information about the meanings being exchanged and the meanings that are likely to be exchanged – i.e., expectations and predictions about meanings. Even when producers of contemporary art texts make intentional use of some elements to 'deceive' the text receivers' expectations, this deceit is intentional. To accomplish the production of this goal-oriented text, the text producers must have a good command of the situation.

On the other hand, the text receivers are expected to make different interpretations from the beginning, so that they can go through the text, 'guessing' stage by stage what is meant to be interpreted. This is a play on the interaction between the text producers, the text production, the text receivers' expectations and the interpretation(s) of the text.

Such texts are a clear example of a 'language that is functional' (ibid.:10), i.e. of a language that is doing some job in a particular setting. Being essentially a semantic unit, the text is both a product (obtained by means of a continuous process of semantic choice, with meaning potential), as a means to achieve the desired results, and a process (an output that can be represented in systematic forms). In fact, if one regards the text as a process requiring that the language is seen as an interactive whole, one presupposes a social exchange of meanings. Such interaction justifies the adoption of a social-semiotic perspective: the text is an object and an instance of social meaning (ibid.). The context is hence encompassed in the text by means of a systematic relationship between the social environment and the functional organisation of language. The social environment is characterised by (ibid.:11): the field of discourse (the nature of the social action that is taking place), the tenor of discourse (the participants, their nature, their statuses and roles) and the mode of the discourse (the part language is playing, what participants expect the language to do for them).

Language, on the other hand, is functionally organised into metafunctions (Halliday 1994:36): experiential (construing a model of experience), interpersonal (enacting social relationships), textual (creating relevance to context) and logical (constructing logical relations).

Such interaction results in the field being expressed through the experiential function, the tenor being expressed through the interpersonal function and the mode being expressed through the textual function (Halliday 1991:25).

Another semantic concept of significant importance in Halliday's construction of meaning is register, which 'can be defined as a configuration of meanings that are typically associated with a particular situational configuration of field, mode, and tenor' (ibid.:39). Register includes the expressions, the lexico-grammatical and phonological features, and indexical features – all of which indicate the register in question to the participants.

If restricted, registers allow no scope for individuality or creativity. The range of possible meanings is fixed, so as to provide precise descriptions of meaning, and the allowance for a wide possibility of meanings is limited, in order to prevent 'free interpretations'.

Open registers, on the contrary, allow a wide scope for individuality, even though their openness is limited. In fact, choices regarding both the production and the reception

of discourse are never fully exempt from the resources of our linguistic system – which, like any system of communication, is based upon relatively well-established conventions. Because of such conventions, we can understand each other, we are able to make predictions and conscious and subconscious guesses about what the other person(s) is(are) going to say.

Any confusion between registers and dialects should be avoided. Dialects and dialectal varieties allow the text receivers to identify where people come from, either socially, geographically or temporally. And whereas dialects say the same thing in different ways, registers aim to say different things.

Dialects tend to differ from registers in the realization of meanings, either in grammar, vocabulary, phonology, or even phonetics. Registers, on the other hand, tend to differ in semantics. Therefore, restricted languages and languages for special purposes – including technical (both scientific and technological) and institutional languages – are two examples of registers, i.e. 'diatypic varieties' (ibid.:43).

The significant importance of registers is in part due to the fact that semantic configurations are related to particular social contexts, so that discourse is functionally made to vary from 'action-oriented' to 'talk-oriented' (ibid.).

Intentionally or not, consciously or unconsciously, text producers interact with the pre-existing environment or with the world – and this includes relying on previously written, read or produced texts. Discourse is, therefore, undermined by a large flow of cross-references of which people may be naturally unaware. Each text contributes, therefore, to setting the context for other texts; each element in the discourse has value as text in itself and as context to other text that is yet to be produced.

Language is, therefore, a complex network of options that are assigned their functions when language is used in discourse. This 'network' view, known as systemic functional linguistics, 'assumes that the organization of a language is expressly designed to support its use' (Beaugrande 1997:50).

4 Types of Text

The use of language, communication and interaction are not the prerogative of talk, but of any kind of text. And regardless of how slight the difference between them, each text constitutes a distinct entity. Nevertheless, it is still possible to systematically

analyse different text types, text structures and their different conditions, functions and effects using interdisciplinary (discourse) analysis.

In spite of the fact that different texts belong to different domains, and hence pose different problems and issues, discourse analysis is mainly concerned with identifying the common properties and characteristics of their structures and functions. Any classification should be based upon the analysis of the general characteristics that a text belonging to a particular language should contain, in principle, to be considered a text in a specific domain.

This analysis, however, requires more than the study of style and form; it requires also the analysis of the general cognitive properties that enable the production and comprehension of complex textual information (Dijk 1996:28). In which case, the classification should be regarded as a relative occurrence within the scope of a complete range of occurrences, so that it is obtained from a co-relation of comparison to other systems.

Traditional linguistics, relying on the study of formal structures, used to read a text as an accomplishment of a certain form, i.e. as 'a representation, not an explanation, and a means, not an end' (Beaugrande & Dressler 1981); its focus was more on prescriptive than on descriptive issues.

Systemic functional linguistics (Halliday 1976, 1978, 1991, 1994), on the other hand, considered that a text is produced to play a role, and sought in it explanations that might account for its function, and how it is used: 'it is functional in three distinct although closely related senses: in its interpretation (1) of texts, (2) of the system, and (3) of the elements of linguistic structures.' (Halliday 1994:xiii).

This latter theory is of significant importance to our study, since 'the analysis of formal structures might well fail to uncover the nature and function of an entity in its wider context' (Beaugrande & Dressler 1981).

However, prior to providing reasons that account for this choice, we should focus on another different, yet related issue: what is a text.

Halliday defines a text as 'everything that is said or written' (Halliday 1994:xiii), a perspective that only apparently differs from Beaugrande & Dressler's, where 'a text will be defined as a communicative occurrence' (Beaugrande & Dressler 1981), so that 'non-communicative texts are treated as non-texts' (ibid.). However, the two theories are not that distinct, as both presuppose a communicative function, regardless of how this

function is achieved: 'a functional grammar is essentially a 'natural' grammar, in the sense that everything in it can be explained, ultimately, by reference to how language is used' (Halliday 1994:xiii) and 'how the texts function in human interaction' (Beaugrande & Dressler 1981).

Therefore, the words and sentences (structures) in a text, regarded by structuralists as an end in itself, are seen by functional grammar as clues for an analysis of the text which allows the interpreter to grasp, if not the total picture of the text, at least a great part of it.

For the human mind, information is easier to process if set into categories – not strict categories, as was advocated by traditional linguistics, but rather the general categorization as processed by the human mind. This general categorization is based on dominances, which can 'offer more realistic classifications than can *strict categories*' (ibid.). So much so that acceptability and appropriateness come to be 'more crucial standards for texts than *grammaticality* and *well-formedness*' (ibid.).

Therefore, rather than analysing a text based on 'logical proofs' that set the rules and laws of what a text should be like, cognitive perspectives allow the text analyst to find clues on how human reasoning is processed, so as to 'discover *regularities*, *strategies*, *motivations*, *preferences*, and *defaults*' (ibid.) in the texts that enable a functional categorization of the text into text types – 'global frameworks controlling the range of options likely to be utilized' (ibid.) or 'classes of texts expected to have certain traits for certain purposes' (ibid.). Based upon text conventions applied to a context, text types have a particular social meaning: 'the texts achieve their effectiveness through their relation to the prototype and also to similar texts of the same type that appear in their neighbourhood' (Sandig & Selting 1997:148).

The assignment of a text to a type is thus determined by the function that the text plays in communication, more than by the surface format.

The two apparently different perspectives coincide in that the conditions of communication are so diverse, as are the means of production of a text, that it would be unrealistic and artificial to provide a strict, rigorous, and clear-cut categorization. A text type is, instead, a set of elements or characteristics used to produce, interpret and process textual occurrences as a means to determine the 'efficiency, effectiveness, and appropriateness' (Beaugrande & Dressler 1981) of a text as to its particular function. The role of linguistics is then shifted from the study of the grammatical structure of clauses

and texts as an end in itself to conditions and characteristics of its use in different contexts and settings.

A particular interest is then gained on the relationship between functions and effects of a text on a particular context, which requires a focus on the effects that these texts have on the audience – and, hence, an interdisciplinary approach, as the relationship between the text and the context redraws the boundaries between the intra- and extra-textual realities, to include elements of the interaction between language and communication[22].

4.1 The Seven Standards of Textuality

We know from experience that different texts are used differently in discourse to perform different actions or achieve different effects. The use, production and interpretation of texts largely depend on the context/setting, as much as they depend on the cultural backgrounds of producers and interpreters – as well as on the knowledge they perceive they have about each other. This determines that the type of address used by an employee in a company towards his employer is different from the one this employee uses to address his children. Similarly, the 'form' used by a researcher to address his colleagues in a conference is different from the one used to address students. When this process is awkwardly implemented, children cry, parents shout, researchers are said to be bad communicators, people are fired, and so on.

These events of miscommunication occur when the three 'regulative principles' (ibid.) are not met: efficiency (communicating with a minimum effort of the participants, i.e. processing ease, light load on resources of attention and access), effectiveness (creation of appropriate conditions to attain a goal; this presupposes processing depth, an intense use of resources of attention and access on materials more implicit than explicit) and appropriateness (agreement between the setting and the accomplishment of the standards of textuality of the text; determines the relationship between the current occasion and the standards of textuality).

In a desirable communicative situation, the text should provide these three principles in balanced proportions, as some of them (e.g. efficiency and effectiveness) are

[22] 'Esto tiene una validez aún más amplia para la investigación de la utilización de la lengua y la comunicación' (Dijk 1996:10).

direct competitors within the same text. The text producer should therefore be able to command the act of production of the text:

> 'Plain language and trite content are very easy to produce and receive, but cause boredom and leave little impression behind. In contrast, creative language and bizarre content can elicit a powerful effect, but may become unduly difficult to produce and receive. Hence, appropriateness must mediate between these opposed factors to indicate the proper balance between the conventional and the unconventional in each situation' (ibid.).

The different ways different texts are used indicate that they belong to different text types, and this gains particular relevance in human interaction, through concepts – 'configurations of knowledge ... which can be recovered or activated with more or less unity and consistency in the mind' (ibid.). Therefore, the categorisation of texts into text types relies not only on the similar and distinct features existing across different texts, but also, to a great extent, on the patterns (or standards) that texts must establish, how these texts are produced or interpreted, and why they are used by a text producer – i.e. their function.

The seven standards of textuality (Beaugrande & Dressler 1981) (cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality), although described individually, should not be checked against the text independently, as they are closely related to each other in the realization of the text. Any analysis of a text type should, therefore, take into account how occurrences are inter-connected (e.g., the communication is made efficient by means of the interaction between cohesion and the other standards of textuality; similarly, if acceptability is restricted, communication can be diverted; and so on).

The distinction between a text and a non-text depends therefore on a clear understanding and interplay between these standards of textuality. Can communication be questioned if a text lacks acceptability when this lack is compensated for by intentionality, as is often the case of art texts?

'Communication', we believe, relies not on the structures, but instead on how and why texts are built and used. Not all standards of textuality have to be used in the same

proportions; the richness and variability of that communication lies on the interplay, balance, gains and losses obtained from these standards.

Thus, any analysis of this kind should go far beyond the use of syntax and semantics, to the realm of pragmatics, since the 'concerns of pragmatics are dealt with by exploring the attitudes of producers ('intentionality') and receivers ('acceptability'), and the communicative settings ('situationality')' (Beaugrande & Dressler 1981).

Language, as a system, should then be regarded as a set of elements, each of them contributing to the whole (ibid.). When the standards of textuality are observed and the principles of efficiency, effectiveness and appropriateness are respected, the importance of the distinction between a text and a non-text may fade.

On the other hand, it is important that the text producer is aware that the organization of the surface text determines much of what is expected from the text: it is often motivated by special correspondences to the meaning and purpose of the whole communication, even when this might imply a lack of informativity. In fact, communication is not the same as information and texts are not just about informativity. Hence, the text is a complex network planned to meet the demands of the communicative act, and organized according to the resources of attention and access, as well as clearly determining the relationship between the current occasion and the standards of textuality. A careful planning of the text and a critical evaluation of the target audience are vital for the text producer, who, lacking immediate feedback from the text receivers (as might happen in talk), has only purely textual means to create focus and interest. It is this planning that allows the activation of certain senses in the text from the wide range of virtual meanings available:

> 'If meaning is used to designate the *potential* of a language expression (or other sign) for representing and conveying knowledge (i.e., *virtual* meaning), then we can use sense to designate the knowledge that *actually* is conveyed by expressions occurring in a text. Many expressions have several virtual meanings, but under normal conditions, only one sense in a text. If the intended sense is not at once clear, non-determinacy is present. A lasting non-determinacy could be called ambiguity if it is presumably not intended, or polyvalence if the text producer did in fact intend to convey multiple senses at the same time.' (ibid.).

This is where the regulative principles come in: a continuity of senses is established in the text that contributes to the accomplishment of coherence. Still there are several other elements that have to be taken into account: the extent to which the textual worlds of the text producer and the text receiver are similar; the type of text receiver – whether it is a typical receiver or not; whether producer and receiver are on the same 'wave length', i.e. whether they agree on what is worth mentioning and what is not; the extent to which their mental representations for text-world situations match. The text design is, moreover, commanded by the uniformity of the textual worlds of the different receivers, for the strategies adopted usually take into account their 'mass market', a relative uniformity of the target audience. Otherwise, the receivers may fail to identify themselves with the text, and downgrade their degree of importance:

> 'There are numerous contingent factors that can influence this act of referring: type and purpose of text; importance of the text and its implications for one's situation; the believability of the text producer as encountered in past experience; and the topic materials in the textual world.' (ibid.)

When the main aim of the text is to create a particular effect, then intentionality plays a central role in the act of production; the text producer may play upon the text to subvert the principles of linearity and act upon discontinuities and shifts, which are usually tolerated as long as they do not disturb communication, especially if motivated by readily apparent causes, if not to the general public, at least to the target audience. 'In a wider sense of the term, intentionality designates all the ways in which text producers utilize texts to pursue and fulfil their intentions' (ibid.). This is particularly relevant when the text is unable to convey one particular sense, the sense which is 'actually intended' (ibid.), thus giving rise to ambiguity.

Unlike polyvalence, which is intended, ambiguity may be risky and requires producers and mainly receivers to spend additional time disambiguating what is not, at times, 'disambiguatable' – or 'the additional annoyance of expending effort on materials neither intended nor useful' (ibid.). A carefully planned and elaborate act of production contributes to advancing on the receivers' expectations. This is an evolving, complex situation, which both takes into account the planner's own state to attain a defined goal and advances the receiver's state as a means to attain this goal. Therefore, the inclusion in

the text of some apparent disturbances does not make the discourse unacceptable, if and when those disturbances and violations form part of the intentional actions. The text does not need to be linear to be understood as a successful communication; in fact, as long as the planned intentional actions take place and the aims and objectives are attained, communication is successful.

It is often the case of art texts that a discourse participant/text producer draws up a plan and makes predictions on the contributions of the other participants. These other participants, usually the text receivers, may adhere to the game play and allow the continuity of the plan, or deny the acceptance of this very same plan – in which case the principle of cooperation between the producer and the receiver is violated, and textuality impaired. Therefore, a discourse might be blocked by any unwilling participant should this participant refuse acceptance, for instance by not recovering or keeping coherence.

The context of communication plays, therefore, a major role in the development and establishment of intentionality and acceptability. This is particularly relevant as it determines that some classes of occurrences are more likely to occur in the text than others. This process, called 'contextual probability' (ibid.), resolves which particular occurrences are to be expected under certain circumstances, and consequently has an overwhelming influence in determining the type of text. The likelihood that a text which is intended to be read as a linear text is composed mainly by 'first-order occurrences' (ibid.) is very high: these are trivial occurrences which are so well integrated in the text that they can hardly be noticed or receive particular attention from the receivers of the text. Art texts, on the contrary, tend to create odd occurrences in a system or setting, which attract the receivers' attention. This process often involves the use of 'content words', rather than 'function words': 'content words activate more extensive and diverse cognitive materials, and can elicit more pronounced emotions or mental images than can function words' (ibid.).

However, the common roles of these two word types may be easily subverted by the text producer: the words used may be ordinary, function words, but used in uncommon textual slots.

Still, what is a 'common' or 'uncommon' textual slot largely depends on the receiver, on a micro-scale, as well as on his or her 'situational' conditions, on a macro-scale. The 'relative weight' of the text is bigger at a micro-scale than at a macro-scale, since macro-scales rely more heavily on social and cultural/contextual factors than do

micro-scales. At a micro-scale, the knowledge different individuals within the same group have on particular subjects is different in each and one of them; but at a macro-scale general meanings rely on 'global' conventions and are activated by default. Therefore, it might be easier to identify the violation of facts at a macro-level than at a micro-level. Still, violations at a macro-level require a stronger effort from the text producer so that these violations meet the intentionality criteria of the text producer and, at the same time, obtain the acceptability of the text receiver as such.

Whatever the case may be, if any of these facts are violated in the textual world, explicit, unmistakable signals are required.

This procedure is strongly connected with another key standard of textuality: situationality. Situation management is undertaken whenever the dominant function is to guide the situation in a manner that is favourable to the text producer's goals, whereas the text receiver is more prone to monitor it. But ideologically this may mean that one participant plays an active role, while the other participants play a passive role – which, under certain circumstances, may also have a derogative connotation. But the awareness of who is in control and who is not depends, not only on the self-consciousness of the participants, but also on the perceived role each participant has regarding the other participant(s).

Besides, the distinction between who is 'managing' and who is 'being managed' is not always an easy, clear one: 'indeed, people seem to prefer disguising their managings as monitorings, creating the impression that things are going the desired way in the normal course of events' (ibid.). Managing deals with relationships of super-ordination; monitoring, on the other hand, is done when the situation falls short of expectations, and the goal of the text producer comes to be resolving discrepancies and discontinuities, or 'at least to reaffirm expectations' (ibid.). Monitoring is likely to occur when social conventions are being disregarded, when the text apparently violates conventions.

Monitoring is closely related to the principle of intertextuality, whereby texts may be used to monitor other texts or the roles and beliefs implied by those texts, as was stated by Posner (cited in Beaugrande & Dressler 1981). Intertextuality might even influence communicative activities in general – and 'the whole notion of textuality may depend upon exploring' (Beaugrande & Dressler 1981) this influence. Indeed, the analysis of intertextuality may provide important feedback on the whole text, and, if not on the state of receivers, at least on the state of text producers.

4.2 Text Typology, Textuality and Discourse Analysis

Research conducted in recent years (Beaugrande & Dressler 1981; Beaugrande 1980, 1982, 1985, 1997; Dijk 1972, 1985a, 1985b, 1997b) has shown that the study of problems and aims of text analysis in the different scientific areas requires an integrated, interdisciplinary approach. This has been called 'science of texts' (Beaugrande & Dressler 1981) and 'discourse analysis' (Dijk 1996:10): 'the central task for a science of texts is rather to find the regularities according to which conventional functions are either re-affirmed or adapted in actual usage' (Beaugrande & Dressler 1981). A similar definition has been proposed by van Dijk[23].

Characterization of texts according to a type is only made possible by a set of conventional functions. Therefore, considering that what is expected is not to obtain an all-inclusive list of types of texts, but instead a list based on the principle of dominances, Beaugrande & Dressler (1981) propose the following types of text:

- Descriptive texts: texts on objects or situations, with a frequent occurrence of conceptual relations for attributes, states, instances, and specifications; the surface text denotes a corresponding density of modifiers;

- Narrative texts: contrary to descriptive texts, narrative texts are used to arrange actions and events in a particular sequential order; frequent occurrence of conceptual relations for cause, reason, purpose, enablement, and time proximity; surface text denotes a corresponding density of subordinations;

- Argumentative texts: these are used to promote the acceptance or evaluation of certain beliefs or ideas as true vs. false, or positive vs. negative; frequent occurrence of conceptual relations such as reason, significance, volition, value, and opposition; surface text denotes cohesive devices for emphasis and insistence, e.g. recurrence, parallelism, and paraphrase;

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[23] 'La tarea de la ciencia del texto consiste en describir y explicar las relaciones internas y externas de los distintos aspectos de las formas de comunicación y uso de la lengua, tal y como se analizan en las distintas disciplinas' (Dijk 1996:10).

- Literary texts: these texts contain different clues to description, narration, and argumentation; they might be distinguished from the other ones as texts whose world lies upon a relationship of alternativity to the accepted version of the 'real world'; the organization of the 'real world' tends to be motivated not as something objectively given, but as something evolving from social cognition, interaction, and negotiation. It is thus not surprising that literary text-worlds contain discrepancies that sharpen our awareness of discrepancies in the socially accepted model of the 'real world'. Even literary trends such as realism, naturalism, and documentary art, where the text-world is designed to match the 'real world', are motivated by this intention; the text world remains not 'real', but as an example of an alternative viewpoint of 'reality'. Text is considered literary to the extent that this intention dominates the intention to report 'facts', as a means to elicit particular processing activities from the receivers;

- Poetic texts: subclass of literary texts in which the strategies for mapping plans and content onto the surface text are re-organized. As the flow of expectations is fulfilled or disappointed in accordance with the control of the detailed organization of the surface text, the cohesion of a poetic text arises partly from the opposition to the cohesion of other text types and partly from type-specific conventions: 'the poetic function is therefore intended to motivate insights into the organization of expression as interactive and negotiable' (Beaugrande & Dressler 1981). However, this text type is not exclusive of what is traditionally known as poetry; the poetic function is often used in other text types to strengthen the degree of interaction and negotiation of discourse about the 'real world';

- Scientific texts: intended to increase and distribute knowledge about the currently accepted 'real world', scientific texts attempt to explore, extend, or clarify general knowledge of certain aspects regarded as 'facts'; they rely upon the presentation and examination of 'evidence drawn from observation or documentation' (ibid.);

- Didactic texts: they aim to distribute established knowledge to a non-specialized or learning audience of text receivers; unlike scientific texts, requires the presentation of 'more abundant and explicit background knowledge' (ibid.).

This cannot be a strict categorization: in many texts, such as art texts, a mixture of different functions may be found, including descriptive, narrative and argumentative, as well as didactic and scientific. Thus, analysis should not seek to obtain a strict, pure analysis, but instead to identify dominating elements. Providing a breakdown of the types of texts according to a clearly defined set of categories is not an easy and straightforward task.

Several years after Beaugrande & Dressler advanced this theory, the sets of texts and their respective characteristics remain **fuzzy**. Different functions combine in varying degrees of dominance to form highly complex text types. On the other hand, the form of presentation of a text may be critical to determine the type a text belongs to. 'Like so many other issues, the question of text types goes beyond conventional linguistic methods and merges with the larger conditions of utilizing texts in human interaction' (ibid.). Hence the need to call for a science of texts.

4.3 Text Typology, Criticism and Genre Theory

Determining whether a text is to interact with an audience of specialized or non-specialized receivers is a vital part of the planning task, which relies upon the motivation for certain occurrences in the text. Not all receivers see motivations as having the same degree of appropriateness and interestingness. The same task is performed by criticism:

> 'Criticism is basically an activity of downgrading (finding motivations that integrate improbable occurrences) and upgrading (finding more specialized motivations for everyday occurrences): the more rewarding the text, the more numerous and fulfilling will be the spread of upgradings and downgradings' (Beaugrande & Dressler 1981).

However, specialised texts are not the only ones to be subject to criticism, on the contrary: all texts tend to be judged by critical reactions. Text receivers, browsing the text for motivations, might be led by the selection and arrangement (planning) of language

options, and find the text more or less interesting, rewarding, probable, appropriate, convincing and enriching. But they always judge it.

On grounds that seem similar to text type theories, genre theory relies on a set of beliefs and expectations to identify 'speech genres as 'relatively stable types' of interactive utterances' (Eggins & Martin 1997:236).

Genre has been defined as 'a group of texts that share specific discursive features' (Gill & Whedbee 1997:163), which can be similar argumentative or stylistic strategies. But the concept of genre is extended beyond this definition so as to include both literary genres and genres in everyday use, in written as well as in spoken form. Properties of discourse, such as whether it is a spoken or written discourse, may be regarded as criteria for a typology of discourse, as they define sets or classes of discourse types. 'Combinations of such criteria may be used to define 'natural' discourse types, or *genres*, that is, types that are also known and used as such by language users, such as conversations, ads, poems and news reports in the paper.' (Dijk 1997b:7)

In accordance with this theory, any sort of discourse in interaction should be considered a genre. On the other hand, genre theory presupposes that genres are defined functionally as to their social purpose, i.e. texts operating on different social and cultural levels or areas, or performing different tasks, develop in different ways. 'Thus, different genres are different ways of using language to achieve different culturally established tasks, and texts of different genres are texts which are achieving different purposes in the culture' (Eggins & Martin 1997:236).

This theory is also strongly based on the relationship between context and text (Beaugrande 1980; Dijk 1996), and as with the typology of texts (Beaugrande 1982), this relationship is 'probabilistic', rather than 'deterministic': 'an interactant setting out to achieve a particular cultural goal is most likely to initiate a text of a particular genre, and that text is most likely to unfold in a particular way - but the potential for alternatives is inherent in the dialogic relationship between language and context' (Eggins & Martin 1997:236). The fact is that the higher the level of occurrences of a certain 'string' in a corpus, the higher its value in the text: representativeness is vital in accounting for value in a corpus.

The description of texts, inherent both to genre theory and to the typology of texts, presumes several different elements and perspectives, which prevent a strict categorization, including 'textual structures', 'functions or effects of the texts' and

'relationships between functions and effects of the texts' (Dijk 1996:9). Hence, although the aim of our research is not to provide insights on and build upon theories of the reception of texts, we seek to study the relationships between functions and effects of the texts. What we intend to show is not that the use of certain linguistic devices grants the fulfilment of certain functions, but instead that the use of certain linguistic devices as a means to accomplish certain intended functions results in particular effects.

The text producer is therefore provided with a range of possibilities to choose from (Dijk 1996), including:

- Stylistic variation: presupposes the same interpretation (i.e., the same meaning and the same reference), but a different structure;
- Functional variation: the selection of a possibility from a range of possibilities has a specific function[24], hence contributing to the characterisation of a text type;
- Contextual variation: the choice of possibilities is dependent on the pragmatic realization;
- Situational variation: related to the psychological state of the text producer and the text receiver, including their mood.

At the onset of the text production, the text producer may choose from a wide range of possibilities as to the text, the type of text, the context and the situation – i.e., optional categories, grammatical and pragmatic rules[25]. However, the fact that the language relies on conventional and systematic patterns of language use, different variants are related to different functions as to universally accepted interpretations. On the other hand, other elements are normally not used consciously in communication, and these account for much of what remains to be semantically interpreted in the text[26]: this is usually done by means of the study of statistical data, such as the number of

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[24] 'Además, las diferencias funcionales se refieren al determinado tipo de texto; entonces las denominamos diferencias tipológicas (textuales)' (Dijk 1996:112).

[25] 'existen 'maneras' diferentes de expresar el 'mismo' contenido o de efectuar la 'misma' acción lingüística' (Dijk 1996:112).

[26] 'Se trata, por ejemplo, de características *cuantitativas* de la realización: el número de palabras por oración, la frecuencia de determinadas categorías, la frecuencia de determinadas construcciones sintácticas, etc.' (Dijk 1996:112).

occurrences in a corpus, as is shown in our study. This statistical analysis allows us to verify to what extent rules set by default for a language are respected or overridden.

Then, if the text producer wishes to go further, he or she may rely on the different communicative functions of language to assume that the text receiver will interpret and allocate a particular meaning to the text, and play with the receivers' expectations. This is an obviously demanding task, but the text producer may find it rewarding to go over the hedge of possible interpretations to accomplish the functions set forth in advance.

4.4 Text Types and Style

Text types and genres are often confused with styles.

Simply put, style can be defined as a characteristic way of using language, both at a textual and clause level, including phonetic, morphological, syntactic and lexical characteristics of texts. However, style might also refer to typical differences in the use of language other than semantic and pragmatic differences[27]. Several aspects need to remain constant to consider a text as typical of a certain style, such as meaning, pragmatic function (speech act) or certain other categories, rules or conventions (Dijk 1996:116).

Style may, in fact, give rise to semantic differences in the texts, as happens with the relationships established by coherence and cohesion. Or, as other authors put it, it may even imply elements of a more complex system:

> 'Our concept of styles covers all kinds of meaningful variation in written and spoken discourse. Style includes literary styles (of different epochs, authors or genres), non-literary written styles (such as the styles of various newspapers or magazines, or variations within a newspaper such as news style, arts/review style, advertisement style and so on), as well as different styles in spoken discourse' (Sandig & Selting 1997:138).

Whatever the perspective on style may be, it is obvious that style may have a strong impact on the extra-textual reality through discourse. Therefore, discourse analysis,

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[27] 'Diferencias características en el uso de la lengua que no expresen a la vez diferencias semánticas o pragmáticas' (Dijk 1996:116).

applied to the field of socio-psychology, aims to assess to what extent stylistic and rhetoric structures depend on the pre-requisites to change opinions, attitudes and intentions (Dijk 1996:136). Discourse analysis goes beyond the sentence boundaries to focus on the extent to which the forms of sentences are influenced by surrounding sentences.

It is not surprising then that discourse analysis, unlike traditional linguistics, considers well-formedness and grammaticalness of sentences and texts to be relative: this ungrammaticality may, in fact, be understood and justified by the surrounding 'text' as part of a 'discursive sequence' (Dijk 1997b:7-8).

Sandig & Selting (1997) argue that members of a speech community are aware of a number of existing features, inherent to a wide range of alternatives available. Although these features can be used alternatively to refer to the same process, object or fact, their value is stylistically differentiated. These features include 'lexical style features' (alternative vocabulary to denote the same thing differs in meaning), 'syntactic style features' (certain typical stylistic choices are associated with particular activity types) 'phonological and graphological style features' (including the graphical aspect of text and play with words), 'figures of style' (prototypical style features as described in classical rhetoric, including metaphor, parallelism, alliteration, rhyme, etc.), 'pragmatic style features' (using certain conventions to allow for a flow in writing or relying on an uncoordinated 'stream of consciousness').

We believe that many other features might be added for the classification of styles. A style, or a certain mix of styles, contributes to making certain kinds of meaning interpretable: styles allow text producers to set the context for their discourse, to express implied meanings, instead of making them 'semantically explicit' (Sandig & Selting 1997:140), i.e. to suggest interpretive frames for the interpretation of utterances.

The important fact, however, is that styles, just like text types, do not work in isolation, neither do they stand alone as single style features: 'single style features are always only a part of a larger holistic style structure, a Gestalt, which arises from the interplay of different kinds of features' (ibid.).

The choice of a style or mix of styles by a text producer is not always conscious and intended – and this is where discourse analysis might be helpful: the analysis of a text often unveils unconsciously hidden meanings and connotations, issued in a natural way, and related to intrinsic features acquired by the text producer by means of education

and socialization. And although the study of this process is mainly the role of anthropologists and sociologists, it is helpful that linguists are aware of this fact so that texts are not interpreted purely in linguistic terms, but instead made relative as to other elements interrelated with linguistics.

In any case, stylistic variation is useful in providing additional meaning, relevant for interaction (the interactive processes between the text producer and the text receiver): when the texts produced correspond to conventional styles, they meet the receivers' expectations; when they do not, e.g. when they deviate from those conventions, they often make use of stylistic resources creatively, to perform meaning more effectively. The richness of this process relies on the fact that stylistic meaning always contributes to enhancing the activities of text production and reception: even when style is used in an unintended way, it may prove extremely useful to unveil the text producer's background and the true, less explicit meaning of the text.

Hence, it might be somewhat too radical to argue that 'the speaker who oversteps parameters, betraying audience expectations, often provokes a negative reaction' (Gill & Whedbee 1997:164), even though determining the genre at the onset establishes the rhetorical parameters of a text (its structure, vocabulary, syntax, argumentative moves, and narrative appeals). In fact, the functional nature of a text may determine that the text producer apparently oversteps preset parameters, not to betray but instead to exceed the audience's expectations.

This does not mean however that the reaction obtained from the receivers is necessarily negative; on the contrary: intentionally failing to meet (or exceeding) the receivers' expectations may be functionally worthwhile. It is true that the audience's reaction may be negative – but this is the role played by all text receivers as critics.

5 'Grammars' and 'Ungrammaticalities' of the Aesthetic Text

Traditionally, grammar has been concerned with the use of textual, individual units, within well-defined sets of parameters, which account for the correct use of language.

In the second half of the 20th century, a structuralist approach explored the inter-relationships or structures through which meaning is produced within a cultural setting. According to this theory, meaning within a culture is produced and reproduced through

various practices, phenomena and activities, which serve as systems of signification. Structuralist approaches were then concerned with the analysis of the basic elements – the structure – and with the description of abstract structures of language; so they focus on the elements of language and their combinations: 'the major effort was directed toward isolating units and classifying those units in a taxonomy, so as to describe structures as relationships obtaining between two or more units within a system' (Beaugrande 1982).

However, later insights on knowledge came to be studied within its diverse domains, scope and limits, and knowledge was no longer regarded as a set of compartments, but rather as a whole receiving feedback from (and interacting with) a wide range of domains. Psycholinguistics and cognitive psychology then sought to explain how this abstract language system worked, while at the same time questioning the notions of 'truthfulness' and falseness, correctness and incorrectness, and ultimately meaning-making, describing how this language system was obtained according to certain conditions and cognitive processes, and mainly which standards and strategies are applied when a 'speaker' produces or understands a text.[28]

The focus of systemic functional grammar (or systemic functional linguistics – SFL) proposed by M.A.K. Halliday (Halliday 1976; 1994) was on contents, rather than on structures, to prove that grammar is a non-arbitrarily motivated network, functional in the sense that it seeks to explain the communicative implications within a language system. Language is seen, not only as part of experience, but involved in the form in which experience is constructed and organized (Halliday 1991), for language is not an independent, unbound means of communication; in its quest to make sense, language does so in its interaction with social experience and activities. Language in use mingles the same elements (structures) in different combinations in order to convey different meanings and aspects of communication. Through language, language users, being 'empowered' both to participate effectively in the world and to act upon it, are allowed to ascertain a set of ideas or statements, to shape and attain personal and social goals.

Ultimately language use, by constructing and organizing knowledge, is shaped to allow the realisation of different meanings. By socially and culturally constructing and

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[28] 'así pues se describe cómo se ha adquirido este sistema lingüístico en términos de determinadas condiciones y determinados procesos cognitivos y, sobre todo, qué normas y estrategias se aplican cuando un hablante produce o comprende un texto' (Dijk 1996:20).

organizing knowledge, language serves to adapt and adjust the development of knowledge and concepts within a group. Therefore, Halliday (1991) focuses upon semiotics (the general study of signs), which is isolated before it successfully comes to be related to other signs, in a certain communicative setting, as well as on the social functions that determine what language is like and how it has evolved, or the study of meaning in its most general sense.

Linguistics is then regarded as the study of a kind of semiotic system, or system of meaning, in its interaction with other existing systems of meaning, including art forms (visual arts, performative arts, and other art forms) and social/cultural behaviour, which construct networks of relationships. Halliday looks at language as one of a number of systems of meaning that, all together, constitute human culture (ibid.).

Halliday's approach is, thus, an attempt to relate language primarily to a particular aspect of human experience, that of social structure. Semiotics, as the process that forms meaning from our apprehension of the world through signs, is therefore the system by means of which we develop meaning, make predictions, and apprehend the world. The signs are generally understood to have meaning within larger systems. Words and phrases of a language, for example, have meaning not only within that language and that language's structure, but also within the culture to which it is related as a semiotic system.

This system often influenced the formulation of new approaches, which aimed to provide more flexible studies of 'real' language use in the socio-cultural context. Some of these approaches neglected the formal rigour of linguistics to make room for psychology and sociology of language.

As happens with language, art can be analysed as a social process, acting in an environment of a social institution. Although it is not directly related to language (except in the case of contemporary art where language use may be exhibited as a work of art) visual art shares common ground with language in semiotics: both are related to the same cultural background and they both exploit signs within the same culture. Hence, knowledge and information are transmitted in social context, through relationships established among different sign systems. Words that are exchanged in these contexts get their meaning from activities in which they are embedded, which Halliday calls 'social activities with social agencies and goals' (Halliday 1991:5).

An analysis of art texts in detail and in context, i.e. within the overall environment in which the text unfolds, requires the creation of a bridge between the text and the situation in which it takes place. A parallel relationship can therefore be established, where the context and the text are aligned vertically, the context being related to the situation on the same horizontal axis as the text is related to the discourse.

Van Dijk (1985a) focused on the multidisciplinary attention that should be paid to the study of discourse. In the 1970's, systematic discourse analysis was regarded as an independent orientation of research within and across several disciplines – based on the refutation of formal, context-free grammars. Starting from the fact that in the beginning the study of systematic discourse analysis was descriptive and structuralist (linguistics and anthropology), van Dijk goes on to consider that discourse analysis shares an interest in various phenomena of language use, texts, conversational interaction, communicative events, among others. He thus suggests a more integrated approach so as to consider the text in its overall interaction with the different possible layers of meaning, showing an emphasis on the analysis of style, rhetoric, argumentation, and persuasive communication in branches of the humanities and social sciences. It is important for discourse analysis to understand how participants might read and/or hear linguistic events such as texts, and to understand them, extract certain information from them, retain them and reproduce them in accordance with the tasks, intentions or concrete problems posed.[29]

Within this whole system of discourse analysis, verbal art and artistic discourse play a specific role in the field of semiotics, and should therefore be dealt with as a particular semiotic system. Their patterns, standards and designs are unique and require a different analysis from the fields of 'general' language and language for special purposes (LSP), with a high level of specialist terms and specialised contexts. However, as happens with any discourse, they also require particular attention, for, as van Dijk states, when producing a text, a social act is performed.[30]

Therefore, we might ask, 'what does language communicate?' Benjamin's argument is that language communicates its own spiritual essence and that the linguistic

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[29] 'Para la ciencia del texto es importante obtener una explicación de cómo los hablantes son capaces de leer o de oír manifestaciones lingüísticas tan complejas como lo son los textos, de entenderlos, extraer ciertas «informaciones», almacenar (al menos parcialmente) estas informaciones en el cerebro y volver a reproducirlas, según las tareas, las intenciones o los problemas concretos que se presenten' (Dijk 1996:20).

[30] 'Al emitir un texto realizamos un acto social' (Dijk 1996:21).

essence of things is their language (1992). Goldstein (1933), on the other hand, argues that language is a representation and an unveiling of our essence and of our psychological traits, so language is used to establish a living relationship with other people.

This process however requires far more than the clearly delimited structuralist insights on linguistics; it presupposes an interaction with other disciplines such as sociology and psychology, to provide more flexible and functional approaches.

One of these approaches is Fillmore's proposal (1985), which describes three different dimensions in text production: the extratextual, intratextual and intertextual dimensions. These refer respectively to the world in which the text is produced (text–external world), the world whose properties the text represents (the text-internal world, the awareness of the text itself and the data which it provides) and the relationship between both dimensions (internal and external world, the 'knowledge that a text interpreter brings to the text in order to achieve an interpretation of it' (Fillmore 1985:13)), so as to produce the text.

5.1 General Language and Languages

The nature of what language communicates is a relevant factor to determine the relationship between general language and special languages. Some theories argue that the experience participants gain on a daily basis from the permanent interaction between language and reality determines the participants' distance and perspective (Benjamin 1992). Subjective as they may be, these two elements (distance and perspective) leave participants free to interpret reality as they understand it. Although this freedom may be more controlled in information and informative language, which aims to be more objective, narrative language offers a wider range of interpretations.

In its relationship with reality, language uses a semiotic, communicative dimension to implement some sort of mimesis of the extra-textual reality (ibid.). Therefore, the meaning context of words or phases and sentences is the support where that mimesis – or resemblance – first arises. This accounts for the fact that the language used in the different intellectual and cognitive domains is materialised differently, depending on the constraints and objectives of the communicative setting, to produce a particular discourse. Hence, we should make a distinction, not only between general language and language for special purposes (LSP), but also between different levels of LSP. Communication of technoscience in artistic discourse, for example, is not based on the

same principles, contents and structures of technoscience discussed by academic researchers.

Within the scope of semiotics, art is regarded as language/discourse, and the work of art plays the role of message, while language is a semiotic practice (Barbosa 1995). Moreover, a sentence understood out of context may lose its practical worth when it loses its referentiality to the pragmatic world (ibid.). However, in some cases, what the sentence loses in information (practical worth), it may gain in suggestive (aesthetic) effect, i.e. 'practical operationality' and 'aesthetic operationality', respectively. Whereas 'practical operationality' is based on referential operationality, absolute transparency and specific referentiality, and lacks literary operationality, 'aesthetic operationality' denotes a higher level of literary operationality, opacity and aestheticism, but lacks referential operationality (ibid.). This, in other words, expresses the somewhat outdated duality of 'scientific language' (as semantically univocal) and 'literary language' (as acting in the field of ambiguity).

This clear distinction between operationalities might be used to provide a simplified explanation of the two fields. In reality, however, information and aesthetics are increasingly seen as interrelated, rather than as clearly separable fields, not only in literature and in artistic discourse, for instance (which rely heavily on the aesthetic arrangement of information), but also on the production of news as discourse (Dijk 1985a). Even when it is perceived as informational, a text is always subject to an aesthetic effect of language.

Obviously, this effect tends to be more evident in artistic discourse than in the 'language of science'. Artistic discourse brings language closer to the visual arts, so that often the 'visual' cannot be separated from the text; rather, the combination of these two ultimately contributes to creating a coherent discourse, and arousing *aesthetic suggestibility* (Barbosa 1995): the production of a reaction, whether expected or not, in the 'receiver', so that the message does not remain unnoticed.

But the aesthetic effect does not rely uniquely on the message, 'the solipsist structure of the work of art' (ibid.); it implies also a relationship between the work of art and the world to which it is interrelated, since the aesthetic effect also lies in the living relationship that is established between the author, the work of art and its 'fruitioner'.

It is not surprising, thus, that a work of art or an artistic discourse should be interpreted in several different forms, depending on the interpreter. One of the elements

influencing this multitude of interpretations is language variation in socio-cultural contexts (i.e. the inexistence of a homogeneous speech community), but several heterogeneous speech groups within the same community. Therefore, the same function of discourse does not have the same effect as verbal utterances (speech acts used to perform social action); when applied in a specific context, speech acts provide language with additional meaning or function to strengthen the speaker's intentions, beliefs, or evaluations, or to reinforce, accommodate or simply organise the relations between speaker and hearer. The individual interpretation is largely commanded by the conceptualization of knowledge of each participant in context – hence the relevance of psycholinguistics and sociolinguistics to the contemporary approaches to linguistics.

5.2 Languages for Special Purposes (LSPs) and Special Languages

The fact that language use is largely dependent on the specific socio-cultural context is relevant to the use of language for special purposes (LSP) and/or special languages – i.e. languages specifically devised within one or more general languages to communicate efficiently within a delimited, well-defined language domain.

As a 'subsystem' of general language, LSPs have been traditionally classified as 'sublanguage grammar', whereas general language is seen as 'language grammar'. As a subsystem, LSPs rely upon a language system to prepare a set of principles and rules that characterize it, although they shape it in accordance with their needs or demands. As a consequence, the sublanguage grammar contains rules that usually violate the language grammar, and the language grammar contains rules that the sublanguage never meets; sublanguages are, therefore, a deviant use of the grammar of general language, sometimes more like parallel language systems than subsystems of a language. These restrictions and deviances in the use of language imply that the lexis and syntax are determined by the aims and objectives of the text. These determine that even in the case where two texts deal with the same topic, they may make use of different lexical and syntactic patterns, depending on the purpose of the texts, as well as on its audience. Hence, it is important to consider, not only how a text relates to the context, but also how it fits in that same context. Moreover, texts deal with expectations, and as happens with special corpora, where the language used is expected to deviate from the norm (Pearson 1998), there are some expectations that the reader may have regarding such deviance.

But deviances are often dissimulated in elaborate textual structures, made less evident in apparently general language texts, as happens with the production of art texts, clearly deviant from the norms of the 'language grammar'. These deviances are often reinforced by the existing dual relationship between the exhibition text and the exhibited work of art: instead of posing a threat to each other's focus of attention, this relationship represents a mutual gain, as the text gains in unique identity when in conjunction with the work of art, in the same way as the work of art gains a stronger identity when exhibited in relationship with the text written to accompany it. Image seems, in fact, to make literal some implicit suggestions. Text does the other way round (Kauffman 1998).

Artistic discourse establishes, therefore, deep relationships with semiotics, and these relationships contribute to even more elaborate textual structures, as well as to a stronger deviance from general language. These deviances in artistic discourse play with the 'expectations path' in such a way that the text may be set in a plethora of opposite directions, following any possible path (Tomlin et al.), except the expected one.

The outcome of the relationship between 'move' (which consists of the acceptance of 'an increment in the text and make the changes, additions, and so on, that the text and the rules dictate' (Fillmore 1985:16)) and 'state' ('the full set of expectations, questions, and registered conclusions that a player has formed after a particular move has been completed' (ibid.)) is clearly unexpected from the outset. In artistic texts, the knowledge a producer has of the reader's awareness, of repertories of items and structures used in a certain socio-cultural context, of a set of principles characterizing the language, and the ability to generate expectations from this complex (Fillmore 1985) is often used to subvert the flow of information, and play 'mind games' with the reader. This type of text functions through the same inside-outside dichotomy, i.e. subversion vs. compliance with the norm.

This subversion throughout contemporary art and contemporary art texts goes far beyond the text grammar, to include also the form and the structures; it extends to utilitarianism in all its guises, including the narratives of social order, normalization, and regulation, and the idealized visions of the rational man, citizen, and consumer (Kauffman 1998:5). The application of this subversion allows the creation of new textual spaces and new spaces of knowledge (ibid.:11).

However, if we consider that language contains a wide range of significations (even more than those 'mastered' by the producer of the text at the moment of production), this process of subversion might prove a 'slippery business': meaning is

usually regarded as a relation of linkage between different sign systems, usually belonging to the same socio-cultural context, which occurs when one sign system activates one or more other forms of signification (Ruthrof 1992). This system is accomplished by means of a mixture of discursive terms to allow for an appropriate description of discourses (from literature to art, science, etc.).

Hence, artistic discourse is definitely a language for special purposes. However, whether or not it might be called a 'technical language' is a matter that is subject to discussion.

5.3 Grammaticality and Ungrammaticality of the Aesthetic Text

Art is often seen as possessing a gnoseological character, thus offering a particular (metaphysical) form of knowledge known as *aesthetic cognition* (Barbosa 1995); through aesthetics, art audiences are able to gain an understanding of life.

However, this understanding is largely personal and individual, rather than global. Historical, social, cultural and ideological factors largely influence the understanding an audience has of art and (if we dare say) life.

It is not surprising, though, that the same usually applies to the production of contemporary art texts. There is not usually a general consensus about whether this type of texts should be considered 'informative' – and hence a subset of non-literary texts – or as a member of literary texts. Contemporary art texts are often ambiguously assigned to one or other type of texts, as, like art, this identification depends on historical, social, cultural and ideological factors. When their membership is assigned to the set of literary texts, 'the traditional criterion applied in that case is ESTHETIC: a given text can be assigned to literature if it has a certain esthetic «value»' (Dijk 1972:192).

Hence the conclusion that 'an empirical notion of literature is a function of (i) certain cultural groups in society, (ii) the differentiation of textual functions in a given society and (iii) historical developments of systems of aesthetic norms as applied to texts' (ibid.).

Contemporary art, however, relying upon the historical, social, cultural and ideological factors mentioned above, goes far beyond this traditional approach to adopt the 'gnoseological approach' mentioned above, according to which the notion of 'cognition' replaces the traditional notion of 'beauty' as a defining character of the work of art - and hence of the production of contemporary art texts. It is thus unlikely that the

endless discussion on what is and what is not (contemporary) art will soon come to an end.

Artistic discourse tends therefore to be organised into an underlying, less apparent system of 'plurisigns', which are partially and differently activated, depending, not only on the particular textual structures used, but also on the specifics of the receiver. It is not surprising, then, that the same text may have different effects or cause different reactions in different people, just as contemporary works of art do.

These approaches grant aesthetic discourse a degree of flexibility, 'correctness' and grammaticality that structuralist theories (Jakobson 1960; Saussure 1975) prevent. In fact, artistic discourse need not be perfect from the perspective of traditional grammar; rather than having participants tolerate lapses in cohesion or coherence, as long as the communicative situation remains under control (Beaugrande 1985), artistic discourse makes such 'lapses' desired and appropriate: 'The distinction between a text and a non-text therefore cannot be determined by formal definition; it can only be explored as a gradation of human attitudes, actions, and reactions' (Beaugrande 1985:48).

The producer of the text, who is responsible for 'tailor-making', designing, cutting, and pasting it, has considerable power not only over the text but also over language users in general, who given the tools – the texts – seek to redesign them.

Then, 'what a language entity is – a noun, phrase, sentence, statement, speech act, paragraph, or even a text, or whatever – is empirically defined by what language users intend it to be' (ibid.:49).

The dividing line between what could be traditionally labelled a 'well-formed' and a 'malformed' text is very thin. Bower & Cirilo (1985), for example, focus on the study of schematic elaborations on texts to propose a particular approach on 'well-formed texts' and 'malformed texts', whereby well-formed texts are based on constituent structures, so that structure influences the course of comprehension and does not simply organize recall, i.e. the recovery of the information clustered in the reader's memory.

The properties of the text correspond to those of the schema (structural), and therefore comprehenders should be sensitive to those units and encode texts in terms of them. By controlling the form of information as output, schematic considerations aim to resolve 'unwanted distortions' as input; when the final purpose is to have a linear text, with a clear, straightforward sequence, the text producer inserts missing elements and reorders the text statements in recall to conform to their ideal order. Malformed texts, on

the other hand, rely on the violation of the conventions of textual schemata in such a way that they are difficult (if not impossible) to understand.

Consequently, the greater the deviation of the text from the 'ideal' linearity, the greater the decrease in recall accuracy; when the relevance of a textual schema is not readily apparent, memory will be relatively poor. In terms of linearity of discourse, comprehension and recall for ideas in malformed texts is less linear than that for the same ideas in well-formed texts.

In artistic discourse, large deviations are not corrected, perhaps because the reader remembers (or is urged to remember) that the text was substantially malformed – or is required to be so.

Therefore, fitting artistic discourse somewhere in this dichotomy is not an easy, consensual task. In a way, artistic discourse may be difficult or impossible to understand under certain circumstances or by certain participants. In this sense, artistic discourse might fit in the category of 'malformed texts'. It is true that texts on contemporary art (this applies mainly to Portuguese texts, as may be found in the collage corpus) are often hermetic and difficult to understand; but certainly no producer of such texts intends to make them impossible to understand. So, rather than talking about 'impossibility of understanding', we prefer talking about 'selectability of understanding', which presupposes that this impossibility usually arises from the producer's intention to write more 'elitist' texts, targeted to the 'chosen few' who are able to unveil the secrecy of contemporary art.

On the other hand, if and when well written, such texts often require proficient writing skills to be successful. Thus, the task of analysis may be a 'tricky business': the trick relies in arranging constituents in such a way that their order is apparently nonschematic; linearity may seem utterly absent, cohesion and coherence may have been subverted, but underneath the covers the discourse is organised into textual structures that allow the text to command the course of comprehension.

Although the classification of a text as well-formed or malformed ultimately depends on the particular texts submitted to analysis (on the micro-level), we should bear in mind that schemacity works at the level of macro-structures – not only at the macro-structure of general language, but also at the macro-structure of the 'text type'. It may then happen that a text conforms to the schemacity of the text type, but violates the schemacity of the language grammar.

But textual schemata are not the only restrictions to text production: texts are also subject to contextual schemata (Bower & Cirilo 1985). In fact, different cultures have very different conventions and schemata underlying their texts, and so the 'ideal' order varies. Although the schemata may sometimes be the same, even though the interpretation of the content may rely on other culture-specific knowledge, the schemata are often different. This is probably one of the reasons why texts frequently violate the schemata: schemata of foreign languages are often transposed to other languages, regardless of the fact that the schemata are different. In this case, it is not only the macro-structure of the language grammar that is violated, but also the macro-structure of the text type (or sublanguage, if we may call it so).

In texts that are supposed to be linearly objective, such as scientific texts, violations upset expectations and cause their receivers to spend more time obtaining explanations or resolving the unexpected elements than on interpreting the content. These violations create difficulties that do not exist when all the expectations are met, i.e. when the parts of a text act as cues for the retrieval of later parts. Such cues do not exist in the same proportions in texts that are structurally incoherent.

We believe, however, that linearity and non-violation should not be confused with well-formedness. Some theories (Ruthrof 1992) tend to classify objective, unambiguous texts as well-formed texts. It is true that such texts rely on an ideal, linear order of elements, as is argued by traditional grammar – in which case grammatical violations are reduced to a minimum, and ambiguous expressions are avoided. In order to 'make sense' out of text, these strategies of text elaboration take as their starting point formal logic, mathematics and formal semantics: the assumption that minimal discourse contains the conditions of all language and that natural languages therefore operate mainly like formalized systems (ibid.). However, would it be appropriate to argue that all texts that show violations of the ideal order of traditional grammar should not be classified as well-formed texts?

Take, for instance, aesthetic texts, which are characterised by a strong violation of textual schemata and therefore subvert the 'ideal' order. In an attempt to make a statement of its own, artistic discourse is based on heterogeneity of discursive strategies, which make up the social and seek to anonymize and idealize the important relationships between specific discourses. The task of interpretation of such texts is regarded as a challenge, and the violation of the 'ideal order' takes priority over other textual elements.

We should argue, therefore, that well-formedness then depends more on intentionality than on grammaticality, as 'violations' allow the text to be acted upon through coding / de-coding and re-coding of signification – for, rather than just reading the text, comprehenders interact with it.

Ultimately, all these theories rely on the existence or absence of meaning, but meaning is constructed differently in discourse. So, we cannot expect the discourse of everyday life, i.e. the discourse of general language, to build upon the same strategies and procedures of artistic discourse. The intention behind aesthetic discourse is to use the acuteness of formal logic to diverge from the socially more highly saturated speech forms, and to subvert the reading frames (conventions) or *social constraints* (Kristeva 1986) that direct the utterances and hence the utterance of this kind of texts (Ruthrof 1992). The difference in meaning-making of general language and artistic discourse relies not so much in the abstract procedures used, but rather in their form of implementation. In either case, a negotiation of semantics is required.

However, whereas general language plays by the rules of linearity, annihilating any possibilities of ambiguity and using semantics also for that purpose, aesthetic discourse plays with the same rules to sort the syntactic structure and mix it up again, as well as to negotiate semantics on its behalf. Besides, since language relies to a large extent on 'instantiations', i.e. particular acts of uttering acting upon socio-cultural contexts, it is then fairly understandable that linguistics on its own is not enough to resolve this issue. A multidisciplinary approach is required. Engaging in meanings is to relate language to other sign systems, i.e., to the semiotics of a community, and not to limit the study of aesthetic discourse to formal semantics.

On the other end of the scale, aesthetic discourse seeks to hinder the restriction of meanings. Aesthetic understanding is therefore often supported by language to reinforce, debate and complement the work of contemporary art, providing an important underpinning on creativeness, a creative bridge between linguistic expressions and general semiosis, in contrast with the theories of schemata and 'ideal' order of general language, and often a critical intervention in the established social order.

6 Standardization and 'Non-Standardizable' Text

Standardization is a complex subject when it comes to discussing a kind of discourse (artistic discourse) that attempts by all means to be original, and distinct from all other kinds of discourse, as well as to subvert all existing partners.

Unlike general language and languages for special purposes, including scientific and technical languages, artistic discourse finds its 'raison d'être' on the opposite end of harmonization and similarity. Even if one attempts to compare it to other 'discourses', or to other texts within the same type of discourse, each text seeks to be unique.

But there is more to standardization than the harmonization of language: it is also an attempt to harmonize terminology, so that it is easier to transfer knowledge and data. Standardization presupposes that designations and concepts are unified in terminological theory and practice, and that methods applied for the presentation of terms and their respective data follow the established guidelines. This has a greater impact on the field of terminography than on the field of terminology, even though understanding the policies behind terminography can be of use to the discipline of terminology.

Specialized communication is believed to demand a higher level of precision than general communication. The suppression of ambiguity is based upon a one-to-one relationship between concepts and terms, whereby each designation should correspond to a single concept, and each concept should only be designated by a single term (Cabré 1992:194). General language, therefore, is not subject to such demands: as it uses polysemous words and meanings, it can express the same thing in several different, synonymous ways.

Standardization, however, is a very complex task, implying (ibid.:200): the unification of concepts and concept systems; the definition of terms; the reduction of homonymy; the elimination of synonymy; the fixing of designations (including abbreviations and symbols); and the creation of new terms.

When it comes to practice, however, standardization is required to face several constraints. On the one hand, terms are often created using *ad-hoc* methods, following the needs of users, who lack the adequate knowledge for the creation of terms. On the other hand, these terms are frequently adopted by general use, so that it becomes very difficult, if not impossible, for terminology specialists to standardize them.

As far as art terminology is concerned, as may happen with other terminologies, another issue arises: the terms are often created following standards of academicism, by

academics who believe they command the knowledge on the specific field of study and who not only lack principles of terminology, terminography and standardisation altogether, but also reject their usefulness.

This is one of the reasons that account for the complexity of identifying terminology in specialized corpora: terms are frequently 'disguised' in what seems to be 'freethinking' discourse.

Therefore, we might ask, do people write contemporary art texts as they do because they do not know better? Or do they write them as they do because they refuse to know better?

6.1 Collocation and Creativity: Positive vs. Negative

Traditionally, language and visual arts have been developed in different directions, as two distinct fields. Artists sought to assert the supremacy of visual arts, while linguists traditionally wanted to make clear that language could express all there is in art and much more.

However, what is the role of language in the understanding of the arts?

Linguists and artists, at least in part, have recently dropped this long-term debate on which one is more important than the other to agree that the core issue relies instead on the interface between art and language, i.e. on how the interaction between the two fields might bring about mutual benefits. Instead of there being a work of art and the text that accompanies it, the work of art takes shape with the verbal instances that accompany it.

Contemporary art then came to establish a need for a communicational relationship between art and language about art. This relationship is two-fold: on the one hand, different 'artistic endeavours' (Harris 2003:11), whether music, literature, visual arts, or other forms, belong to the same 'super-category' of art. On the other hand, since works of art are increasingly subject to discussion, debate and critical evaluation, a theory of art cannot exist without 'a theory of artspeak' (ibid.).

Moreover, different art movements of the 20th century made it difficult, if not impossible to separate art from language. Take, for instance, conceptual art, where the focus is not on traditional aesthetic and material concerns, but instead on the concept(s) or idea(s) involved in the work of art. Therefore, concepts and conceptual thinking interfere with perception and with mental processes, and the corresponding artistic

discourse is used to justify the 'dematerialization' and to identify the dematerialized object. Words thus became an important part in the recognition of a product of artistic creativity.

Both philosophy of art and philosophy of language are, therefore, connected as they share a common interest in understanding the role of human activities in their social setting. As such, the structure of the communication process, created by the participants themselves, should not be de-contextualized. Linguistic signs, including words, are not isolated elements, but 'integrated components of communication processes' (ibid.:138), which result from a particular communicative situation. Hence, it is not surprising that the vocabulary used in art language is subject to the same semantic indeterminacy as all other types of vocabulary.

It then might be appropriate to use different linguistic theories to proceed to the analysis of distinct aspects of artistic or other forms of discourse. In fact, artistic discourse shifts the focus from the mutual understanding between the participants in the communicative process to the message: instead of requiring that both the sending end and the receiving end use the same code to code and decode the message, artistic discourse often presupposes that an implied agreement is established between the sender and the receiver so that both play the same game, whereby one player encodes the message (the text producer) in an uncommon way and the other players (the text receivers) make an effort to decode it. Communication might, in this case, be taken for style.

Obviously, this strategy is not applied to any type of 'artistic discourse'. Artistic discourse, in this case, refers to the discourse that accompanies art, the level of writing, but not to the discourse used to explain it (the level of theorizing about art), i.e. art criticism or didactic texts on art movements, actions or activities, in which case communication is subject to the principles of the traditional communicative process – and hence any ambiguities should be avoided: 'while science polices its objectivity, art has none. Art is a dialogue, sometimes a shouting match, always an exchange' (Winterson 2003).

In addition to these two levels of artistic discourse, there is another third type: the dictionary or glossary of art terms. One possible (and probably more direct) approach linguists may adopt to artistic discourse is by means of its vocabulary.

In fact, if seen uniquely as a point of departure for a more extensive analysis of the discourse, vocabulary only serves to categorise and to distinguish one among other types of discourse, and the analysis of discourse requires much more than the analysis of lexical items. However, lexical choices may represent an important object of study for terminology: the study of the word 'art', its cognates and derivates, words semantically related to them (e.g., particular art forms, their practitioners, art products), expressions identifying subcategories of art, and terms used in the appraisal of the arts and their products.

The existence of art terminology is, therefore, extremely relevant to enable the discussion and identification of certain works, processes and activities as art, regardless of the inexistence of a precise definition of art, for what is and what is not art depends to a large extent on the principles of aesthetics of the self, and hence on the subjective assessment standards: different people tend to understand the same thing differently (LeWitt 1967).

The important fact is that the term 'art', as well as other terms, cannot go on being redefined just to suit the purposes of an élite.

But is art terminology, and hence artistic discourse, as 'neutral' as other types of terminology?

Art, like other domains of human sciences, went through an 'age of reason' that tried to impose some kind of rationale on the extravagances of artistic discourse and to provide stability of meanings. But art traditionally rejects meanings or subjects them to arbitrary individual caprice. It generally seems to adopt a simple rhetorical strategy of leaving the audiences 'unenlightened' – an intellectual technique frequently used by artists, critics and producers of art texts, a technique which 'can be summed up as: the more inexplicable, the better' (Harris 2003:91).

Obviously, work on art terminology cannot be subject to this 'freethinking arbitrariness'. At some point, artists, critics or text producers must come down to earth when creating new terminology, so that the text receivers know what is being discussed.

For example, a text producer may go around creatively describing figurative art; but it cannot be assumed that 'figurative' has another meaning than 'art which realistically represents nature and the human form' (Little 2004:153). In spite of the fact that there is a universality of abstraction commanding art and the corresponding artistic

discourse to allow maximum freedom to impose one's own interpretation, an inevitable relationship is established between the meaning of art and the meaning of 'words'.

It is often believed that gains in identity imply loss in meaning; but there are limits to the work of art and to the artistic discourse being meaningless, unintelligible, obscure, incomprehensible, so that it is still possible to recognise a few objects and figures. Making descriptive sense of artistic discourse, in this case, may function as a means of validation: to situate the approach as meaningful within a certain tradition and by offering theoretical support to show that the aims are neither unintelligible nor perverse.

We believe, however, that art terminology is far more complex than other 'terminologies'. Artistic discourse can be a powerful tool to influence and manipulate mindsets, perspectives and social activities. Artistic discourse pushes audiences, either overtly or tacitly, to accept or to deny the attribution of the status of art to an object. This powerful tool can be extremely useful, but it can also be extraordinarily dangerous. If led the intended way, artistic discourse can be a slippery business: it is powerful enough to provide social validation or rejection of certain products and/or activities, to build them up or to destroy them completely, to have a positive or a negative influence.

This is usually recognised as the power of art criticism. Art critics are known for their ability to recommend or simply to condemn, to build or to scorch an artist or a work of art, without showing clearly defined appraisal criteria. So much so that artists and society have grown mechanisms to 'protect' themselves from them. Abstract Expressionism, for example, was extremely successful, partly due to the critiques of Harold Rosenberg and Clement Greenberg, who also created the terms 'Action Painting' and 'American Style'. This is contrary to what happens with texts designed to accompany art exhibitions and works of art: audiences can hardly protect themselves from what seems to be 'harmless' writing. For like art criticism, it is impossible to produce such texts without making any assumptions regarding art.

The same sort of assumptions is required regarding art terminology. It is known that several art movements, such as Impressionism and Cubism (as well as the term 'Abstract Expressionism', which was first used by Robert Coates in the *New Yorker* issue of March, 1936), have been named by art critics, often ironically, and not by the artists (Hess 2005). As art and artistic discourse evolves, new vocabulary is necessary to identify, discuss and criticize these evolutions.

This presupposes however a dialectic relationship between the artist and the audience: the artist acts upon the public, and the public reacts to the artist; concurrently, the artist reacts to the public and hence the audience acts upon the artist. In an era where art is regarded as the offspring of imagination, the audiences no longer play a passive role; they and their reaction determine the perspective on the work of art.

Obviously, the creation of terms does not take place similarly and with the same density in all artistic movements. Dadaism, for instance, contributed to the creation of a vocabulary of meaningless terms. The Dadaists believed that the use of a vocabulary of meaningless words allowed each reader to give words their own personal meaning, i.e. the meaning of these words depended exclusively on the 'insights' of their users. Similarly, to the Surrealists, this 'flight from meaning' represented a revolt against reason, an attempt to oppose the rationalization of art and utilitarianism.

If there is a domain that is evolving very fast, that domain is art, and this poses problems of a different order: the creation of terms to name the particular properties of a new art form. The fast evolution of art makes it often impossible to have ready-made terminology to refer to the new art form, in which case existing vocabulary of a neighbouring art form is adopted to bridge this gap. Terminologists know that this is neither a desirable, nor an appropriate solution, as it prevents the recognition of traits and qualities that are unique to the applicable art form.

The risk is bound to decrease as the awareness of those involved in the production of artistic discourse (artists, art critics, curators, the art market, the work of art, institutions and text producers) rises in respect of the importance of terminology and its theoretical implications. However, awareness does not necessarily mean that terminology is created automatically and correctly; a clear, appropriate terminology is not always made clear. It seems therefore appropriate that all works of art and all artistic discourse should be constantly subject to an ongoing process of contextualization and re-contextualization.

6.2 Production and Re-production of Aesthetic Texts in Exhibition Catalogues and the Plasticity of Artistic Discourse

Western artistic tradition has been subject to a long debate on the importance of the visual arts and artists vs. the importance of texts and text producers.

For a long time art refused to take on the company of texts, as it was believed to be strong enough to stand by itself. But in the 20th Century Surrealism and Dadaism have shown that the text might be able to play a dominant role. Conceptualist art then subverted the order of things, and texts not only assumed a dominant role, but what is more important, they sometimes played the only role in visual arts.

We then came to an era when art theory gained a position of superiority with respect to the production of art. Art critics and curators came to be more prominent than artists, and the work of art was merely an excuse for the production of critique. In the Western tradition, artistic discourse has been often used to create a mystique around the work of certain artists.

The 'expression of truths' about art is, hence, accomplished by means of a 'rarified discourse' (Harris 2003:ix), and those truths assume the role of 'relative truths' filtered by the mindset of the text producer to promote the work of art, as 'essentially it is discourse that makes fashions'[31] (Domecq 1999:48). Artistic discourse can be powerful enough to make the audience believe in its enactment: it 'can be a language sufficiently obscure to impress the audience, even while baffling them' (Harris 2003:10) - even if this impression is only applicable in a certain space and time.

This 'practice' has been taken so far that artistic discourse is now often used to establish a privileged status for certain works and their creators. Artists came to fear the critics, and texts no longer sought to focus on the work of art. Texts were subject to such a heavy production that they no longer are texts on art; they came to enter a competition against the works of art to win the audiences' attention.

Text producers, then, seem to misinterpret their role: instead of describing or simply comment retrospectively on the works of art, they act like 'pseudo-artists' taking advantage of a genuine work of art to promote what they feel is a work of art created by themselves: the text. So much so that contemporary art audiences are often led to believe that their eyes are not enough to see and appreciate a work of art; they feel a need for the theories the 'enlightened critic' believes are suitable to interpret the work of art itself.

In fact, there is sometimes a very thin line separating an essay on art from a work of art in its own right. Wall texts showed in contemporary art exhibitions are often much more than introductory essays on the exhibition; they are exhibited as works of art,

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[31] 'c'est essentiellement du discours qui fait les modes' (Domecq 1999:48).

demanding 'parity' of status with them. Consequently, artistic discourse no longer mediates between the work of art and the public; it is set up to direct new 'departures' in art (Harris 2003:126).

The main function of artistic discourse might appear to be to facilitate the dialogue between artists and the audience, by rationalizing the role of art. This rationalization however varies in response to dominant intellectual, religious, economic and political conditions (ibid.:148). This poses yet another issue: the artist runs the risk of being told what art is, mimicking and representing some type of reality, instead of transgressing it and being allowed the freedom to tell everyone else what art is. Thus, it requires a stronger effort from artists to abandon or marginalize the traditional conception of mimesis in favour of the expression of individual's reactions to nature, as well as to decide on the creation of whole new rules or on the suppression and subversion of rules altogether.

There have been some cases in the 20th Century where the texts took precedence over the work of art (e.g. Dadaism), and in certain instances the work of art could be dispensed with altogether. There were also cases where conceptualist art has been pushed to the limit, so that it was legitimate to argue that ideas could be expressed in any shape or form, even in words, as 'ideas alone can be works of art' (Lippard 1973:75-76).

What is odd is that text producers should attempt a complete dematerialization of the work of art in contemporary art. This means a predominance of individualism over art, whereby the lack of meaning loses importance, and the risk of anarchism increases.

The plasticity of artistic discourse is often taken so far that some text receivers may perceive it as the 'art of writing'. This is as art where aesthetics take precedence over realism, the rules are broken to achieve a required/desired result, and several writing trends are used for 'discourse level purposes'.

To make the text plastic, text producers make recurrent use of 'disproportioned elements', a principle related to composition and aesthetics, so that the text looks and/or feels good as a whole, creating one overall shape that is pleasing to the audience.

Ideologically, text producers seek not to specify things too much so as to allow the audience to fill in the blanks and enable the flow of imagination. The void is left intentionally.

The organization of the text relies on a 'texture' as diverse as possible, lacking any logical sequence; however, some elements are repeated throughout the text so as to make

it apparently consistent. The typography becomes part of the text, not just a printed representation of it. Titles and graphics may contribute to influencing the interpretation of the audience: the whole text first seems to point to a verbal meaning, expressed by the words. But the perception of the audience is transformed by its projection into another field: the field of visual perception. The effectiveness of the text does not arise from it making sense as a text, but from its making sense as a work of art. It is as if such texts demanded a story, where the plot might be withheld.

6.3 Use of (Non-)Terminology

The analysis of a corpus of art texts, as diverse as they are, as to the existence or absence of systematic elements such as terminology may come to us as a surprise.

Terminology, 'the discipline concerned with the study and compilation of specialized terms' (Cabré 1992:1), is often said to be one of the main elements characterising any language for special purposes (LSP), i.e. language where lexis consists of terms. Take, for example, the difficulties experienced by ordinary readers understanding a paper on biotechnology: no matter how proficient a reader is in a language for general purposes (LGP), i.e. a language where lexis consists primarily of general language words, this is not enough to grant the global understanding of the text at stake. Still, the presence or absence of terminology allows the reader to distinguish a special language text from a general language text, and possibly the various special languages from one another.

There are different criteria for assessing specialized texts and general language texts (ibid.:47): in general language texts expression, variety and originality prevail over other features. General language is composed of a set of rules, units and restrictions integrated in the knowledge of most speakers, thus being 'unmarked'. The primary aim of LGP is to provide or exchange information. LSP, on the contrary, gives precedence to concision, precision and suitability; used in 'marked' situations, LSP is used to refer to a set of sub-codes. LSP is so demanding that it requires users to learn a 'specific vocabulary'. However, as the structure of LSP is dependent on concepts and mental organization, the form in which it mirrors the real world may be accomplished differently across languages, especially in fields with a less strict structure, such as arts.

Similarly, the language of arts has always been interconnected with language used to discuss other topics. The common element when compared to these topics is that

artistic discourse is functionally organised to enable artists to communicate with the general public.

Therefore, how vital is the use of terms/terminology in special languages?

Terminology had been paid little attention by traditional linguistics. The evolution of human interaction and of the several different specific domains required the development of systems to suppress ambiguity and paraphrase from scientific and technical communication. Only then was terminology granted a place in linguistic analysis as one of the multiple aspects of language, to provide a precise and effective communication, as well as to facilitate it. For that purpose, terminology usually calls for very precise definitions, little redundancy and equivalent terms in other language(s).

Terminology is not an end in itself; on the contrary, being mainly concerned with the study of the relationships established between objects in the real world and the concepts that represent them, it interacts with other disciplines (ibid.:25), namely: linguistics (language units), cognitive science (cognitive elements of logics and ontology), communication theory (vehicles of communication), information science (specialized communications) and computer science (terminographic activity).

It is mostly in pragmatics that terms are distinctly differentiated from words. Like words, terms have a formal (designation), semantic (concept) and functional (grammatical category and distribution) side (ibid.:80-82); but they differ as to their users, the situation in which they are used, the topics used in their communication and the type of discourse in which they occur, i.e. in their cognitive side (the ordering of thought and conceptualization) and in their communicative side (the transfer of knowledge). Thus, a term is only considered to be a term when occurring in certain, specific contexts closely linked to an activity carried out within the field of knowledge. Terminologists 'must be both specialists in language, information and documentation and in an appropriate subject field' (ibid.:12). It is not surprising, thus, that terminology should evolve at least as quickly as the specific domain it refers to.

But it is the communicative setting that determines whether communication is 'expert-expert', 'expert to initiate', 'expert to the uninitiated', i.e. whether a particular lexical unit is to be interpreted as a word or a term (Cabré 1992; Pearson 1998).

Obviously, the level of knowledge common to the 'sender' and to the 'receiver' is of utmost importance in determining this setting; however, there are two important restrictions to identifying and retrieving terms from corpora (Pearson 1998:134): first, all

term candidates have to 'have generic reference'; second, 'all term candidates should also co-occur at least once with one of a specified set of linguistic signals'.

Nevertheless, this is not enough to proceed to the organization of terminological data banks; this process requires carefully implemented stages of compilation, storage and retrieval of information.

Special language texts are usually texts with a high density of terms (Pearson 1998). Hence, corpora of special texts tend to show a high density of terms and explanations used to define these terms, although the number of explanations decreases as the occurrence of technical terms in highly technical texts increases. This is easily perceptible in texts of any highly technical domain, whether in the fields of medicine, chemistry, engineering, arts, or any other. These fields have a common element, which consists of providing clear communication and avoiding all possibilities of ambiguity.

This theory should not be much different when applied to contemporary art, in particular. Although belonging to a domain which is different in nature from the languages 'of science' mentioned above, contemporary art also has specific concepts and ideas that need to be expressed. The lack of terminology in contemporary art texts is then only apparent, and the main difference between the domains of art and other scientific domains relies on how the use of terminology is realized.

In fact, contemporary art is more clearly based upon general language, which is processed in such a way that lexical, syntactic and semantic elements are diverted, subverted, played upon and re-processed. The final result is usually a new language, lexically distinct from all other languages, so it seems based upon its own, unique patterns. When comparing any other domain to contemporary art texts, it is not the use of terminology that is different; the difference relies on the way this terminology is used to form an unusual text.

Nevertheless, this is not a linear, straightforward process. Text production depends so much on language that contemporary art texts in English might seem structurally closer to English texts on other domains than to texts of the same domain in Portuguese. Words, sentences and discourse are assembled in a pretentiously much more original and deviant way in Portuguese than in English; sentences are constructed in a freer form, patterns are broken, and aestheticism is built upon 'oddness'. The aims and objectives of the text production seem to focus on encouraging the audience's eagerness to go further into the text and into the works of art, to create mystery and a reaction (positive or

negative) which calls the readers' attention and makes them plunge into the texts, rather than providing the means for a straightforward interpretation and education of the attentive public. But words are much more than simple means of expressing creativity; words are units of reference to reality, and remain a connection to the 'real world'.

Obviously, on the opposite end, artistic discourse might be used to demolish the pretentiousness of certain contemporary artists and art critics. However, there are cases where this pretentiousness becomes characteristic of a whole mode of discourse, so that demolishing that pretentiousness becomes virtually and ideologically impossible.

As such, it is not uncommon to come across 'words' and the respective works of art that are not connected organically; they might in fact be just words attached to anything else, lacking all elements of coherence. A lot of discussions on art that are perceived as sound thinking or even erudition are just biased and superficial. On the other hand, instead of being clearly based upon sound terminology, contemporary art texts seem to create new and unique 'terms': already established terms seem to pose no problems if they fit the analysis proposed; the problem is when they don't fit this analysis, thus giving rise to issues of 'non-terminology'.

Non-terminology subverts the principles established in the creation of terminology and creates 'pseudo-terms' (which are neither traditional lexical units, nor fully functional terminological units) to encode and decode the text and the contemporary work of art. Such terms are only fake 'terms' and will most certainly never be used again in similar texts.

This inevitably disturbs the balance of occurrence of terms in the text, but it does not seem to influence the fact that this is a special language; with Pearson (ibid.), 'we realized that term density was in fact much less important than other factors'.

It is this context that determines the importance of (formal) defining expositives, whether they are more or less complex.

Like Cabré (1992:32), 'we conclude that terminology is an interdisciplinary field of enquiry whose prime object of study are the specialized words occurring in natural language which belong to specific domains of usage'. However, we should take into account that terms can only be considered units in a system if and when used in communication, and 'therefore we must reconsider the importance of relating them to their natural speakers and social groups' (ibid.:114).

Part III

7 Methodological approach to the subject: perspectives and paths of research

The methodology adopted for the purpose of this research draws on the theories set forth by Pearson (1998), Cabré (1992) Wood (2000) and van Dijk (Dijk 1972, 1985a, 1985b, 1996, 1997a, 1997b).

Although these theories deal with different perspectives on issues with an apparently different core, they play a complementary role in our research, since whereas the first two propose a methodology based upon the analysis of corpora and terminology, the other two propose the adoption of theories of discourse analysis, which are relevant for the study of this type of text.

We have seen in previous chapters that different theories, no matter how different their research paths, allow us to have similar perspectives when applied to the same subject: artistic discourse.

The range of texts selected for our corpus contains a very high degree of creativity elements, since the texts were constructed to 'accompany' works of art. Therefore, instead of relying on fixed patterns and on a limited set of choices within the linguistic system, the texts in our study rely on an open range of possible combinations and associations, so that they can ultimately be regarded as a particular set of text types, with particular structures, unique meanings and a singular interpretation within an almost unlimited range of possible interpretations.

7.1 Data Collection

Our general research relies on corpora and corpora studies, particularly on a corpus of real texts published in the media over the last decade (from the mid-1990s to 2005), and collected to form a solid and reliable corpus of contemporary art language texts (a few texts date back to 1994, but most texts were published between 2000 and 2005).

The selection of texts for the corpus implied a careful and thorough procedure: on the one hand, to warrant the research, from the scope of corpora studies (Biber et al. 2000; McEnery & Wilson 2001; Pearson 1998), it is necessary to limit the publication of texts to a well-defined time frame; on the other hand, to provide an analysis of such a

vast domain as art requires that the scope be restricted to a clearly defined artistic period – in this case, contemporary art. Therefore, if we included texts, for example, from the 1980's, then the results obtained would certainly be different.

These restrictions were applied only to the temporal selection of the texts for the corpus, i.e. as long as the texts were published between 1994 and 2005 on the subject of contemporary art, than they were in principle eligible for the corpus.

No other restrictions have been applied to our corpus apart from these, especially in terms of contents, so that that the texts are 'not edited or otherwise 'sanitized', but studied 'as is', that is, close to their actual appearance or use in their original contexts' (Dijk 1997b:29). They have been compiled into a corpus, named the 'collage' corpus ('Corpus of Art Language').

The 'collage' corpus is a bilingual corpus composed of two parts: 'collage::pt' and 'collage::en', naturally occurring texts collected in Portuguese and in English, respectively. This allows for a contrastive analysis between the two languages using the same patterns of analysis, and hence a comparison of the application of the same mechanisms of analysis to two different language systems – both from a statistical and from a discursive perspective.

To compile the texts for this research, we used the 'Corpógrafo' tools (Sarmento et al. 2004) as they allow the extraction of information and study of the texts compiled in the corpus against clearly defined criteria.

The selection procedure includes several principles of data collection, which take into account the objectives of the corpus.

Therefore, the main objective was not to gather a range of homogeneous texts (e.g. a selection of texts on the same artist or written by the same author would influence the usage rate of the name of that artist, as well as the same type of structures), but instead to obtain a range of texts which was not commanded and restricted by the research. On the other hand, we tried not to narrow the selection too much, as this might endanger and influence the representativeness of the corpus, so we tried to include a wide variety of text files in the selection.

As far as the subject of the texts is concerned, restricting the study to contemporary art proved to be complex, as contemporary art is composed of many different artistic activities, from visual art (painting, sculpture, photography and design –

regardless of whether design is or not considered an art form) – to performance, including music and theatre.

All these artistic activities may be considered to be part of the same super-category (that of contemporary art); but each activity is different from all other activities in its essence, and hence the fact that each one of them is named differently. It is not surprising, therefore, that the support media, the means of expression, and in consequence the terms, the linguistic structures and ultimately the discourse they use is different. The results obtained from a corpus analysis of such texts is, therefore, necessarily different when it includes texts on contemporary art in general or only texts on one of the contemporary artistic activities.

Thus, the 'collage' corpus implied a thorough reading and selection procedure to include only written texts on contemporary (visual) art – whether painting, sculpture or installation. These texts, which were required to have been published by museums and art galleries, were selected from a wide range of texts available, not only in hardcopy (exhibition catalogues printed on paper, which were collected from contemporary art exhibitions in several countries), but also in electronic media (CD-ROM/DVD-ROM) and from the Internet.

However, deciding on the subject and type of corpus (whether monolingual, bilingual or multilingual) is not enough – especially considering that there are several different varieties, both of Portuguese and of English. Therefore, as different settings may produce different discourses, the text search had to be narrowed down so as to provide a selection of texts from the same variants.

Insofar as Portuguese is concerned, only texts published in Portugal – and written in European Portuguese – were selected, except for one case, where the text was published on a Brazilian website, but was written by a Portuguese author in European Portuguese. The selection procedure, however, sought to include texts from several regions in Portugal, although most of the texts follow the common trends of contemporary art: since most of the Portuguese museums and art galleries are located in Lisbon, Porto and Coimbra, it is natural that most of the texts come from these regions – which, in any case, is enough to ensure a heterogeneous range of texts, instead of a homogeneous one.

As far as the English texts are concerned, we sought to include texts published by international museums and organizations. This does not mean that a distinction has not

been made between British English, American English, 'international' English or other; it means, instead, that there is a great permeability between authors of these texts in the different international institutions and organisations: it is very easy to come across texts written by American or Australian authors in the United Kingdom, just as it is common to come across texts written by British authors in Germany, etc..

All the documents selected for this corpus are 'artspeak' (Harris 2003), in the sense that they were produced mostly to 'publicize' the art exhibitions, even though many of them might be disguised as a critique or a critical review of the works of art they refer to.

Finally, this research was not granted particular and/or special access rights to the text: all the texts selected have been made available to the public, so that access to them is precisely the same access granted to the general, public audience; they were not subject to any kind of confidentiality or restricted access.

7.2 Sample Selection and Sample Size and Type

Selecting texts for the 'collage' corpus, as happens with any research corpus, was a demanding and time-consuming task: on the one hand, finding and selecting adequate texts required considerable effort; on the other hand, it took a lot of time, not only to select and validate the texts, but also to find texts that met the objectives of our research task. In fact, analysing a corpus requires both that the data is, at the same time, qualitatively good enough to allow the researchers to draw conclusions, and quantitatively enough to enable the statistical analysis of data and warrant representativeness.

Hence, quantitatively the 'collage' corpus is composed of 101 texts, as is shown in the following table:

	Number of Texts	Number of Authors	Number of Tokens
EN	22	29	128.452
PT	79	39	128.872
Total	101	68	257.324

Table 1: Composition of the 'collage' corpus

Although both the number of texts and the number of authors show some imbalance, the number of tokens for each language is very similar. Any disproportion is due to the fact that several texts written in English for the 'Artintact' exhibition catalogue were available in one single file: in spite of their being written by many different authors, there were texts written by the same authors and/or larger texts. The overall average of tokens per text is roughly 2.500 tokens, whereas the average of tokens per author is approximately 3.800 tokens.

If calculated per language, the average of tokens per text and per author is higher in English than in Portuguese, even though this difference is not very significant. The number of tokens reported aims to represent the domain being studied (in accordance with the principle of representativeness), considered against a set of different goals, assumptions and criteria for the warranting (i.e., for the explanation and justification) of the research conducted.

Since this research focuses mainly on language (from a general perspective) and on language use, i.e. the use of language in the specific domain of artistic discourse, any analysis must, at a certain point, show a stress on the text.

But the element of participants is critical: the specific way a particular text producer tends to use language (Foucault 2000) strongly influences the form in which the text is produced and even read. The text producer uses the text to imprint his/her own identity; it is their 'individual act-out'.

Therefore, to avoid obtaining a corpus where particular identities have an excessive weight, our selection procedure was essentially guided by the need to identify texts focused on the type of discourse, and not on the text producer.

However, this 'controlled' selection is relative: we would still have a corpus, even if there were only one producer writing contemporary art texts. On the other hand, if a text producer is responsible for writing most of the texts, this in itself has discursive meaning.

Therefore, the texts could not be chosen purely at random, nor could the corpus include all the texts made available; this would imply the inexistence of selection procedures. But the range of our selection should not be narrowed too much, either, as this would mean controlling the corpus and ultimately endangering its representativeness.

7.3 Preparation for Analysis

The collected data needed to be submitted to a preparatory phase before undergoing analysis.

Hence, during the first stage, the data were submitted to an initial reading, and only texts on contemporary (visual) art were selected. This was followed by a second stage, whereby there was a further selection before analysis: the whole range of texts had to be checked for repetitions (either of author and/or artist) that might influence our research and put its warrantability at risk.

In fact, this second reading aimed to filter some elements in the texts, which might have been unnoticed in the first reading, and which might influence the results of the corpus. This filtering was however carefully implemented, so that this imposition of one more restriction on the data did not influence the choice of texts for their style, form and/or content.

The texts selected after this phase were then uploaded into 'Corpógrafo' (Sarmento et al. 2004), which allowed the extraction of information and further identification and/or confirmation of the specific sections to be analyzed. This data management also enabled us to clean up a number of elements causing confusion and noise: e.g., the 'Artintact' file included biographies of artists and writers whose work was discussed in the catalogue, which would have skewed the corpus. Hence, these 'disturbing' elements were deleted before saving the text in 'Corpógrafo'.

7.4 Analysis: Strategies of Interpretation

The analysis of the data requires specific strategies of interpretation, and the main objective of this section is to explain what is being done in discourse, and how the discourse is structured or organised to perform different functions and/or achieve different effects.

The analysis of the corpus data extracted using the 'Corpógrafo' is oriented to the study of grammar (use of grammatical features), content (use of lexical content) and meaning. Therefore, the selection of excerpts is made according to paradigms, fringe and deviant elements. This is a strategy which relies on a basic interpretation and pattern analysis, on an analysis of systematic variability or similarity in content and structure. Recurrent patterns are analysed and set against the data made available statistically to

enable the classification of the statistically most representative elements according to certain 'semantic' structures.

This statistical analysis draws attention to particular recurrent elements in the text and allows the research to proceed from these to an analysis of individual occurrences. This enables the identification of the particular functions and subject matters of the instances of discourse.

The usefulness of statistical analysis comes from the fact that 'text counting methods offer the advantage of increased reliability in discourse analysis. If the methods are transparent, the results should turn out the same no matter who conducts the analysis, a clear advantage over introspective efforts' (Tomlin et al. 1997:101-102).

However, to analyse text in discourse it is not enough to study statistical data, as this strategy also has limitations: 'first, text counts only work well when the theoretical notions they serve as heuristics for are clearly defined and clearly linked to those heuristics. Second, the data collected under text counting methods require careful statistical analysis, which at present is difficult to complete' (ibid.).

Our objective is not, however, to proceed to a thorough discourse analysis of artistic discourse; what we intend to obtain is a quantification of elements that enables the identification of patterns and further features of the discourse, which might conform or not to those patterns. Quantification is, therefore, used as the point of departure of the analysis, with the sole purpose of making some elements stand out from the whole corpus.

This quantification necessarily involves the analysis of the form. The study of the form, much of which relies on the analysis of grammatical features used, is a core element of the analysis: it includes comments and hints on how direct, indirect, simple or elaborate the discourse is.

The contrastive analysis of elements contained in the Portuguese and English versions of the corpus show that, although the contemporary art texts selected for this study conform, to a large extent, to the principles established by the 'western tradition', cultural differences influence the form in which these texts are produced. Much of the meaning of what is said in discourse comes from how it is said.

This should be followed, as much as possible, by the analysis of the structure – even if such analysis is only done collaterally.

This stage in the process of analysis aims to provide a study of the structure of the text, including titles, subtitles and the graphical layout of the texts, as these elements allow the text producer and the text receiver to reconceptualize the reading process itself. This is done by forging connections between apparently contrasting elements, and enabling particular readings and interpretations.

Understanding and/or deconstructing such readings and interpretations are part of the next stage in the process of analysis: the analysis of the function. In 'real' communication, an element is classified by its function in the processing of the participant's aims and objectives. Thus, a single element may have several functions, and a single function may be assigned to several elements. We therefore need an account of how elements are selected and defined during ongoing processes.

As structures are ways of achieving content and function, it is important to consider, for example, whether the text includes hierarchical elements, or even elements that describe movements, actions and intentions, i.e. the analysis of the elements which help construct a motive and explain reasons.

This analysis of the content (which is not to be confused with formal 'content analysis') consists of the study of lexical content extracted from the 'collage' corpus using 'Corpógrafo', as well as of the study of how these data relate to the text and to discourse. Therefore, we proceed to the identification of one particular aspect of the features of the text (semantic elaborations) and provide a commentary on how these features may work within the context in which they are included.

We should then be able to set some of the elements that allow us to debate further the rationale for formulating hypotheses, based upon the multiple functions of a particular type of discourse, e.g. the existence or absence of criticism and feedback in the same utterance.

Therefore, by setting the statistical analysis of the data as the point of departure, we should then be able to focus mostly on the qualitative aspects of the analysis, i.e. on the intrinsic elements of the text.

Such qualitative aspects include the devices employed by the text producers to lead to a particular reading/interpretation, even if this is just a version of the meaning (to take into account the principles of epistemological relativism).

In fact, an analysis of the range of the possible meanings would require a different research method right from the start. Instead of focusing on the text production, such a

study would require an emphasis on the text reception, i.e. not on what the text producer might mean, but on the range of interpretations the text receivers actually make.

The identification of meaning that we undertake is thus embodied in the study of meaning for the text producers as participants (the 'semantics of the speaker'), as well as in the notion that people are both producers of and produced by (and in) discourse.

Our study is not devoted to the participants' role as identities in talk, as set forth by constructivist theories of identity (Antaki & Widdicombe 1998), which describe the strategies people use to identify themselves in given situations, the resources upon which they draw so as to accomplish this, and the uses to which various identities are put. This includes the study of the roles of the text producer. Our aim is not, therefore, to provide a detailed analysis of the discursive construction of identities, i.e. how identities are achieved, constructed and deployed under specific circumstances.

But the issues of intellectual and institutional identity, authenticity and authority, as well as the issues of ideology, are crucial to understanding artistic discourse, as this often influences and interacts with its production.

By seeking support and backup in the identification of the evidence in the discourse for that interpretation, we aim to concentrate on what the text producer is doing, on possible meanings and interpretations of the discourse provided, paying attention to previous or subsequent utterances as guidelines for interpretation.

An ideal approach to the identification of meaning would also comprise a tendency to consider what is *not* in the text, in terms of form and content – i.e. to read between the lines. This implies that, at times, it may be necessary, while doing interpretation of the text, to play with it, 'guessing' for example how it would read if a particular item (word, phrase, etc.) were omitted, phrased differently (by means of substitutions) or combined with some other item, or even if the sequence of two items were reversed. Then, it might make sense to ask, not if a text is coherent, but if a certain element makes the text coherent or not.

This playing with the text also implies an analysis of the text against the context, and how it would differ if produced in another context.

Context is information about settings, as a process or activity, dynamic, constantly changing, which includes information on the intertextual analysis, contextualised and provisional interpretations – hence its importance for discourse:

> 'Discourse should preferably be studied as a constitutive part of its local and global, social and cultural contexts. Text and talk in many ways signal their contextual relevance, and therefore context structures need to be observed and analysed in detail, also as possible consequences of discourse: settings, participants and their communicative and social roles, goals, relevant social knowledge, norms and values, institutional or organizational structures, and so on. Despite the general recognition of the importance of contextual analysis, this principle is unfortunately more preached than actually practiced.' (Dijk 1997b:29)

It is a fact that the context changes and so does the interpretation undertaken.

In any case, to a large extent interpretations rely on pre-conceptions that the reader may have. Therefore, it might be necessary to check assumptions and cases of elements that are 'taken-for-granted', questioning at all times whether a certain interpretation is being dealt with, not in the proper or correct way (as this would imply a self-conceited perspective whereby meanings and interpretations are absolute), but in a way which conforms to the setting where it is located, or even to the mindset of the vast majority of readers.

Although the present study is based mainly on literary approaches (which are devoted to the narrative features of literary texts), there are some cases where it would be helpful to rely on certain social-constructionist approaches (narrative as making sense of experience and constructing the self) and on cognitive approaches (emphasis on story structures and their relation to the comprehension, retention and production of discourse and social action in general) to provide explanations for the analysis. After all, our research is based on texts sometimes written on literary terms for exhibition catalogues or to serve as art criticism. And such a fact may reveal itself to be essential, if we wish to proceed to an analysis of the narrative. Besides, 'Not only can narrative house other language activities, it can itself be incorporated into a larger genre or activity' (Ochs 1997:187).

These circumstances determine, therefore, the particular organisation of the analytic work just mentioned. The aim of this structure of analysis is to show that the analysis is systematic, and hence contributes to its 'warrantability'.

However, given the complexity and vastness of this task, we will focus our study on the analysis of the function of the text, although comments will be provided wherever appropriate on the other 'layers' of analysis, particularly on the analysis of meaning, as all these layers are interrelated and contribute to the overall production of the texts.

The demonstration of our analysis is based on the presentation of one or more excerpts, followed, whenever possible, by their detailed analysis (an introduction to the excerpt may identify the context in which it appears, as provided by the 'Corpógrafo').

8 Layers of Analysis and the Texts

The classification of texts is an extremely time- and resource-consuming task, which, due to growing interrelations between multidisciplinary fields, requires knowledge not only in the field of linguistics, but also in several other fields. Instead of a simple traditional linguistic approach, we therefore propose an analysis of form, structure, function, devices and narrative, which has a significant influence on how multi-modality is performed: 'while a narrative may be crafted through a single modality, more often narrators intertwine a multiplicity of modalities' (Ochs 1997:186).

The fact that each one of these layers is interrelated with the other ones makes it complicated to select only one layer for analysis and leave the other ones aside.

Take grammatical devices, for instance: although the analysis of the devices employed may enable the study of elements that lead to a particular reading/interpretation, and hence to providing a version of meaning, it basically seeks to study syntax.

But meaning is also present in other layers, such as structure. Titles and graphic layouts may use very small units of meaning, such as phonemes, but they still use syntactic elements in titles and in the graphic layout.

Finally, the analysis of the function of the text, on the other hand, might focus mainly on lexical content. But once again, both the function of the text and the lexical content can be (and are) used to make meaning.

Therefore, these layers together rely on several structures which have a semantic function or elaboration. It is thus common to find in a text coherence devices, as well as cohesive devices.

8.1 Method of Analysis of Function and Content

Given the impossibility to proceed to an exhaustive analysis of all layers referred to above, we will focus on the analysis of the most recurrent 3- and 4-token expressions in the bilingual 'collage' corpus.

This methodological approach does not conform to the procedures of formal linguistics and grammar studies, as the expressions do not pertain to a clearly defined grammatical structure or category; rather, they represent a combination of 3 and 4 tokens, respectively, in one single expression.

The list of most frequent recurrences of 3- and 4-token expressions, or n-grams, is extracted automatically from the Corpógrafo.

Taking into account only statistical data, i.e. the number of times some of the expressions occur, such a method of analysis seems at first sight an unreliable and fragile procedure, for in their quest for uniqueness the text producers are expected to produce texts (apparently) unique so as to imprint their style on their work. Therefore, a statistical analysis might risk being null and dominated by single occurrences of expressions.

Consequently, each text might be subject to the loss of its unique identity and be (mis)placed outside its original context. This increases the risk of their losing traits of referentiality, cohesion and coherence, and lacking a solid basis for the study of how the discourse is structured or organised in order to perform different functions and/or achieve different effects.

Finally, the expressions resulting from the 'collage' corpus contain quite a lot of lexical content, which limits their interpretation as discursive phrases. Consequently, the results of this study might prove useless as apparently the frequency of use of a certain expression or word combination does not necessarily explain what is being done in the discourse.

Nevertheless, knowing the 'weaknesses' of this procedure, and being aware of the fact that it is not our aim to proceed to a formal discourse analysis, we still believe that the analysis of statistical data might prove very useful in the analysis of particular instances of discourse. The fact that all the texts in the corpus pertaining to the same language are grouped under the same 'sub-corpus' provides a stronger and solid basis for the analysis, not of particular texts, but of this type of texts as a whole.

In fact, this analysis results in chunks of text with a lexical content, which, notwithstanding their lack of potential for the analysis of cohesion and coherence devices,

still represent units of meaning. Certainly, they do not allow an analysis of all devices used in this type of text production; but it certainly helps demonstrate that, regardless of the fact that the text producers are expected to try and devise unique structures in texts of this type, there are common expressions they use recurrently, throughout the different texts and regardless of the particular author, so these expressions must constitute units of meaning.

This by itself is not enough to classify the type of texts in the corpus as a whole. We believe, however, that the manual classification of the expressions extracted automatically from the corpus into functional categories of meaning (which we have done one by one), reaffirmed by their statistical prominence, accounts for a significant representativeness of the expressions that can be said to characterise the type of texts in the corpus.

8.2 Classification of Segments

The classification of the segments (high-frequency expressions obtained from the corpus) according to their semantic function is a dangerous task, as it may imply that the validator either bases the analysis on too broad a range of classes (a broad range is a desirable approach, but rather inapplicable as it poses the risk of having one single interpretation for each of the segments), or on too narrow a range of classes (which, on the other hand, poses the risk of inaccuracy, as a limited grid of analysis might force the segments to fit anywhere in it, even when there is not a 'suitable' classification).

An expression denoting the place of something, for instance, might be considered as place/position or merely as specification, depending on the validator, on the corpus, and on the objectives of the research. Similarly, the classification of a segment denoting a sequence of events in time might be categorised as time/sequence, specification (of a manner in which events happened) or even inclusion (in time).

We believe that the number and nature of semantic classes has a relative applicability and should be established in accordance with the corpus to which it applies. Given the objectives of the 'collage' corpus, it proves more relevant, for instance, to classify an element as pertaining or not to a certain class than considering whether it stands for manner, place or time, as we are dealing with particular segments and expressions, and not with the formal grammatical classification as adverbs or connectives.

We therefore started off with the general grid proposed by 'The Cambridge Grammar of the English Language' (Huddleston & Pullum 2002:665-666) for the classification of adverbs and adverbial elements. The classes obtained in this first approach were the following: *manner*, *instrument*, *means*, *act-related*, *spatial location*, *source*, *goal*, *path*, *direction*, *extent*, *temporal location*, *duration*, *aspectuality*, *frequency*, *serial order*, *degree*, *purpose*, *reason*, *result*, *concession*, *condition*, *domain*, *modality*, *evaluation*, *speech act-related*, *connective*.

A close look at the corpus and a brief analysis of a sample allowed us to realise that this classification is too broad for the purposes of our research: it proposes a rather 'structuralist approach', includes several 'unnecessary' elements and lacks several others.

Such 'inefficiencies' might be due to the fact that this grid was designed for adverbial clauses, and not all segments extracted from the 'collage' corpus have an adverbial meaning or function as adverbs.

We thus concluded that the following elements might be considered for an 'ad-hoc' classification, as they help classify occurrences provided with meaning as indicators, approximating expressions, and hedging expressions: *quantification*, *negation*, *purpose*, *reason*, *result*, *concession*, *question*, *condition*, *ordering - serial order*, *addition/comparison (likeness and contrast)*, *elaboration and exemplification*, *information (informational status)*, *frequency*, *duration*, *location*, *restriction*, *manner*, *means*, *instrument*.

Considering, however, that this 'ad-hoc' list still lacked some important functions, and that 'a proposition may function, with respect to a previous proposition' (Dijk 1985b), in a more functional fashion, we proposed the following list of semantic classes. Together with each semantic class, we provide its definition, as well as a table with an example, the n-gram in context and a commentary on its semantic classification.

Specification

'Naming explicitly; writing that provides information' (Thinkmap 2006); 'a piece of information which is clearly stated' (Sinclair 1988):

N-gram:	that of the
In context:	The "biped", a kinematic model created in Discreet's character studio program, has an intricate structure of dependencies and constraints like **that of the** human

	body; it is like the most sophisticated marionette imaginable.
Commentary:	Expression contributes to specifying further an element (intricate structure), providing it with characteristics of an element which is to follow (human body).

Explanation

'An account that sets forth the meaning or intent of a writing or discourse' (Thinkmap 2006)

N-gram:	in other words ,
In context:	**In other words,** the gap between action and image is decreased, because the action is itself the remote creation of the picture.
Commentary:	N-gram is used to rephrase something that has been said in a previous clause or sentence, in order to explain it further by putting it differently.

Exemplification

'A representational or typifying form or model; showing by example' (ibid.)

N-gram:	, for example ,
In context:	Breaking a twig off a tree**, for example,** you'd make out that these little branchings could be limbs, and this little protuberance a head – and that the yard you now lay down on could be the vast world of this little creature, as you moved it about – and you yourself its god.
Commentary:	N-gram establishes a reference to the context, explicitly showing by example one of a range of possibilities.

Comparison

'An abstraction belonging to or characteristic of two entities or parts together; relation based on similarities or differences' (ibid.)

N-gram:	in the same way
In context:	**In the same way** as Wittgenstein employs many examples from the field of simple acts and tools, Lanz sticks to presentation of the factual without deriving a general theory: what appears to be a cryptic sign language consists ultimately of just images and examples.
Commentary:	N-gram is used to establish a relationship of similarity between two parts – in this case, two methodologies which are apparently different.

Contrast

'The opposition or dissimilarity of things that are compared; the act of distinguishing by comparing differences; a conceptual separation or demarcation' (ibid.)

N-gram:	but it is
In context:	This distinctive method of cultivating aesthetic response is consistent with the 1920s and 1930s project of aesthetic appropriation of scientific or systemic method, **but it is** also different.
Commentary:	The meaning of contrast is accomplished by first establishing a relationship of similarity between two elements, then breaking all similarity and introduce the element of contrast 'but'.

Generalization

'The process of formulating general concepts by abstracting common properties of instances; reasoning from detailed facts to general principles' (ibid.)

N-gram:	the idea of
In context:	The title of the piece clearly evokes **the idea of** artificial evolution, because instead of the expected letter E in evolve we find the A that also prefixes the emerging scientific discipline of A Life, or artificial life.
Commentary:	This points to an abstraction of a particular concept, making it general, and hence enabling it to accomplish the meaning of generalization.

Correction

'The act of offering an improvement to replace a mistake; setting right; putting something (as a literary work or a legislative bill) into acceptable form' (ibid.)

N-gram:	isto é , a
In context:	Por outro lado, esta multiplicação dos referentes pode-nos remeter para uma experiência da liberdade (se é que podemos utilizar este termo) que oscila entre a ideia de pertença e de desenraizamento, **isto é, a** sobreabundâcia de acontecimentos pode igualmente representar o caldo ideal para uma reavaliação contemporânea da deriva Baudelairiana.
Commentary:	Expression is often used to create an effect of correction to something that has been said previously, even though on a first approach, it might be interpreted rather as a confirmation. Its meaning of correction is related to the fact that it serves to set a previous clause right.

Preparation

'The activity of putting or setting in order in advance of some act or purpose; the cognitive process of thinking about what you will do in the event of something happening' (ibid.)

N-gram:	, o que é
In context:	Restituindo-se pois à pintura, ao seu exercício culto e ponderado, reflectido - mas tendencialmente aberto, ou mesmo ilimitadamente aberto - **, o que é** da pintura, como arte que não se esquece, para poder continuar-se como forma de sentido, do sentido da sua própria tradição.
Commentary:	Expression is used from a cognitive perspective to prepare the mindset of the reader so as to set it in a particular order, having a purpose in mind.

Inclusion

'The relation of comprising something; the general state of things; the combination of circumstances at a given time' (ibid.)

N-gram:	as well as the
In context:	The offering of edible items is frequent in the artist's work, **as well as the** use of her personal brand; in this exhibition, the brand is extended to the visitor, who is stamped at the entrance to the gallery, therefore authorised to attend the performance which occurs later in a different place in town.
Commentary:	N-gram establishes the relationship of inclusion, as it serves to comprise two elements 'in the artist's work': 'the offering of edible items' and the 'use of her personal brand'.

Concession

'The act of conceding or yielding; the verbal act of agreeing' (ibid.)

N-gram:	, however ,
In context:	That they were responding critically does not mean, **however,** that the Bechers were not working at the same crossroads between man and machine that had differently concerned Steichen, Steinert, Frank and many others at the time.
Commentary:	Establishing a connection with the reasoning of a previous sentence, this expression proceeds to the act of conceding in what would otherwise be a linear logical reasoning.

Restriction

'The act of controlling by restraining someone or something; the act of keeping something within specified bounds; a principle that limits the extent of something; an act of limiting or restricting' (ibid.)

N-gram:	não é mais do
In context:	Apesar de tudo o que foi dito, a pergunta que dá o título a este texto **não é mais do** que isso mesmo e a net.art não cessou de existir na sua especificidade.
Commentary:	N-gram is used to define, restricting by means of the use of the negative, while at the same time conveying a rhetorical effect.

Enumeration

'A numbered list; the act of counting' (ibid.)

N-gram:	each of the
In context:	Although made from similar basic materials, **each of the** three sculptures differs significantly from the others.

Commentary:	N-gram proceeds to the task of enumeration by singularization, as it states the individuality of each element, reinforced in this case by the use of 'three'.

Purpose

'An anticipated outcome that is intended or that guides your planned actions; the quality of being determined to do or achieve something; what something is used for' (ibid.)

N-gram:	in order to
In context:	**In order to** flesh out the details of this bearing or comportment I shall be working between three separate attitudes that each can be said to be driving the Becher project: commitment or faithfulness to a project or position, first of all, delight or simple pleasure taken in the world, secondly, and then, third, enlightenment or the appeal to a universal human standard such as reason.
Commentary:	N-gram clearly states that an action is required to attain a specific purpose; this purpose is in this case thematized in the sentence, by means of the placement of the expression in the beginning of the sentence; however, it might be placed in other places in the sentence - should the focus be put on the means rather than on the purpose.

Negation

'The speech act of negating; the act of asserting that something alleged is not true; a negative statement; a statement that is a refusal or denial of some other statement' (ibid.)

N-gram:	it is not
In context:	Although Rousseau is the source, **it is not** our intention

	here to add another layer of interpretation on his work, even if the ambition of giving a modern illustration of that work might be legitimate and sufficient in its own right.
Commentary:	N-gram is used assertively to refuse something as pertaining to the realm of the intentions.

Justification

'A statement in explanation of some action or belief; a statement that makes something comprehensible by describing the relevant structure or operations or circumstances, etc.; something (such as a fact or circumstance) that shows an action to be reasonable or necessary' (ibid.)

N-gram:	por isso mesmo ,
In context:	Qualquer percurso pelas vanguardas e neovanguardas actuais nos revela que a rematerialização é uma condição central à arte do nosso tempo, e a sua passagem pelos últimos quarenta anos acabará por ser o tema da segunda metade deste texto, que, **por isso mesmo,** se pretende um comentário para a enfatização de tal contradição como fulcro fundacional de qualquer espaço democrático.
Commentary:	Statement is used to explain in the first clause the reasons for the adoption of a strategy or methodology, which is described in the second clause.

9 Descriptive Analysis of the Content

Taking this list as the starting point for the classification of the expressions occurring more frequently in the 'collage' corpus, we should now be ready to proceed to the analysis of the n-grams present in the corpus.

The following data were considered while submitting the files to analysis:

Appendix	Corpus	Length of n-grams	Case-sensitive Search	Sort	Results	
					#tokens	#n-grams
2	collage::en	4	NO	Frequency	128.452	110.343
3	collage::en	3	NO	Frequency	128.452	106.443
4	collage::pt	4	NO	Frequency	128.872	111.848
5	collage::pt	3	NO	Frequency	128.872	106.904

Table 2: Analysis of n-grams

So as to make the data extracted from Corpógrafo as easy to manage as possible, each search was converted into one individual Microsoft Excel sheet; the final MS Excel file contains therefore 5 sheets: one sheet for each search and one additional sheet containing the final results and data. This global file was named 'corpus_search.xls', and integrates appendixes 1 to 7.

The number of n-grams obtained is large and therefore Microsoft Excel is not the most desirable application to manage all the resulting n-grams: although the number of n-grams obtained in each search is above 100.000 n-grams, the MS Excel only allows the management of approximately 65.500 n-grams per search.

The advantage of this application, however, is that it enables the management of the data in a very simple form. Moreover, given the extent of our research, the analysis of n-grams has to be limited to far less than the 65.500 n-grams allowed by MS Excel.

As we will be studying the data which are statistically more relevant, the analysis includes the n-gram, its number of occurrences and its ratio. To these, we added two more columns, so as to allow the classification of the strings according to the semantic elaboration and/or as 'noise', should that be the case. Both these classifications had to be done manually, segment by segment, as no semantic taggers were available to automatically classify these strings according to their functional, semantic elaboration.

The first results obtained from the analysis made us conclude that, overall, only two n-grams (one in each of the '3_EN' and '3_PT' files) were classified as 'noise', as they include 'garbage' characters arising from formatting issues. 'Noise' segments do not have

therefore a relevant weight in the overall analysis, and need not be considered an element of a negative impact on the representativeness of the corpus.

9.1 Corpus Data

The '4_EN' file includes n-grams of 24 to 1 occurrences. However, we considered that 1- to 4-ocurrence n-grams were not to be studied, as they include all possible combinations of length 4 n-grams in the texts of the corpus, and thus do not have a significant representativeness. Even so, 76 n-grams were obtained for analysis. We then proceeded to the manual classification of these 76 n-grams: first of all, they were either validated as having semantic meaning or classified as noise. Next, the validated segments were submitted to the semantic classification, in accordance with the classes mentioned above.

The same approach was applied to the '4_PT' file, which returned similar results: n-grams extracted in this case range from 29 to 1 occurrences, although, again, 1- to 4-occurrence n-grams were suppressed for the same reasons mentioned above. The total number of n-grams validated for our study was in this case 84.

The table below shows the total number of length 4 n-grams in the 'collage' corpus, for the two languages - English and Portuguese. Besides the semantic class of the n-grams, in the first column, this table shows the total number and the percentage occurrences in the second and third columns, respectively. The number of 'noise' n-grams is shown in the last line of the table.

4_EN		
Class	**Total**	**%**
comparison	4	5,26
concession	1	1,32
contrast	3	3,95
correction	0	0,00
enumeration	1	1,32
exemplification	7	9,21
explanation	9	11,84
generalization	6	7,89
inclusion	10	13,16
justification	0	0,00
negation	0	0,00
preparation	0	0,00
purpose	0	0,00
restriction	0	0,00
specification	35	46,05
	76	**100,00**
noise	**0**	

4_PT		
Class	**Total**	**%**
comparison	7	8,33
concession	0	0,00
contrast	5	5,95
correction	3	3,57
enumeration	10	11,90
exemplification	5	5,95
explanation	6	7,14
generalization	5	5,95
inclusion	6	7,14
justification	7	8,33
negation	0	0,00
preparation	2	2,38
purpose	0	0,00
restriction	5	5,95
specification	23	27,38
	84	**100,00**
noise	**0**	

Table 3: Number and rate of length 4 n-grams per semantic class

When applied to the '3_EN' file, the same method returned n-grams with 47 to 1 occurrences. The higher frequency of occurrence of n-grams is justified by the fact that this search is based on n-grams of length 3, i.e. n-grams combining 3 elements. We thus considered that 1- to 8-occurrence n-grams were not to be studied, for the sake of representativeness. The total number of segments to be submitted to analysis was, in this case, 149. Since during validation one segment was classified as 'noise', the remaining segments (total of 148) were manually classified according to their semantic function.

Similarly, the 'B_PT' file returned n-grams from 42 to 1 occurrences. Again, we considered that 1- to 8-occurrence n-grams should not be submitted to analysis, as they would negatively impact the representativeness of the corpus. Taking into account that one n–gram was considered to be 'noise', the total number of n-grams submitted for analysis was 164.

The table below shows the total number of length 3 n-grams in the 'collage' corpus, again for the two languages - English and Portuguese. The table shows in the first column the semantic class of the n-grams, the total number and the percentage occurrences in the second and third columns, respectively. The number of 'noise' n-grams is shown in the last line of the table.

3_EN		
Class	**Total**	**%**
comparison	7	4,76
concession	1	0,68
contrast	4	2,72
correction	0	0,00
enumeration	4	2,72
exemplification	8	5,44
explanation	23	15,65
generalization	11	7,48
inclusion	10	6,80
justification	0	0,00
negation	5	3,40
preparation	0	0,00
purpose	7	4,76
restriction	0	0,00
specification	67	45,58
	147	**100,00**
noise	**1**	

3_PT		
Class	**Total**	**%**
comparison	11	6,71
concession	3	1,83
contrast	2	1,22
correction	2	1,22
enumeration	8	4,88
exemplification	2	1,22
explanation	22	13,41
generalization	5	3,05
inclusion	27	16,46
justification	7	4,27
negation	4	2,44
preparation	1	0,61
purpose	2	1,22
restriction	4	2,44
specification	64	39,02
	164	**100,00**
noise	**1**	

Table 4: Number and rate of length 3 n-grams per semantic class

9.2 Contrastive Analysis of the Results

The results shown in the tables above may be insufficient to allow the semantic classification of a whole text genre, as this analysis only represents one small part of the range of elements which account for the characterisation of a discourse. However, the conclusions this analysis allow us to draw have a significant impact on the interpretation of the 'artistic discourse' being studied.

The tables below show a contrastive analysis of the English and Portuguese files of the corpus, regarding the count of 4-grams according to their semantic classes. The '+' sign shows the dominating semantic classes vis-à-vis the other language, whereas the '-' sign shows the semantic classes where the other language dominates. The two classes highlighted ('negation' and 'purpose') are blank, since no occurrences were reported.

4_EN	4_PT
- comparison	+ comparison
+ concession	- concession
- contrast	+ contrast
- correction	+ correction
- enumeration	+ enumeration
+ exemplification	- exemplification
+ explanation	- explanation
+ generalization	- generalization
+ inclusion	- inclusion
- justification	+ justification
- negation	- negation
- preparation	+ preparation
- purpose	- purpose
- restriction	+ restriction
+ specification	- specification

Table 5: Contrastive analysis of length 4 n-grams for semantic elaboration

In accordance with these readings, we may conclude that the dominating semantic classes in the English texts are *concession*, *exemplification*, *explanation*, *generalization*, *inclusion* and *specification*, whereas the Portuguese texts tend to be dominated by *comparison*, *contrast*, *correction*, *enumeration*, *justification*, *preparation* and *restriction*.

When applying the same methods of analysis to n-grams of length 3, some patterns may change slightly:

3_EN	3_PT
- comparison	+ comparison
- concession	+ concession
+ contrast	- contrast
- correction	+ correction
- enumeration	+ enumeration
+ exemplification	- exemplification
+ explanation	- explanation
+ generalization	- generalization
- inclusion	+ inclusion
- justification	+ justification
+ negation	- negation
- preparation	+ preparation
+ purpose	- purpose
- restriction	+ restriction
+ specification	- specification

Table 6: Contrastive analysis of length 3 n-grams for semantic elaboration

9.3 First Conclusions

The analysis of the data presented above allows some first conclusions about the corpus being studied.

The first conclusion we might draw is that the English texts are 'semantically dominated' by relations of *contrast*, *exemplification*, *explanation*, *generalization*, *negation*, *purpose* and *specification*, whereas the Portuguese texts tend to be richer in elaborations of *comparison*, *concession*, *correction*, *enumeration*, *inclusion*, *justification*, *preparation* and *restriction*.

When comparing percentages of occurrences between length 3 and length 4 n-grams, a few remarks should be made on the results of the analysis: *concession* and *inclusion* have a higher percentage of n-grams of length 4 in English than in Portuguese, but there is a shift in this pattern in the number of n-grams of length 3, where Portuguese has a higher percentage of occurrences of this semantic elaboration. On the contrary, Portuguese shows a higher percentage of contrast n-grams of length 3 than English, as well as a lower percentage of n-grams of length 4. All other semantic classes follow the same pattern in the lists of length 3 and length 4 n-grams.

Contrary to all other classes, these three classes do not show predominantly in either one of the languages, and hence their ability to classify the two languages is more limited. Therefore, we might choose either:

a. To consider these three classes as 'noise' and, as such, not take them into account for the 'semantic analysis' of the languages; or
b. To calculate the total number of n-grams of length 3 and 4 of each language for each class and make decisions on this basis.

The advantage of option a. is that it is more neutral, as it implies that apparently contradictory results do not influence the final allocation of semantic classes to each language. The advantage of option b., on the other hand, is that it allows the study to consider the overall 15 classes in the classification, rather than only 12 - thus avoiding the 'disposal' of 20% of the semantic classes. Besides, the main argument for option a. might be disputable: neutrality might be desirable if our aim was to make a contrastive analysis between n-grams of length 3 and 4 within the same language; however, for the purposes of our study, this comparison just aims to show two possible methods for analysis.

We believe, thus, that option b. is more suitable as it considers the total number of n-grams for each class, in which case only contrast would be considered null as there is exactly the same number of n-grams in English and in Portuguese: 7.

9.4 Semantic Elaboration and Description of a Language

If one considers that the methods described above are valid enough to warrant the classification of an 'artistic discourse' such as the one at stake in this study, English and Portuguese might be classified according to the following classes:

English:
exemplification, explanation, generalization, negation, purpose, specification;

Portuguese:
comparison, correction, enumeration, justification, preparation, restriction, concession, inclusion.

We may, thus, conclude that the English texts in this type of discourse rely heavily on the formulation of general concepts by means of the abstraction of common specifics;

mental processes go from detailed facts to general principles (generalization), and as such are prone to be linear and clearly defined. Reasoning tends to be performed on a methodological and straightforward basis, usually avoiding room for unclear interpretations – unless required otherwise, so as to provide a play on words. To reinforce this linearity they often use examples as representational forms and models (exemplification), as well as accounts to set forth a meaning (explanation). Statements and 'un-statements' are clearly set and taken on, i.e. discourse is planned to make use of clear statements to refuse or deny what is considered 'not to be' (negation). Information is, therefore, clearly communicated, either in more general or detailed grounds (specification). Text production is performed to attain a well-defined and planned outcome (purpose), and this purpose is often the focus for this type of English texts.

Portuguese texts, on the other hand, tend to be more intricate, hesitative and hedging. Instead of putting forth thoughts and ideas in an ordered, linear way, these texts make use of a rather unorganized structuring, a 'strategy' which can easily be taken for 'stream of consciousness' or even 'psychological chaos'. Instead of focusing on the purpose, as the English texts do, the Portuguese texts try to set ideas in order in advance (preparation). Statements are often subject to offers of improvements as if to replace a mistake (correction), even where there has been no mistake or element to set right. At the same time, the texts seek to keep ideas within certain boundaries, thus limiting their extent (restriction) of interpretation. Semantically, they tend to yield, agree and concede (concession) – as if to enforce some strategy of argumentation –, as well as to combine circumstances and comprise them in the statement (inclusion), as a means to provide content. Besides, they have a tendency to make statements to explain some beliefs or ideas, often describing structures, facts and circumstances for which enough had already been provided (justification), as if making it apologetically.

In this path of going back and forth, Portuguese texts frequently establish relationships between elements based on their similarities or differences, by means of abstraction of the particular elements of two parts (comparison).

This does not mean, however, that the texts are not intentionally unclear, as they often use elements that enable them to be so, such as providing lists or establishing a countable, numerical or sequential order (enumeration).

Curiously enough, both languages show exactly the same number of n-grams denoting an opposition/dissimilarity between elements that are compared and

conceptually separated (contrast). Obviously, the fact that this n-gram occurs in the same numbers in this corpus does not necessarily mean that these two languages or even this type of discourse in the two languages uses contrast in the same proportions; it can, however, be noted that, in spite of the cultural differences (so often expressed in language) between the two languages (which account for many aspects of the classification mentioned above), both use this well-known strategy of argumentation to present statements, ideas and beliefs.

Our attention is also drawn to the fact that the rate of n-grams denoting specification in Portuguese (33.20% of the n-grams) is far below its usage rate in English (45.82% of the n-grams). Again, this does not imply that in 'actual' language in practice this semantic class is used in the same ratios; however, it is a clear fact which indicates that English is far more specific - and possibly clear and concise - than Portuguese. At least for stylistic reasons, this may be examined to determine if a certain perspective is appropriate or not[32].

In fact, 'the choice of a specific word in this case may depend on the type of discourse (for example news report, editorial or political propaganda), or on the group membership, position or opinion of the speaker or writer' (Dijk 1997b:11). Different lexical items may be used to refer to the same people, events or situations. This is a property of the style of the discourse, as such variation is a function of the context.

[32] 'lo que interesa no es lo que se dice sino cómo se dice' (Dijk 1996:124).

Conclusion

The present work reasserted the principle that the study of art and its cross-disciplines requires that a distinction be made between contemporary art and other forms of art, whether ancient or modern.

The different means of expression used by the distinct art forms requires that not all contemporary art forms be studied taking into account the same principles. Hence, the need to separate, within contemporary art, the visual arts (photography, painting, sculpture, and even installation) from other art forms (such as music, theatre and performance).

Nonetheless, these contemporary art forms share the belief that the traditional principles of aesthetics are relative and hence should be defied. Contemporary art is an innovative project, provided with heterogeneous aesthetic criteria, that creates new aesthetic styles. These often demand the active participation of the audience to accomplish their function as ever-changing contemporary art.

Therefore, in Part I we have seen that communication integrates several activities that make up individual and social lives. As a form of interaction, art is in the eye of the beholder. Therefore, different senses and meanings are activated, depending on the viewers and on their immediate 'surroundings'.

A similar process applies to artistic discourse. On the one hand, it aims to perform a practical action, and, on the other hand, it focuses on the meaning conveyed. The audience is led to reconceptualize their knowledge of the world.

In its relationship with art, language is open to several possibilities, which the discourse fixes and delimits. However, both contemporary art and contemporary artistic discourse merge several genres, using concepts and ideas of a different nature, to form a 'heterogeneous' discourse.

Therefore, in its relationship with the text, the subject often dissolves itself in a complex and variable function of the discourse. The author often 'disappears' and the focus is directed to the text.

Discourse establishes ideological and power relations. It puts ideas into practice and influences relationships with others. The collective and the individual tend to merge in a same social identity. Thus, those with knowledge (whether individually or

institutionally) have the power to control.

As we have seen, the opportunity granted to an audience to critically read texts is often biased. Therefore, relying on undercover textual structures to subtly exercise persuasive power is not much different from restricting the 'material access' of the text receivers to information.

We concluded in Part I that art and artistic discourse is sometimes real, sometimes acted up, and at other times just a reflection.

In Part II, we showed that art and language are not 'distant neighbours', but close relatives. We realized that art does not use a different language. Instead, it makes a different use of language.

Therefore, it is important to pay attention to textual macrostructures, microstructures and to superstructures. As we have seen, this cognitive process relies on several levels of human discourse processing co-occurring in the text. Language is never neutral. Therefore, understanding these levels enables text producers to predict the text receivers' expectations, and manipulate and control knowledge and action. Therefore, artistic discourse is not only functional, but also multifunctional. The dense inter-relationship between its meanings requires that it should be analyzed from different angles.

We have also seen that another important role is played by registers. Registers determine whether the range of possible meanings is fixed (restricted registers) or whether they allow for individuality (open registers).

Then, we studied the influence of text types, genres and style in discourse. We hope we showed that discourse largely depends on the perceived knowledge text producers and receivers have about each other.

Another point we made is that grammar has traditionally been concerned with the correct use of language. Such a perspective differs from the one adopted in and by artistic discourse. We have seen that artistic discourse considers linguistics a kind of semiotic system. As such, it interacts with other existing systems of meaning, including art forms and social/cultural aspects, to construct networks of relationships.

Then, we made a distinction between general language, language for special purposes (LSP), and between different levels of LSP. One of the key elements is how meaning is constructed differently in discourse. The discourse of general language does not build upon the same strategies and procedures as artistic discourse.

We also concluded that standardizing artistic discourse (e.g. for the creation of terminology) is a very complex task. Artistic discourse is apparently 'non-standardizable'. On the one hand, it seems to stand against all principles of harmonization. On the other hand, terms occurring in the texts are often 'disguised' in what seems to be 'freethinking' discourse.

Hence, 'non-terminology' was used to refer to the subversion of principles established in the creation of terminology, and create 'pseudo'-art terms. Such terms are only fake 'terms' and will most certainly never be used again in similar texts.

Artistic discourse, we concluded, can be a slippery business. It is powerful enough to provide social validation or rejection of certain products and/or activities. In the field of terminology, it may enable the creation of new terms or determine their immediate 'extinction'.

The final conclusion of this part is that contemporary art managed to establish a communicative relationship between art and language about art.

Finally, part III aims to demonstrate how the theories discussed in Parts I and II may apply to 'real-life' texts to provide practical results.

In chapter 7, we explained how the data were collected to create a corpus of real texts published in the media over the last decade. We also explained how these data were prepared for analysis, and discussed the strategies of interpretation adopted.

Then, we described the processes of sample selection and sample size and type, and included a comparative statistical analysis of Portuguese and English. The collected data were then submitted to a preparatory phase before undergoing analysis. This included: initial reading, further selection before analysis, and finally uploading to 'Corpógrafo'. The data were then submitted to analysis. First, the data were analyzed statistically to make some elements stand out from the whole corpus. Only then were the data extracted from the corpus analyzed qualitatively.

In chapter 8 we proposed a method of analysis of function and content using the texts that are part of the 'Collage' corpus. Such an analysis should include an analysis of form, structure, function, devices and narrative, which has a significant influence on multi-modality.

Then, we explained how n-grams of length 3 and 4 extracted from the corpus using the 'Corpógrafo' were classified. From the results, we concluded that text producers are expected to try and devise unique structures in this type of texts. However, there are

several expressions used recurrently. Therefore, as these phrases constitute units of meaning, we classified them according to their semantic function in the text.

Then, in chapter 9 we presented a 'Descriptive Analysis of the Content'. This section provides a description of the corpus data and does a contrastive analysis of the results. This allows us to draw the first conclusions of this research.

The first conclusion is that the results obtained from this research may not be enough classify a whole text genre semantically. However, our second conclusion was that the dominating semantic classes in English and Portuguese artistic discourse differ.

Our third conclusion is that the English texts studied rely heavily on the formulation of general concepts by means of the abstraction of common specifics. The Portuguese texts, on the other hand, tend to be more intricate, hesitative and hedging.

We mentioned in the beginning that this is only an introductory study. As such, we consider that the results obtained are relative and may not be applied as general discursive principles. However, these results correspond to the perception we had from reading the full version of the texts, in the phase of preparation for analysis.

Thus, we believe that the methodological approach warrants the data and the results obtained. These data should allow the creation of a basic network of semantic categories that might be applied to this type of discourse.

Within the limited scope of this study, there are some core issues that could not be debated.

The most important, we believe, is the issue of semantic discourse analysis. Discourse semantics focuses on the structure of propositions and especially on the relations between propositions in a discourse. Therefore, considering that propositions are influenced by previous propositions, such a study would provide the basis for even more reliable semantic research.

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Appendixes

Appendix 1

Semantic Classes

specification
explanation
exemplification
comparison
contrast
generalization
correction
preparation
inclusion
concession
restriction
enumeration
purpose
negation
justification

Appendix 2

N-grams of length 4

Language: English

N-gram	Recurrences	Frequency	Semantic Class	Noise
at the same time	24	0.018684022047146	inclusion	
, for example ,	23	0.0179055211285149	exemplification	
is one of the	13	0.0101205119422041	specification	
pedro cabrita reis' s	13	0.0101205119422041	specification	
the end of the	13	0.0101205119422041	specification	
the work of art	13	0.0101205119422041	specification	
is a good place	9	0.00700650826767976	specification	
of the world ,	9	0.00700650826767976	specification	
as a kind of	8	0.00622800734904867	exemplification	
at the end of	8	0.00622800734904867	specification	
audible in the mouth	8	0.00622800734904867	specification	
in the case of	8	0.00622800734904867	exemplification	
in the work of	8	0.00622800734904867	specification	
the 1920s and 1930s	8	0.00622800734904867	specification	
the image of the	8	0.00622800734904867	generalization	
: audible in the	7	0.00544950643041759	specification	
as a species of	7	0.00544950643041759	exemplification	
as well as the	7	0.00544950643041759	inclusion	
cabrita reis' s work	7	0.00544950643041759	specification	
imagine you are walking	7	0.00544950643041759	specification	

in other words ,	7	0.00544950643041759	explanation	
one of the most	7	0.00544950643041759	specification	
the history of the	7	0.00544950643041759	specification	
the space of the	7	0.00544950643041759	specification	
the surface of the	7	0.00544950643041759	specification	
unland : audible in	7	0.00544950643041759	specification	
work of art .	7	0.00544950643041759	specification	
, of course ,	6	0.0046710055117865	explanation	
a work of art	6	0.0046710055117865	generalization	
an act of possession	6	0.0046710055117865	comparison	
and at the same	6	0.0046710055117865	inclusion	
be said to be	6	0.0046710055117865	explanation	
for the first time	6	0.0046710055117865	specification	
in a way that	6	0.0046710055117865	explanation	
in front of the	6	0.0046710055117865	specification	
in the context of	6	0.0046710055117865	explanation	
in the middle of	6	0.0046710055117865	specification	
it is possible to	6	0.0046710055117865	inclusion	
of the work of	6	0.0046710055117865	specification	
one and the same	6	0.0046710055117865	inclusion	
sub-division of the electric	6	0.0046710055117865	specification	
the beginning of the	6	0.0046710055117865	specification	
the movement of the	6	0.0046710055117865	specification	
the same time ,	6	0.0046710055117865	inclusion	
to be able to	6	0.0046710055117865	explanation	
, for instance ,	5	0.00389250459315542	exemplification	
, in fact ,	5	0.00389250459315542	specification	
, pedro cabrita reis	5	0.00389250459315542	specification	
, that is ,	5	0.00389250459315542	explanation	

a good place to	5	0.00389250459315542	specification	
a new form of	5	0.00389250459315542	exemplification	
as a form of	5	0.00389250459315542	exemplification	
as a result ,	5	0.00389250459315542	explanation	
at one and the	5	0.00389250459315542	inclusion	
at the same time,	5	0.00389250459315542	inclusion	
between man and machine	5	0.00389250459315542	comparison	
but at the same	5	0.00389250459315542	contrast	
for art and media	5	0.00389250459315542	specification	
i would like to	5	0.00389250459315542	concession	
in the bechers' work	5	0.00389250459315542	specification	
in the field of	5	0.00389250459315542	generalization	
in the play of	5	0.00389250459315542	explanation	
in the same way	5	0.00389250459315542	comparison	
of a series of	5	0.00389250459315542	enumeration	
of art in the	5	0.00389250459315542	generalization	
of the unland sculptures	5	0.00389250459315542	specification	
on the basis of	5	0.00389250459315542	inclusion	
on the one hand	5	0.00389250459315542	contrast	
on the other hand	5	0.00389250459315542	contrast	
on the part of	5	0.00389250459315542	inclusion	
the development of the	5	0.00389250459315542	specification	
the rest of the	5	0.00389250459315542	generalization	
the role of the	5	0.00389250459315542	specification	
the sub-division of the	5	0.00389250459315542	specification	
to that of the	5	0.00389250459315542	comparison	
work of art is	5	0.00389250459315542	generalization	

Semantic Classes and Totals

Class	Number
comparison	4
concession	1
contrast	3
correction	0
enumeration	1
exemplification	7
explanation	9
generalization	6
inclusion	10
justification	0
negation	0
preparation	0
purpose	0
restriction	0
specification	35
Total	**76**

Appendix 3

N-grams of length 3

Language: English

N-gram	Recurrences	Frequency	Semantic Class	Noise
one of the	47	0.0365895431756609	specification	
in order to	42	0.0326970385825055	purpose	
it is a	35	0.0272475321520879	specification	
a kind of	34	0.0264690312334569	exemplification	
in which the	34	0.0264690312334569	specification	
, it is	32	0.0249120293961947	specification	
the work of	32	0.0249120293961947	specification	
at the same	31	0.0241335284775636	inclusion	
it is the	31	0.0241335284775636	specification	
the same time	31	0.0241335284775636	inclusion	
for example ,	28	0.0217980257216704	exemplification	
as well as	27	0.0210195248030393	inclusion	
, for example	26	0.0202410238844082	exemplification	
, in the	26	0.0202410238844082	specification	
is one of	26	0.0202410238844082	specification	
work of art	25	0.0194625229657771	specification	
a series of	24	0.018684022047146	generalization	
it is not	24	0.018684022047146	negation	
of the world	23	0.0179055211285149	specification	
part of the	23	0.0179055211285149	inclusion	

the idea of	23	0.0179055211285149	generalization	
the process of	23	0.0179055211285149	explanation	
, such as	22	0.0171270202098838	exemplification	
of the image	22	0.0171270202098838	specification	
the development of	22	0.0171270202098838	explanation	
the history of	22	0.0171270202098838	specification	
of the work	20	0.0155700183726217	specification	
the act of	19	0.0147915174539906	explanation	
, however ,	18	0.0140130165353595	concession	
in the same	18	0.0140130165353595	comparison	
end of the	17	0.0132345156167284	specification	
the use of	17	0.0132345156167284	specification	
the world ,	17	0.0132345156167284	specification	
there is a	17	0.0132345156167284	specification	
the image of	16	0.0124560146980973	specification	
this is the	16	0.0124560146980973	specification	
, and the	15	0.0116775137794663	inclusion	
a set of	15	0.0116775137794663	generalization	
that it is	15	0.0116775137794663	specification	
the end of	15	0.0116775137794663	specification	
the question of	15	0.0116775137794663	specification	
to be a	15	0.0116775137794663	purpose	
, which is	14	0.0108990128608352	specification	
by means of	14	0.0108990128608352	explanation	
cabrita reis' s	14	0.0108990128608352	specification	
can be seen	14	0.0108990128608352	explanation	
in terms of	14	0.0108990128608352	specification	
is not the	14	0.0108990128608352	negation	
out of the	14	0.0108990128608352	specification	

that of the	14	0.0108990128608352	specification	
, in which	13	0.0101205119422041	specification	
based on the	13	0.0101205119422041	explanation	
is no longer	13	0.0101205119422041	negation	
on the other	13	0.0101205119422041	contrast	
pedro cabrita reis'	13	0.0101205119422041	specification	
some of the	13	0.0101205119422041	enumeration	
space of the	13	0.0101205119422041	generalization	
the creation of	13	0.0101205119422041	explanation	
the experience of	13	0.0101205119422041	explanation	
the relationship between	13	0.0101205119422041	comparison	
the surface of	13	0.0101205119422041	specification	
there is no	13	0.0101205119422041	negation	
, but also	12	0.00934201102357301	inclusion	
a form of	12	0.00934201102357301	exemplification	
a species of	12	0.00934201102357301	exemplification	
but it is	12	0.00934201102357301	contrast	
in front of	12	0.00934201102357301	specification	
in relation to	12	0.00934201102357301	comparison	
in the installation	12	0.00934201102357301	specification	
of the most	12	0.00934201102357301	generalization	
that is ,	12	0.00934201102357301	explanation	
the sense of	12	0.00934201102357301	generalization	
the unland sculptures	12	0.00934201102357301	specification	
the world .	12	0.00934201102357301	specification	
to be the	12	0.00934201102357301	explanation	
a way of	11	0.00856351010494192	explanation	
as opposed to	11	0.00856351010494192	contrast	
be able to	11	0.00856351010494192	purpose	

image of the	11	0.00856351010494192	generalization	
in other words	11	0.00856351010494192	explanation	
is also the	11	0.00856351010494192	explanation	
of the media	11	0.00856351010494192	specification	
said to be	11	0.00856351010494192	explanation	
such as the	11	0.00856351010494192	exemplification	
the centre of	11	0.00856351010494192	specification	
the fact that	11	0.00856351010494192	specification	
the space of	11	0.00856351010494192	generalization	
the subject of	11	0.00856351010494192	specification	
the viewer to	11	0.00856351010494192	specification	
a sense of	10	0.00778500918631084	generalization	
a sort of	10	0.00778500918631084	explanation	
a way that	10	0.00778500918631084	explanation	
a work of	10	0.00778500918631084	generalization	
grzinic´ & smid	10	0.00778500918631084		noise
history of the	10	0.00778500918631084	specification	
in the work	10	0.00778500918631084	specification	
of a new	10	0.00778500918631084	enumeration	
of art .	10	0.00778500918631084	specification	
of the 20th	10	0.00778500918631084	specification	
of the body	10	0.00778500918631084	specification	
of their own	10	0.00778500918631084	inclusion	
of what is	10	0.00778500918631084	explanation	
pedro cabrita reis	10	0.00778500918631084	specification	
the basis of	10	0.00778500918631084	inclusion	
the meaning of	10	0.00778500918631084	explanation	
the role of	10	0.00778500918631084	explanation	
this is a	10	0.00778500918631084	explanation	

view of the	10	0.00778500918631084	specification	
, as the	9	0.00700650826767976	comparison	
, is the	9	0.00700650826767976	specification	
, pedro cabrita	9	0.00700650826767976	specification	
, to the	9	0.00700650826767976	purpose	
a good place	9	0.00700650826767976	inclusion	
and of the	9	0.00700650826767976	inclusion	
art in the	9	0.00700650826767976	specification	
be said to	9	0.00700650826767976	explanation	
each of the	9	0.00700650826767976	enumeration	
for the first	9	0.00700650826767976	specification	
has always been	9	0.00700650826767976	generalization	
helmut newton s	9	0.00700650826767976	specification	
i want to	9	0.00700650826767976	purpose	
imagine you are	9	0.00700650826767976	specification	
in the early	9	0.00700650826767976	specification	
in the mouth	9	0.00700650826767976	specification	
in the present	9	0.00700650826767976	specification	
in the world	9	0.00700650826767976	specification	
is a good	9	0.00700650826767976	specification	
is based on	9	0.00700650826767976	specification	
it is this	9	0.00700650826767976	specification	
more than the	9	0.00700650826767976	comparison	
nature of the	9	0.00700650826767976	specification	
no matter how	9	0.00700650826767976	contrast	
not so much	9	0.00700650826767976	negation	
of art in	9	0.00700650826767976	specification	
of the cd-rom	9	0.00700650826767976	specification	
of the same	9	0.00700650826767976	comparison	

X

of the video	9	0.00700650826767976	specification	
on the screen	9	0.00700650826767976	specification	
the 1920s and	9	0.00700650826767976	specification	
the beginning of	9	0.00700650826767976	specification	
the case of	9	0.00700650826767976	exemplification	
the combination of	9	0.00700650826767976	enumeration	
the form of	9	0.00700650826767976	explanation	
the image is	9	0.00700650826767976	explanation	
the principle of	9	0.00700650826767976	specification	
to make a	9	0.00700650826767976	purpose	
to see the	9	0.00700650826767976	purpose	
to that of	9	0.00700650826767976	comparison	

Semantic Classes and Totals

Class	Number
comparison	7
concession	1
contrast	4
correction	0
enumeration	4
exemplification	8
explanation	23
generalization	11
inclusion	10
justification	0
negation	5
preparation	0
purpose	7
restriction	0
specification	67
Total	**147**

Appendix 4

N-grams of length 4

Language: Portuguese

N-gram	Recurrences	Frequency	Semantic Class	Noise
, isto é ,	29	0.0225029486622385	explanation	
na medida em que	26	0.0201750574213173	justification	
, na medida em	19	0.0147433111925011	justification	
, por exemplo ,	19	0.0147433111925011	exemplification	
por um lado ,	19	0.0147433111925011	enumeration	
por outro lado ,	14	0.0108634924576324	enumeration	
, ou seja ,	13	0.0100875287106586	explanation	
a partir de um	9	0.00698367372276367	specification	
de pedro tudela ,	9	0.00698367372276367	specification	
de pedro tudela .	9	0.00698367372276367	specification	
deixa-me andar de escultura?!	9	0.00698367372276367	specification	
trabalho de pedro tudela	9	0.00698367372276367	specification	
: por um lado	8	0.00620770997578993	enumeration	
a partir de uma	8	0.00620770997578993	specification	
ao mesmo tempo que	8	0.00620770997578993	inclusion	
de um conjunto de	8	0.00620770997578993	inclusion	
mamê, deixa-me andar de	8	0.00620770997578993	specification	
, cada vez mais	7	0.00543174622881619	comparison	
, deste modo ,	7	0.00543174622881619	explanation	
, mais do que	7	0.00543174622881619	comparison	

, ou melhor ,	7	0.00543174622881619	correction	
, pelo contrário ,	7	0.00543174622881619	contrast	
, uma espécie de	7	0.00543174622881619	comparison	
é mais do que	7	0.00543174622881619	comparison	
mais do que uma	7	0.00543174622881619	comparison	
sob a forma de	7	0.00543174622881619	specification	
, a ideia de	6	0.00465578248184245	generalization	
, ao mesmo tempo	6	0.00465578248184245	comparison	
, mas também a	6	0.00465578248184245	inclusion	
, uma vez que	6	0.00465578248184245	justification	
; por outro ,	6	0.00465578248184245	enumeration	
a prática artística de	6	0.00465578248184245	generalization	
de um modo mais	6	0.00465578248184245	comparison	
do ponto de vista	6	0.00465578248184245	specification	
e , por outro	6	0.00465578248184245	enumeration	
entre a ideia de	6	0.00465578248184245	inclusion	
o seu processo criativo	6	0.00465578248184245	specification	
por isso mesmo ,	6	0.00465578248184245	justification	
) exemplifica a obra	5	0.00387981873486871	exemplification	
, como vimos ,	5	0.00387981873486871	justification	
, de facto ,	5	0.00387981873486871	explanation	
, de uma forma	5	0.00387981873486871	specification	
, em que o	5	0.00387981873486871	explanation	
, em vez de	5	0.00387981873486871	contrast	
, o que é	5	0.00387981873486871	preparation	
, por exemplo)	5	0.00387981873486871	exemplification	
, por isso mesmo	5	0.00387981873486871	justification	
, por um lado	5	0.00387981873486871	enumeration	
, portanto , um	5	0.00387981873486871	justification	

, uma vez mais	5	0.00387981873486871	inclusion	
a arte e a	5	0.00387981873486871	enumeration	
a colecção sem título	5	0.00387981873486871	specification	
a forma de um	5	0.00387981873486871	explanation	
a ideia de uma	5	0.00387981873486871	generalization	
a partir do qual	5	0.00387981873486871	specification	
a pintura de mário	5	0.00387981873486871	specification	
a preto e branco	5	0.00387981873486871	specification	
ao contrário do que	5	0.00387981873486871	contrast	
ao mesmo tempo ,	5	0.00387981873486871	inclusion	
da prática artística .	5	0.00387981873486871	generalization	
da universidade do porto	5	0.00387981873486871	specification	
de marta de menezes	5	0.00387981873486871	specification	
de outro modo ,	5	0.00387981873486871	correction	
de qualquer modo ,	5	0.00387981873486871	restriction	
de uma espécie de	5	0.00387981873486871	exemplification	
do século xx ,	5	0.00387981873486871	specification	
e , depois ,	5	0.00387981873486871	enumeration	
e , sobretudo ,	5	0.00387981873486871	enumeration	
em primeiro lugar ,	5	0.00387981873486871	enumeration	
entre arte e vida	5	0.00387981873486871	contrast	
entre norma e desvio	5	0.00387981873486871	contrast	
exemplifica a obra de	5	0.00387981873486871	exemplification	
final da década de	5	0.00387981873486871	specification	
isto é , a	5	0.00387981873486871	correction	
não deixa de ser	5	0.00387981873486871	restriction	
não é mais do	5	0.00387981873486871	restriction	
o trabalho de pedro	5	0.00387981873486871	specification	
obra de arte .	5	0.00387981873486871	specification	

onde há fumo há	5	0.00387981873486871	specification	
para a prática artística	5	0.00387981873486871	preparation	
paulo cunha e silva	5	0.00387981873486871	specification	
por todo o lado	5	0.00387981873486871	generalization	
que não deixa de	5	0.00387981873486871	restriction	
uma vez mais ,	5	0.00387981873486871	restriction	

Semantic Classes and Totals

Class	Number
comparison	7
concession	0
contrast	5
correction	3
enumeration	10
exemplification	5
explanation	6
generalization	5
inclusion	6
justification	7
negation	0
preparation	2
purpose	0
restriction	5
specification	23
Total	**84**

Appendix 5

N-grams of length 3

Language: Portuguese

N-gram	Recurrences	Frequency	Semantic Class	Noise
uma espécie de	42	0.0325904773728971	comparison	
isto é ,	41	0.0318145136259234	explanation	
por exemplo ,	35	0.0271587311440809	exemplification	
a ideia de	33	0.0256068036501335	generalization	
a partir de	33	0.0256068036501335	specification	
, a sua	32	0.0248308399031597	specification	
, isto é	31	0.024054876156186	explanation	
, que se	31	0.024054876156186	explanation	
mais do que	31	0.024054876156186	comparison	
, o que	30	0.0232789124092122	explanation	
cada vez mais	30	0.0232789124092122	comparison	
ou seja ,	30	0.0232789124092122	explanation	
, como se	29	0.0225029486622385	comparison	
de pedro tudela	29	0.0225029486622385	specification	
medida em que	27	0.020951021168291	justification	
, por exemplo	26	0.0201750574213173	exemplification	
na medida em	26	0.0201750574213173	justification	
, assim ,	25	0.0193990936743435	explanation	
ao mesmo tempo	25	0.0193990936743435	inclusion	
de facto ,	24	0.0186231299273698	specification	
por um lado	24	0.0186231299273698	enumeration	

um conjunto de	24	0.0186231299273698	inclusion	
, de uma	23	0.0178471661803961	specification	
, em que	23	0.0178471661803961	specification	
em que o	23	0.0178471661803961	specification	
, e que	21	0.0162952386864486	inclusion	
, mas também	21	0.0162952386864486	inclusion	
, na sua	21	0.0162952386864486	specification	
uma série de	21	0.0162952386864486	inclusion	
, na medida	20	0.0155192749394748	justification	
, o seu	20	0.0155192749394748	specification	
a partir do	20	0.0155192749394748	specification	
com a sua	20	0.0155192749394748	inclusion	
mais ou menos	20	0.0155192749394748	explanation	
através de um	19	0.0147433111925011	specification	
da arte .	19	0.0147433111925011	specification	
de um modo	19	0.0147433111925011	specification	
em que se	19	0.0147433111925011	specification	
um lado ,	19	0.0147433111925011	enumeration	
, com o	18	0.0139673474455273	explanation	
, portanto ,	18	0.0139673474455273	explanation	
em que a	18	0.0139673474455273	specification	
o trabalho de	18	0.0139673474455273	specification	
, mas que	17	0.0131913836985536	contrast	
a obra de	17	0.0131913836985536	specification	
a partir da	17	0.0131913836985536	specification	
da arte ,	17	0.0131913836985536	inclusion	
da pintura ,	17	0.0131913836985536	inclusion	
, como uma	16	0.0124154199515799	comparison	
de todas as	16	0.0124154199515799	inclusion	

e de uma	16	0.0124154199515799	inclusion	
por outro lado	16	0.0124154199515799	enumeration	
, então ,	15	0.0116394562046061	explanation	
, ou seja	15	0.0116394562046061	explanation	
da década de	15	0.0116394562046061	specification	
de que a	15	0.0116394562046061	explanation	
do seu próprio	15	0.0116394562046061	inclusion	
outro lado ,	15	0.0116394562046061	enumeration	
pedro tudela ,	15	0.0116394562046061	specification	
, como o	14	0.0108634924576324	specification	
a prática artística	14	0.0108634924576324	generalization	
da prática artística	14	0.0108634924576324	generalization	
que a sua	14	0.0108634924576324	preparation	
que é a	14	0.0108634924576324	specification	
, com a	13	0.0100875287106586	inclusion	
, de um	13	0.0100875287106586	specification	
, o artista	13	0.0100875287106586	specification	
, também ,	13	0.0100875287106586	inclusion	
a sua obra	13	0.0100875287106586	specification	
de uma forma	13	0.0100875287106586	specification	
do século xx	13	0.0100875287106586	specification	
e de um	13	0.0100875287106586	inclusion	
o que é	13	0.0100875287106586	specification	
o que se	13	0.0100875287106586	specification	
, ainda que	12	0.0093115649636849	concession	
, e de	12	0.0093115649636849	inclusion	
, não é	12	0.0093115649636849	negation	
, que a	12	0.0093115649636849	specification	
, que o	12	0.0093115649636849	specification	

a forma de	12	0.0093115649636849	comparison	
a noção de	12	0.0093115649636849	generalization	
a possibilidade de	12	0.0093115649636849	inclusion	
ana joão romana	12	0.0093115649636849	specification	
de rute rosas	12	0.0093115649636849	specification	
de todo o	12	0.0093115649636849	inclusion	
de uma obra	12	0.0093115649636849	specification	
do mundo ,	12	0.0093115649636849	specification	
em vez de	12	0.0093115649636849	comparison	
marta de menezes	12	0.0093115649636849	specification	
o seu trabalho	12	0.0093115649636849	specification	
por outro ,	12	0.0093115649636849	enumeration	
que a arte	12	0.0093115649636849	specification	
trata-se de uma	12	0.0093115649636849	explanation	
, a partir	11	0.00853560121671115	explanation	
, porém ,	11	0.00853560121671115	concession	
, tal como	11	0.00853560121671115	comparison	
, uma vez	11	0.00853560121671115	justification	
com os seus	11	0.00853560121671115	inclusion	
de arte ,	11	0.00853560121671115	specification	
de arte .	11	0.00853560121671115	specification	
do artista ,	11	0.00853560121671115	specification	
e o seu	11	0.00853560121671115	inclusion	
em si mesma	11	0.00853560121671115	restriction	
obra de arte	11	0.00853560121671115	specification	
para a sua	11	0.00853560121671115	purpose	
ponto de vista	11	0.00853560121671115	specification	
que não é	11	0.00853560121671115	negation	
" , "	10	0.00775963746973741		noise

) , que	10	0.00775963746973741	specification	
, através da	10	0.00775963746973741	explanation	
, e a	10	0.00775963746973741	inclusion	
, não se	10	0.00775963746973741	negation	
a pintura de	10	0.00775963746973741	specification	
da obra de	10	0.00775963746973741	specification	
da sua própria	10	0.00775963746973741	specification	
de algum modo	10	0.00775963746973741	explanation	
de toda a	10	0.00775963746973741	inclusion	
de um conjunto	10	0.00775963746973741	inclusion	
e a sua	10	0.00775963746973741	specification	
entre arte e	10	0.00775963746973741	contrast	
não deixa de	10	0.00775963746973741	restriction	
no fundo ,	10	0.00775963746973741	explanation	
numa espécie de	10	0.00775963746973741	comparison	
pedro tudela .	10	0.00775963746973741	specification	
por isso ,	10	0.00775963746973741	justification	
que não se	10	0.00775963746973741	negation	
que o artista	10	0.00775963746973741	specification	
tem vindo a	10	0.00775963746973741	explanation	
uma vez que	10	0.00775963746973741	justification	
, as suas	9	0.00698367372276367	specification	
, capaz de	9	0.00698367372276367	explanation	
, com os	9	0.00698367372276367	inclusion	
, depois ,	9	0.00698367372276367	enumeration	
, desde o	9	0.00698367372276367	explanation	
, é uma	9	0.00698367372276367	specification	
, ou melhor	9	0.00698367372276367	correction	
, para o	9	0.00698367372276367	purpose	

, por isso	9	0.00698367372276367	justification	
, por outro	9	0.00698367372276367	enumeration	
, por vezes	9	0.00698367372276367	restriction	
, que é	9	0.00698367372276367	specification	
, simultaneamente ,	9	0.00698367372276367	inclusion	
; por outro	9	0.00698367372276367	enumeration	
andar de escultura?!	9	0.00698367372276367	specification	
da pintura .	9	0.00698367372276367	specification	
da vida .	9	0.00698367372276367	specification	
de cada um	9	0.00698367372276367	specification	
de todos os	9	0.00698367372276367	inclusion	
de um mundo	9	0.00698367372276367	specification	
deixa-me andar de	9	0.00698367372276367	specification	
deste modo ,	9	0.00698367372276367	explanation	
e , por	9	0.00698367372276367	inclusion	
e no entanto	9	0.00698367372276367	concession	
história da arte	9	0.00698367372276367	specification	
meios de expressão	9	0.00698367372276367	specification	
o modo como	9	0.00698367372276367	explanation	
ou melhor ,	9	0.00698367372276367	correction	
partir de um	9	0.00698367372276367	specification	
prática artística .	9	0.00698367372276367	generalization	
que o mundo	9	0.00698367372276367	specification	
relação com o	9	0.00698367372276367	inclusion	
sob a forma	9	0.00698367372276367	comparison	
trabalho de pedro	9	0.00698367372276367	specification	
tudo o que	9	0.00698367372276367	restriction	
vez mais ,	9	0.00698367372276367	comparison	

Semantic Classes and Totals

Class	Number
comparison	11
concession	3
contrast	2
correction	2
enumeration	8
exemplification	2
explanation	22
generalization	5
inclusion	27
justification	7
negation	4
preparation	1
purpose	2
restriction	4
specification	64
Total	**164**

Appendix 6

Total Number/Percentage of Recurrences per Class

4_EN		
Class	Total	%
comparison	4	5,26
concession	1	1,32
contrast	3	3,95
correction	0	0,00
enumeration	1	1,32
exemplification	7	9,21
explanation	9	11,84
generalization	6	7,89
inclusion	10	13,16
justification	0	0,00
negation	0	0,00
preparation	0	0,00
purpose	0	0,00
restriction	0	0,00
specification	35	46,05
	76	100,00
noise	0	

4_PT		
Class	Total	%
comparison	7	8,33
concession	0	0,00
contrast	5	5,95
correction	3	3,57
enumeration	10	11,90
exemplification	5	5,95
explanation	6	7,14
generalization	5	5,95
inclusion	6	7,14
justification	7	8,33
negation	0	0,00
preparation	2	2,38
purpose	0	0,00
restriction	5	5,95
specification	23	27,38
	84	100,00
noise	0	

3_EN		
Class	Total	%
comparison	7	4,76
concession	1	0,68
contrast	4	2,72
correction	0	0,00
enumeration	4	2,72
exemplification	8	5,44
explanation	23	15,65
generalization	11	7,48
inclusion	10	6,80
justification	0	0,00
negation	5	3,40
preparation	0	0,00
purpose	7	4,76
restriction	0	0,00
specification	67	45,58
	147	100,00
noise	1	

3_PT		
Class	Total	%
comparison	11	6,71
concession	3	1,83
contrast	2	1,22
correction	2	1,22
enumeration	8	4,88
exemplification	2	1,22
explanation	22	13,41
generalization	5	3,05
inclusion	27	16,46
justification	7	4,27
negation	4	2,44
preparation	1	0,61
purpose	2	1,22
restriction	4	2,44
specification	64	39,02
	164	100,00
noise	1	

Appendix 7

Comparison Between Classes

4_EN		4_PT		3_EN		3_PT
- comparison	=	+ comparison	=	- comparison		+ comparison
+ concession	≠	- concession	≠	- concession		+ concession
- contrast	≠	+ contrast	≠	+ contrast		- contrast
- correction	=	+ correction	=	- correction		+ correction
- enumeration	=	+ enumeration	=	- enumeration		+ enumeration
+ exemplification	=	- exemplification	=	+ exemplification		- exemplification
+ explanation	=	- explanation	=	+ explanation		- explanation
+ generalization	=	- generalization	=	+ generalization		- generalization
+ inclusion	≠	- inclusion	≠	- inclusion		+ inclusion
- justification	=	+ justification	=	- justification		+ justification
- negation	≠	- negation	=	+ negation		- negation
- preparation	=	+ preparation	=	- preparation		+ preparation
- purpose	≠	- purpose	=	+ purpose		- purpose
- restriction	=	+ restriction	=	- restriction		+ restriction
+ specification	=	- specification	=	+ specification		- specification