

# EXHIBITION 展現了什麼語意內涵： 及物性之領域比較分析

## What Does EXHIBITION Exhibit: A Comparative Domain Transitivity Analysis

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### 摘 要

本研究從功能和操作兩大面向來探索 EXHIBITION（展覽）這個詞彙在藝術和休閒領域相關的書面語言中所蘊含的語意概念。在功能面向上，EXHIBITION 在藝術領域中所賦予的角色較為多樣化；相反地，EXHIBITION 在休閒領域中扮演較為靜態的角色。在操作面向上，EXHIBITION 在藝術範疇中帶有既有影響力又兼具被動性的特質；相比之下，EXHIBITION 在休閒範疇中則扮演較為活躍的角色。我們的研究結果指出：一、EXHIBITION 在不同領域所呈現的語意特性和相關的經驗反映了參觀者的期望；二、策展理論中對於「展覽」所賦予的角色概念與其在語言中的體現存在差異。

**關鍵詞：**展覽、藝術與休閒、及物性分析、概念性意義、策展觀點

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### **Abstract**

We investigated how the notion EXHIBITION is transitively profiled in the written communication targeted at arts- and leisure-minded readers in terms of functional and operational meaning dimensions. Along the functional dimension, exhibitions are characterized in more diverse roles in arts; on the contrary, exhibitions are typecast as taking on more static roles in leisure. Along the operational dimension, exhibitions are characterized as both efficacious and inert at the same time in arts; comparatively, exhibitions are pictured uniformly as more active and vigorous in leisure. Our findings demonstrated (i) the comparative disciplinary transitivity portrayals and associated ideational representations of EXHIBITION, which might reflect the expectations of visitors, and (ii) the differential role conceptions built up in curatorial views in contrast to linguistic profiles.

**Key words:** exhibitions, arts and leisure, transitivity profile, ideational meaning, curatorial views

## I. Introduction

This research aimed to explore the transitivity properties of the notion EXHIBITION from a comparative domain perspective using a corpus study. We investigated the usage clauses obtained in arts and leisure discourses to reveal how the notion is conceptually profiled in the written communication targeted at arts- and leisure-minded readers along functional and operational meaning dimensions. Our investigation can help us capture (i) the inter-disciplinary transitivity portrayals and associated ideational representations of EXHIBITION, which might reflect the expectations of visitors, and (ii) the differential role conceptions built up in curatorial views in contrast to linguistic profiles.

### A. Exhibitions as portrayed in the domains of arts and leisure

In this study, we sought to probe how an artistic entity is linguistically portrayed in distinct subject fields. We chose the lemma EXHIBITION as the case study, detecting how it is discursively construed in the domains of arts and leisure. The lemma EXHIBITION was studied because going to exhibitions is one of the activities selected by arts- and leisure-minded people. According to Burns & Maybury (2010), arts and leisure are pleasure industries, which focus on entertainment, providing people with gratification, in which people want to feel good and look good.

However, as visiting exhibitions can be an arts and a leisure activity alike, museum studies pointed out that it carries differential functions and meanings for visitors. Exhibitions take on special significance for arts-oriented viewers (Marincola, 2007). In arts area, exhibitions are associated with learning and education (Falk & Dierking 2018). Inversely, leisure or tourist attendees are usually unaware of exhibition opportunities like specialized visitors (Lachapelle, 2007). Exhibitions are perceived as a sort of rest for the tired mind after a demanding day of intellectual work in leisure and tourism (Falk & Dierking 2018).

When people talk or write on different subjects, their language use may vary (Collins & Hollo 2016). According to Van Dijk (2006), ideological attitudes are expressed and generally reproduced in the social practices of their members, and more particularly acquired, confirmed, changed and perpetuated through discourse. More specifically, members of given groups, such as media workers, have attitudinal positions in alignment with their readers (Oyeleye & Osisanwo 2013). If arts and leisure domain discourses appeal to different-minded readers, it is worthwhile to detect how the notion EXHIBITION is linguistically portrayed across these two subject fields.

### B. Curatorial approaches to the notion EXHIBITION

It is critical for us to discuss curatorial views of the concept EXHIBITION. The

metaphorical view and the communicative view are detailed in this section.

### ***The metaphorical view***

Ntzani (2015) investigated the effects that the conduit and container metaphors (Reddy, 1979) have on visitor's experiences in museums. By the container metaphor, the primary function of exhibitions is to hold and shape the exhibited content. In terms of the conduit metaphor, museum objects serve as conduits of messages, the signs of a language that museums employ to build their narratives. Ntzani added that the conduit metaphor can impede us from seeing any inherent information or value in museum objects in the sense that a conduit transfers its loads or contents through itself. Under Ntzani's analysis, exhibitions are understood as "container" and "conveyor". Let us consider the instances provided by Ntzani:

- (1) Maintenance of the material form of an object readily allows us to believe that it continues to represent the same things and therefore holds the same meanings (MacGregor, 1999).

As in (1), the use of the verb *hold* indicates that exhibited museum objects maintain and preserve certain meanings like sealed containers.

- (2) In this case, the museum object—musealium or musealia— does not have any intrinsic reality...Objects can thus be used as signs, just like words in speech, when they are used in an exhibition ... (Desvallées & Mairesse 2010).

Based on (2), Ntzani articulated that museum objects are conceptualized as conduits of information that are communicated from museum curators to museum visitors. In a word, exhibitions are metaphorically compared as tools holding and shaping exhibited content and conveying ideas and knowledge.

### ***The communicative view***

Adopting the communicative framework, Ravelli (2007) proposed that exhibitions should be approached under three dimensions. Organizationally, an exhibition creates a pathway to control the flow of movement. This process is one that contributes important meanings to the exhibition as a whole. Interactionally, an exhibition enables an interaction with its visitors. In particular, exhibitions contribute to the manners that visitors are enabled, or prevented, from taking up particular roles and relations within the institution. Representationally, an exhibition makes meaning through the selection of content. This is how an overall view of a subject area is established. This selection is critical since it not only discloses whether the exhibition is about design, animals, machine, or architecture, but also develops an approach to knowledge that is conveyed by the selection.

These two views represent distinct curatorial approaches to exhibitions. They present a base for us to compare whether exhibitions are construed differently in linguistic realm than in specialized fields. As the theoretical basis, we adopted the Systemic Functional Grammar notions as the framework, along with the theory on knowledge dimension. Our theoretical foundation is sketched in the following section.

## II. Theoretical foundation

### A. Transitivity profile

In this work, we employed the Systemic Functional Grammar theory (Halliday & Matthiessen 2014) to analyze how exhibitions participate in the events encoded by naturally occurring sentences. According to Halliday & Matthiessen, our impression of experience consists of a flow of events, modelled as a figure-one of happening, doing, sensing, saying, being, or having. All figures are organized in the grammar of the clause, basically composed of processes, participants, and circumstances. The three components are explicated in (3):

- (3) a. the process unfolding through time
- b. the participants involved in the process
- c. circumstances associated with the process

The three components are typically realized by grammatical elements in grammar:

- (4) a. processes are realized by verbal groups
- b. participants are realized by nominal groups, including directly and indirectly involved ones
- c. circumstances are realized by adverbial groups or prepositional phrases

Central to our study is the classification of process types. Systemic Functional Grammar identifies six types of processes: material, mental, verbal, relational, behavioral and existential. Material process describes actions and events in the world. Mental process is a process of perception, cognition and affection. Relational Process describes notions such as possession, equivalence, and attribute. Verbal process is a process of communication situated in between mental and relational processes. Behavioral process is concerned with physiological and psychological behaviors. Existential process describes the fact that something exists or happens (Halliday & Matthiessen 2014).

Our study adopted this framework to conduct a transitivity analysis of the EXHIBITION

clauses. Such an analysis can help us reveal how sentence examples express a particular range of experiential meanings. With the absence or presence in an agentive function, event participants can be described as having varying degrees of agency and control over the events (Voice 2018). By observing how participants appear in different transitivity roles, we can establish a “transitivity profile”, disclosing how the ranges of ideational meaning construct the concept of EXHIBITION from the writer perspectives (Leech & Short 1981).

## **B. Knowledge context: functional and operational aspects**

Encyclopedic knowledge, as Croft (1993) stressed, plays a critical part in meaning interpretation. Different dimensions of knowledge are conceptually highlighted for object construal through context-modulation (Evans & Green 2006). Put more clearly, a cognition-based concept interpretation is constituted by the ways that objects and their users interact with the world, the way that we manipulate objects, the way that perceptual characteristics profile dimensions such as the parts, shape, form, or color, and the way that sensory information takes effect through vision, hearing, touch, taste, and smell (Tercedor, 2011).

On the basis of Croft & Cruse (2004), Tercedor (2011) proposed to construe an object from the aspects of structure and constitution, purpose, and origin. Viewing that the purpose of exhibitions hinges on their constitutive content, we suggested that structure and constitution and purpose should be recognized as a combined dimension of function. In addition to function, we considered origin as the dimension of operation. From functional and operational aspects, we executed a cross-domain transitivity profile of EXHIBITION through verb semantics.

## **III. Methodology and data collection**

### **A. Methodology**

Following the verb dynamic paradigm, we targeted at the clauses containing EXHIBITION situated in the subject noun phrases. The rationale of the verb dynamic paradigm is that the same object may be referred to in a text from various perspectives if different characteristics of the concept representing that object are activated (Langacker 1987; Rogers 2004; Castro 2012; Barsalou 2005). Based on this paradigm, we conducted our study in the following steps.

First, we identified the verb collocates of the EXHIBITION noun phrases as situated in the subject positions of the clauses in the discourses of arts and leisure respectively.

Second, we determined the predicate meanings of the EXHIBITION clauses and relevant construal dimensions in the discourses of the two respective domains.

Third, we identified the distributions of relevant process types of the EXHIBITION clauses

and related interpersonal meanings attested in the two respective domains.

Fourth, we compared the results for the two domains and discussed the similarities and differences between them.

The method of data collection and analysis are presented in the following sections.

## **B. Corpora**

We conducted our survey using BNCweb. It was developed by the University of Zurich (Lehmann, Schneider & Hoffmann 2000). The corpus text on BNCweb is classified by domain. 75% of the written texts were chosen from informative writings: of which roughly equal quantities should be chosen from the fields of applied sciences, arts, belief & thought, commerce & finance, leisure, natural & pure science, social science, world affairs. 25% of the written texts were imaginative, that is, literary and creative works.

## **C. Procedure**

We investigated the verbs appearing with the lemma EXHIBITION as situated in the subject positions of the extracted clauses. Our survey was based on the text obtained from the domains of arts and leisure. On the basis of Hardy & Colombini (2011), only collocations with an MI (Mutual Information) score of 3.0 or higher were taken to be of sufficient interest in our survey. However, since MI overestimates the importance of collocations of low frequency (Hamilton, Adolphs & Nerlich 2007), we considered for analysis only collocations with five or more occurrences. In other words, we set the MI threshold at 3 and the frequency threshold at 5 in data filtering. Using the KWIC Concordance, we showed all the occurrences of the lemma EXHIBITION in the span of three words to its right (R1 to R3). Although our data included active and passive sentences, we excluded passive ones in our analysis due to the limited space of the article.

Once the data were screened, we identified the verbs collocating with the subject noun phrases containing the lemma EXHIBITION. Subsequently, we analyzed the EXHIBITION clauses obtained from the two target domains in terms of predicate meaning, construal dimension, and process type.

## **D. Results**

### **Domain of arts**

Now, we shall present the results of our analysis. The verbs co-occurring with the lemma EXHIBITION in the extracted clauses in the domain of arts include *feature*, *display*, *examine*, *open*, *close*, *coincide*, *continue*, and *travel*.

## Feature

*Feature* co-occurs with EXHIBITION at a frequency of 18 with an MI score of 5.82. The data containing *feature* are exemplified in (5):

- (5) a. Intriguingly, the **exhibition** *features* several pictures and objects which date from the beginning of Bacon's career, when he was employed as a decorator and influenced by Picasso.
- b. The museums and art galleries of England's Midlands will be playing host this spring to a series of **exhibitions** *featuring* the often bizarre collections of local residents.

The verb *feature* refers to giving special prominence to a part of a whole. In this context, EXHIBITION is interpreted with the focus on its functional dimension.

On the basis of Halliday & Matthiessen (2014), the verb *feature* encodes a Relational possessive process, signifying a part-whole configuration.

## Display

In addition to *feature*, the verb *display* was also attested with 5 occurrences at an MI score of 3.38 in the corpus of arts. The instance containing *display* is provided in (6):

- (6) Several **exhibitions** have recently *displayed* the art branded as 'degenerate' by the Nazis in their notorious show of 1937.

The verb *display* refers to showing the curated content to the public. In this setting, the reading of EXHIBITION is obtained with reference to its functional property.

Again, Halliday & Matthiessen's (2014) framework is critical for our discussion of the verb *display*. In their view, there is always one participant in the type of Material process, Actor. This participant Actor leads to the unfolding of the process in time, which produces an outcome that is different from the initial stage of the unfolding. The unfolding of the process may extend to another directly involved participant of the process, Goal. When this happens, the participant Goal is impacted in a certain way: more precisely, the outcome is registered on Goal. Such a process characterizes a doing, which is labeled as transitive. Along this line of reasoning, the verb *display* is typed into the Material processes that require two directly involved participants, Actor and Goal. Therefore, in connection with participant relation, exhibitions perform the Actor role relative to the exhibited content playing the Goal role.

## Open

The verb *open* used with EXHIBITION in the arts corpus occurs at a frequency of 31 with an MI score of 4.36. Witness the data attained from the BNCweb corpus:

- (7) Exactly a month after the **exhibition** *opened*, the Secretary of State announced that state aid for churches in use would begin with immediate effect at the rate of £ 1 million a year.

As in (7), the verb *open* designates the act of starting operation. In the co-occurrence with *open*, EXHIBITION is interpreted with the highlight of its operational feature.

Regarding process type, Material processes distinguish themselves into two types by the number of inherently engaged participants: one requires Actor and Goal, and the other requires only Actor (Halliday & Matthiessen 2014). The verb *open* attested in our survey is categorized into the latter type. That is, *open* profiles a happening, producing an impact on the only core participant, Actor, which is the exhibition referent itself. Concerning participant role alignment, we suggested that exhibitions take up the Actor role in this setting.

## Close

The verb *close* appears with EXHIBITION with 10 occurrences, recording an MI score of 3.64 in the domain of arts. Consider the example as follows:

- (8) a. At a meeting on 5th June, the day before the **exhibition** *closed*, the judges were told that the assessors were ‘proceeding assiduously’, and a week later reported their conclusions.  
 b. The **exhibition** *closes* with ‘Study from the Human Body’ (1991), Bacon’s last completed painting which has not yet been shown in a museum context.

The verb *close* refers to the act of stopping operating, with the focus on the operational feature in this context.

Akin to *open*, the verb *close* attested in the corpus of arts decodes a Material process that requires the core participant Actor (Halliday & Matthiessen 2014). Put differently, *close* in this case describes a happening, imposing an effect on the participant role Actor, which again is the referent of the EXHIBITION noun phrase.

## Examine

The verb *examine* was found to collocate with EXHIBITION with 8 occurrences with an MI score of 3.48 in our data. Witness the sentence obtained from the BNCweb in (9):

(9) The **exhibition** *examines* the period from the fourteenth century to the third century BC.

The occurrence of *examine* makes reference to the exhibited content. In this condition, the functional feature of EXHIBITION is brought into focus in its reading.

The verb *examine* denotes a Behavioral process (Thompson 2013), which is in the middle area between Mental and Material processes. Behavioral processes signify specifically human physiological acts, which distinguish themselves between purely mental processes and their physical manifestations. As illustration, many Mental processes have corresponding processes that construe a conscious physical act involved in perception like *see* versus *watch* and *hear* versus *listen*. The verb *examine*, as Thompson pinpointed, represents a process of this type. Thus, EXHIBITION co-occurring with *examine* plays the role as Behaver (Thompson 2014), which has a dual property of being Actor on one hand and Sensor on the other hand.

### **Continue**

The verb *continue* appears with EXHIBITION in the data at 17 occurrences with an MI score of 5.82. Consider the instance attained from the BNCweb corpus in (10):

(10) The **exhibition** *continues* until 27 June.

The verb *continue* portrays the extension of an event in a period of time. It seems clear that the operational aspect of EXHIBITION is accentuated in this situation.

The EXHIBITION clauses collocating with *continue* encode Existential processes, which describe the ongoing operation of an activity. In this condition, the verb *continue* is subsumed as the “existing” subtype of Existential process on a par with verbs *exist* and *remain*, rendering exhibitions in the role of Existent.

### **Coincide**

*Coincide* appears with EXHIBITION 7 times with an MI value of 5.64 in the domain of arts. Consider the data obtained from the BNCweb corpus in (11):

(11) Her **exhibition** *coincides*, of course, with the Tate Gallery’s survey of Ryman’s paintings.

The verb *coincide* denotes the conjunction of events. In collocation with *coincide*, EXHIBITION is encoded with the operational feature in interpretation.

In relation to process type, like verbs *arise*, *occur*, and *take place*, *coincide* signifies the “happening” type of Existential process. In the account of Halliday & Matthiessen (2014),

Existential process is the type of process that designates the existence of an entity. Provided that *coincide* portrays the co-occurrences of events at the same time, we suggested that exhibitions assume the central participating role in the Existential process, Existent, in this situation.

### Travel

*Travel* collocates with EXHIBITION in the corpus of arts, being attested with 19 instances with an MI score of 4.72. Consider the instance in (12):

- (12) The **exhibition** will afterwards *travel* to the Centre Pompidou in Paris and the Guggenheim Museum in New York as well as another location either in the United States or Canada.

As the corpus sentence demonstrates, the verb *travel* depicts the tour of an entity. In this context, EXHIBITION is construed with reference to its operational dimension.

One category of Material processes covers those encoding the movements of entities: *go*, *approach*, *traverse*, *follow*, or *precede*. By the same token, *travel* is a process of Material for it codifies making movement from one place to another. In the words of Halliday & Matthiessen (2014), *travel* symbolizes an enhancing transformative Material process, which construes the movement of a participant through space. In collocation with *travel*, exhibitions are conceptualized as Actor in the field of arts.

### Domain of leisure

Now, we shall scrutinize the verb collocates of EXHIBITION in the domain of leisure. The verbs co-occurring with the lemma EXHIBITION attested in the discourses of leisure are *feature*, *include*, *illustrate*, *open*, *close*, and *run*.

### Include

The verb *include* co-occurs with EXHIBITION in the domain of leisure at the frequency of 5 with an MI score of 3.28. The token sentence is provided in (13):

- (13) The **exhibition** *includes* both commissioned work by women at differing stages of their careers (until 8 Feb).

The verb *include* refers to the state of containment. With the co-occurrence with *include*, EXHIBITION is interpreted in the highlight of the functional feature in this setting.

According to Halliday & Matthiessen (2014), the verb *include* denotes a Relational process representing the condition of possession. All the 5 clauses collected here denote Attributive

relational processes as in (13); thus, exhibitions are mentalized as Carrier, and the displayed items are interpreted as Attribute.

### Feature

In the domain of leisure, *feature* co-occurs with EXHIBITION at the frequency of 5 with an MI score of 5.45. The data containing *feature* is exemplified in (14):

- (14) a. The day will include a fashion show and the **exhibition** will *feature* everything for the machine knitter.
- b. The group also discussed a plan to make a trip to York to see a needlework **exhibition** which will *feature* the Duchess of York's wedding dress.

As in the domain of arts, the verb *feature* refers to giving eminence to a part of a whole. Hence, the functional property of EXHIBITION is brought into salience in this case.

Again, the verb *feature* denotes a Relational process (Halliday & Matthiessen 2014). As indicated earlier, the verb *feature* symbolizes a relation of possession, specifying a part-whole structure.

### Illustrate

Let us turn to the verb collocate *illustrate* of EXHIBITION. *Illustrate* occurs with EXHIBITION with a frequency of 5 and an MI score of 4.94 in the data. Witness the example sentences in (15):

- (15) Owing to the steady increase in its holdings, the Theatre Collection has been able to mount a series of **exhibitions** *illustrating* various aspects of theatre history.

The verb *illustrate* indicates that exhibitions serve to exemplify ideas or qualities by providing the displayed content as a sample. In this environment, EXHIBITION is codified from its functional aspect.

Again, Halliday & Matthiessen's (2014) framework is helpful for our analysis of the verb *illustrate*. The verb *illustrate* is typed into the Relational process that involves two directly involved participants: Carrier and Attribute. In the context of the verb *illustrate*, exhibitions are pictured as Carrier relative to their curated collection understood as Attribute.

### Open

*Open* collocates with EXHIBITION 5 times with an MI score of 4.00 in the domain of leisure. Consider the example sentence in (16):

- (16) a. What is billed as the First Green Consumer **Exhibition** *opens* its doors at The Royal Horticultural Halls between 24 and 28 May.
- b. LEADING light Shiu-kay Kan will be showing his latest designs at the Euroluce lighting **exhibition** which *opens* in Milan on Friday.

As in the domain of arts, the verb *open* refers to the act of starting to provide service. As a result, EXHIBITION is profiled along its operational dimension in this case.

The EXHIBITION clauses containing the verb *open* attested in the corpus of leisure encode Material processes. In this case, exhibitions take on the role of Actor, which is characterized with being vigorous and vital.

### Close

The verb *close* co-occurs with EXHIBITION 6 times with an MI score of 4.09 in the domain of leisure. Witness the example sentence in (17):

- (17) His **exhibition** *closes* at Derby's Metro Cinema on 1 March, but will no doubt appear at other venues soon.

As in our analysis of the arts corpus, the verb *close* refers to the act of ceasing to operate. Consequently, the operational dimension of EXHIBITION is accented in this context.

Likewise, in occurrence with the verb *close* denoting a Material process, exhibitions take up the role of Actor: specifically, they are profiled as active and vibrant in this linguistic setting.

### Run

Lastly, the verb *run* co-occurs with EXHIBITION 12 times in the corpus of leisure, recording an MI value of 3.49. The example sentence obtained is provided in (18):

- (18) a. The **exhibition** will *run* from Wednesday 5th February to 28th February 1992 in the University's Chapman Gallery.
- b. The **exhibition** *runs* here for three weeks.

The verb *run* refers to the temporal state of exhibitions in this environment. As a consequence, EXHIBITION is lexically decoded with the accentuated dimension of operation in this situation.

The verb *run*, used to encode a durative state in this case, is typed into a Material process. As the verb *run* refers to a motion with rapidness, exhibitions are portrayed as Actor akin to an active and a vigorous entity in this linguistic context.

## IV. Discussion

We have identified the verbs collocating with EXHIBITION in the discourses of arts and leisure. By our definition of collocation, the verb collocates of EXHIBITION include *feature*, *display*, *examine*, *open*, *close*, *coincide*, *continue*, and *travel* in the corpus of arts. In the data collected from the corpus of leisure, we obtained verbs *include*, *feature*, *illustrate*, *open*, *close*, and *run*. Under the functional and operational dimensions, the linguistic construals of EXHIBITION for the two respective domains are compared and contrasted as below.

### A. EXHIBITION profiled under the functional dimension

The transitivity profile of exhibitions under the functional aspect is presented in Table 1.

**Table 1. Transitivity patterns of EXHIBITION under the functional dimension**

Arts		Leisure	
Verb	Process Type	Verb	Process Type
Feature	Relational	Feature	Relational
Examine	Behavioral	Include	Relational
Display	Material	Illustrate	Relational

As in Table 1, the EXHIBITION clauses captured in arts discourse cover Relational, Behavioral, and Material processes, where those obtained in leisure discourse are uniformly Relational processes. Our data immediately show that although Relationals are employed across the two domains, exhibitions are construed as possessing more varied relations with the displayed contents in arts than in leisure. In leisure, the functions of exhibitions lie in three directions: specifically, the distributions of the Relationals is evenly divided among *feature*, *include*, and *illustrate*, which refer to “spotlighting”, “housing”, and “exposing” exhibited content respectively. In arts, however, exhibitions are foregrounded with the former first, but not the latter two, purposes.

EXHIBITION clauses contain the verbs *examine* and *display* in arts but not leisure text. The use of *examine*, denoting a Behavioral process, demonstrates that exhibitions are conceived as fulfilling the purpose of researching and studying. In this context, exhibitions are ideationally depicted as being able to act and think, engaged in physiological and psychological behaviors. In addition to *examine*, the verb *display* appears in EXHIBITION clauses in arts discourse, encoding a Material process. The presence of *display* illuminates that exhibitions are portrayed as serving the function of presenting and publicizing the curated content. In this case, exhibitions

are described as an active entity bringing about a change in the physical world.

In a nutshell, exhibitions are construed in diverse roles in arts. On the contrary, exhibitions are unidirectionally typecast as performing tasks in a static manner in leisure.

## B. EXHIBITION profiled under the operational dimension

Under the operational dimension, EXHIBITION clauses encompass Material and Existential processes in the arts corpus and only Material processes in the leisure corpus. The transitivity properties of these instances across the two corpuses are summarized in Table 2.

**Table 2. Transitivity patterns of EXHIBITION under the operational dimension**

Arts		Leisure	
Verb	Process Type	Verb	Process Type
Open	Material	Open	Material
Close	Material		
Travel	Material	Close	Material
Continue	Existential		
Coincide	Existential	Run	Material

As in Table 2, EXHIBITION clauses co-occur with *open* and *close* in both arts and leisure discourses, which encode Material processes. This indicates that exhibitions are experienced as active cross the two fields in reference to the start and the end of exhibition.

EXHIBITION clauses include *travel* in arts but not in leisure domain. The verb *travel*, denoting a Material process, designates making a journey over a long distance in a pleasurable way. More explicitly, exhibitions are concretized as an active entity moving steadily toward a destination.

Still, EXHIBITION clauses contain *run* in leisure but not arts text. With the occurrence of *run*, EXHIBITION clauses describe the temporal courses of exhibition events. Unlike the verb *travel*, *run* conveys the reading of progressing in a hurried and hectic manner. Specifically, exhibitions are evoked as a dynamic object passing rapidly in their temporal progression in the field of leisure.

Only in arts discourse do EXHIBITION clauses contain Existential processes. In most cases of the verb *continue*, exhibitions are envisioned as an object existing and persisting in the flow of time. Apart from *continue*, Existential processes are actualized by *coincide* in arts text. In the

presence of *coincide*, EXHIBITION clauses refer to the temporal advancement of exhibitions in conjunction with their attendant events. In this situation, exhibitions are painted as an entity standing with their associates in the real world.

In short, exhibitions are conceived in more uniformed capacities in leisure than in arts under the operational dimension. In the domain of leisure, exhibitions are constantly characterized as vibrant and lively. Comparatively, in the domain of arts, exhibitions perform two-faced roles, simultaneously vigorous and stagnant, in the operative aspect.

### **C. Implications of the findings**

#### **Interpersonal meanings of the EXHIBITION portrait**

##### *Along the functional dimension*

In this research, we have profiled cross-disciplinary discursive depictions of how exhibitions function as an institution and how exhibitions operate as an event. The function descriptions of EXHIBITION in arts discourse demonstrate that arts-oriented writers express the message to readers that exhibitions are versatile and multi-faceted, and are worthy of a visit. If the information provided represents the experiences of readers, the word choices being discussed here reflect the purposes of arts-minded exhibition goers: they attend exhibitions for the pursuit and mastery of knowledge and thus expect exhibitions to perform variegated roles in presenting content and exploring themes.

On the contrary, leisure-minded writers offer a distinct function profile of EXHIBITION. They seem to imply that an exhibition is a lifeless and monotonous space. If writers in leisure text create impressions of leisure seekers, the selection of these verbs can be well explained: since exhibition visiting is taken to be a means to rest or pleasure for leisure purposed attendees, exhibitions are not anticipated to assume as much an effectual role in exhibit presentation and theme research.

##### *Along the operational dimension*

As in the operational depictions of EXHIBITION, arts-inclined writers imply that an exhibition is bifacial and obverse in nature. Instead of phrases like *take place* or *on view*, the use of *open* provokes a more vivid flavor. Again, the choice of *close* over *end* brings up a more dynamic reading. Furthermore, the use of *travel* rather than *move* conveys the message that exhibitions tour different spots in a pleasant way. In this usage, the writers imply that visiting the exhibition is like joining a traveler on an enjoyable journey. Likewise, through the choice of *continue*, arts-specialized writers communicate the message that an exhibition remains in existence and operation, in which viewers are completely indulged and involved. Lastly, the selection of *coincide* carries the implication that, just like other events or activities, exhibitions

are concrete and material objects existing in the real world. The options of these words mirror the expectations of arts-oriented audience: exhibitions should take the initiative to publicize content and simultaneously offer deeply involving experiences. Such a cognizance is echoed in the verbalization of exhibition as a vigorous figure on one hand as well as a changeless entity on the other hand.

By contrast, in the writing of leisure-specialized writers, exhibitions are depicted with unidirectional qualities, invariably characterized as active and vibrant. Like in arts-related discourse, the uses of *open* and *close* provide readers with the impression that exhibitions start and end in a noticeable and visible way. Unlike in arts text, however, the option of *run* implicates that exhibitions evaporate as quickly as they take place. The message given to readers through the use of *run* is that an exhibition would be a good fit for a pastime. This is in line with the fact that leisure-inclined exhibition goers see exhibition attending as just one of their experiences in a day, week, or life (Falk & Dierking 2018). Therefore, the perception derived from their disengagement and cursory attentiveness renders the advancement of exhibitions as evanescent and momentary and thus represents exhibitions in a vigorous and forceful impression.

In sum, our findings are indicative of the ideational meta-functions of language, which point to how writers symbolically construe exhibitions across fields (Halliday 2013).

### ***Linguistic profile and specialized views of EXHIBITION***

Our findings also demonstrated that the notion EXHIBITION is conceptualized differently in the written communication than in the specialized views. In the metaphorical view, exhibitions are understood on a par with a container and a conduit (Ntzani, 2015). In more precision, exhibitions by the container metaphor are profiled not as active agents but as mere receptacles of information exchanges (Alejo, 2010). Still, exhibition by the conduit metaphor are conceived as a neutral conduit for encoding curator's message, and implicates a more passive role for the audience (Serafini, 2012).

In comparison to the metaphorical view, exhibitions under the communicative approach are construed as more agentive in performing their functions. In the account of Ravelli (2007), exhibitions are responsible for three functions: they "control" the pathway, they "invite" visitors to participate, and they "construct" the content in order to "make" meanings out of the exhibits.

We have shown that the role profile of the notion EXHIBITION displays cross-domain dependencies in discursive realms, which is not fully seized in the two curatorial accounts. This means that the discursive practice of exhibitions is worth noticing since it unpacks how exhibitions are constructed and experienced through domain-specific information suppliers, who form representations of how their readers will interpret their texts. Especially, information purveying activates both the resources of humanities rhetoric and specialized knowledge. It

allows writers both to mobilize technical meanings and simultaneously to explore the issue of the relationship between humans and real-world entities. Therefore, as far as information providers are concerned, it is critical to have sophisticated control over the linguistic resources in the written mode.

## V. Conclusion

In conclusion, the significance of configuration and construal of linguistic resources, central to the functional varieties of language use within systemic functional linguistics, has important implications for information provision. Our analysis expounded that the basis for verbal expression, which concerns how information is discursively construed and who has access to that information, lies within the language system as it is currently used. We have demonstrated that exhibitions display different transitivity patterns in the discourses under the influence of reader inclination. These distinct transitivity portrayals and associated ideational representations of EXHIBITION reflect the expectations of visitors across differential disciplines. Also, we have exposed how the moderation of encyclopedic knowledge finds its way into the transitivity portrayal of an entity (Butler, 2013). In precision, we have exemplified how language as experiential activity and language as information intersect to bring different construals of exhibitions to life. As Canning (2017) commented on the pattern of language use, any particular worldview—whether on the nature of aggression toward siblings or on the significance of nationalism—influences how language is used. The outcome of our investigation provides powerful methods for understanding the ways in which all sorts of “realities” are constructed through language in contrast to the differential role conceptions built up in curatorial views.

In future studies, we wish to further conduct a comparative study between EXHIBITION and its Chinese lexical counterparts so as to offer insight for museum and exhibition discourses in the Taiwan context.

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