"Pressing Names"[1]

— Creating Meaning in a Fictional Dictionary

> Words have lives of their own. They proliferate densely, endlessly transform, gather and scatter for short bursts, drift along without mooring, shift and intermingle, sicken and live on, have personalities and emotions, flourish, decline and even die out.[2]

This is taken from the afterward of the English translation of Han Shaogong's *Dictionary of Maqiao,* a work of fiction cast in dictionary form. As a dictionary editor, writer, and student of linguistics, this posed an interesting task for stylistic analysis, since the author seems to be saying that meanings are never static, but fluid, ungraspable entities who have the power to change themselves.

Han also attempts in this work to show us that language does not consisted of fixed, controllable entities, and implies that words, and ultimately their meanings, are manipulated, misrepresented, and invented by everyone. However, as the novel makes clear, words can often taken non-envisioned connotations. This is ironic when one considers that he has chosen the dictionary form, which by definition is an authoritative work of reference, to create a work of fiction, by definition, "an imaginative creation or a pretence that does not represent actuality but has been invented."[3] In this way he is

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[1] "Pressing names" is a definition in *Dictionary of Maqiao*, to denote a ritual carried out to formalise entry to a clan after the funeral of an adopted father in which the adopted relatives sang the long list of genealogical names to the person entering the clan to prevent the individual taking any wealth back to the original family later on. Adopted children had no inheritance rights before they'd did this, or "pressed names". For me, the association with "pressing names" relates to the "fixed" definitions given in dictionaries.

[2] P. 319 Han Shaogong, *Dictionary of Maqiao*, trans. Julia Lovell, Columbia Press, New York, 2003.

[3] See the entry for "fiction" in *The American Heritage Dictionary of the English Language*, Fourth Edition, 2000 by Houghton Mifflin Company.

opposing the prescriptiveness of language in all its forms.

The quote at the beginning of this essay sums up the feeling obtained from reading the work: the text smoothly ebbs, flows and drifts between this and that meaning, and according to this and that situation. Words, the author implies are the "protagonists in the story": they are active players in the discourse.[4] With this in mind, the concept of semantic drift arises, or more accurately, *semantic direction* (Butt, 1983; Hasan, 1995) that is meaning that is highlighted by the foregrounded patterns converging toward the same direction – which in *Dictionary of Maqiao* lies in the sense that there is *no fixed meaning* and that meaning can easily morph into something else.

There could be many ways to analyse this book, but here I will take a two-pronged approach. I first will look how the structural elements of the dictionary form as used in this work of fiction greatly informs our reading of it both in a pragmatic and formal sense. Secondly, I will illustrate by using two short extracts (listed in Appendix A and B) that highlight the particular lexico-semantic devices that create the ebb and flow of the text. Since the text stresses the constant transformation of words and their treatment as "protagonists of the story", functional grammar is an appropriate mechanism in which to delve into how, when, why and how the "doings" take place, I will look at the experiential metafunction, to see just who the participants and processes are.

Background to the Novel

The author, Han Shaogong, was a youth at the time of the Cultural Revolution and was "sent down" to the countryside as an Educated Youth (*zhiqing*) to learn from the peasants. In Han's case, it was the town of Maqiao in Hunan, where he had to struggle with a new life

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[4] The author said as much in a discussion held at the Man Hong Kong Literary Festival in March 2004 in which I attended.

and new ways of expression.[5] Han and his fellow students were mostly Red Guards, and sending them away was one way of lessening the mayhem that they caused in the cities. During this time the Maoist regime made strenuous efforts to regulate language through manuals dictating correct forms of rhetoric, grammar and characterisation so that it could control literary production. In other words, they developed their own lexicon (McDougall, 1980). After the Cultural Revolution, Han and other writers struggled to free themselves from the linguistic confines of the previous years. This literature was called "root-seeking" literature (an etymology of sorts?) and was open to influences from traditional Chinese literature, aesthetics and language, rebelling against decades of rigid control of just about everything. You could almost say that Han, by creating his own dictionary, is showing a form of resistance to the rigid control of words that was a feature of his impressionable youth.

One Man's Dictionary: Subversion of the Dictionary Form

A dictionary is a reference book containing an alphabetical list of words, with information given for each word, usually including meaning, pronunciation, and etymology. We are given collocations of that word, whether the word can be used in polite company and where the word originates. Thus a word is a highly complex linguistic phenomenon and a dictionary is supposed to alert us to the problems regarding many aspects of its use.

Dictionaries must, of necessity, be created out of exclusion, and systems of exclusions (F.J. Hausmann *et al.*, 1991). The idea that any list of words could be neutral and comprehensive is debatable, but when we think of dictionaries as authoritative despite

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[5] Often Han did not quite understand the linguistic expressions of the area (a city-rural divide).

our common sense.[6] In the fictional dictionary, *Dictionary of Maqiao,* the cover suggests a reference work, it has a preface, index and it has entries of various lengths[7]; a content page appears at the start of the novel, in theory permitting the reader to treat it as a reference work or lexicon, to dip into at will. As the novel progresses (and we tend to read it from front cover to back), the entries start to assume knowledge of dialect words and of characters already introduced.[8] In this "dictionary", not only words, but concepts, people and animals are "defined". These "definitions" range from brief vignettes to lengthy sequences that almost seem like short stories.[9] Unlike most dictionaries that are supposed to be "neutral" in language with no obvious narrator or spatial dimension, Han inserts himself in the text and talks about time past and present. In this way it subverts its authoritativeness and objectivity to the reader.

The most critical part of the "front matter" is the Editorial Note, in which the purported "editor" (really the author Han Shaogong) states that the dictionary of Maqiao is a unique category of its own. It has to be treated as a unique dictionary as it is an "experimental undertaking". The deitic "we", however, is really "I":

> We received this offering from the dictionaries compiler, Han Shaogong, a renowned gentleman of letters whose oeuvre includes…and a host of other hugely influential works, and whose mighty skills in penmanship extend to both fiction and essays; not, however, to dictionaries.
>
> But having considered the specialized content of this dictionary as well as the opportunity that a lexicon affords for exploration and discussion, we

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[6] Personal communication with Prof. R.R.K. Hartmann, noted dictionary scholar

[7] These items were given in the package for Assignment One.

[8] However, when I was considering this novel as a project, I was constantly "looking up" entries as if it were a regular dictionary.

[9] The author in a talk said that he was "freed-up" writing this way rather than the typical short story format (March 2004, Man Hong Kong Literary Festival).

encouraged this brave experiment and permitted him to *retain his own distinctive literary style* within the work. (Italics added)

With this, he is given leeway to subvert the dictionary form, us to read it as a curious hybrid of dictionary, storytelling, vignette and anecdote with all that could possibly entail. He is thus absolved from strictness and prescription. You could argue that while we know that this is a fictional dictionary, he would know that we would have in mind our associations with dictionaries as a genre, especially the specialised-information dictionary.

The Entries

Many "entries" start off with a definition of a word, followed by a story to explain how this word *means.* Many of the definitions are actually found to be antonyms or bizarre interpretations of the '"set" dictionary meaning. In translation, if there is no close concept in the target language, that is the language of the translation, a near "equivalent" is found. Han seems to be saying that "I cannot tell you the correct meaning, so I will tell you a story."[10] The entries for *Beginning* and *Resentment*[11] have been selected because they seem to best illustrate the text's ebb and flow and characteristic foregrounded features: antonymy, long clause complexes, parallelism, repetition, and the emphasis on material and relational processes.

Antonymy as an Overall Structural Framework

The most striking thing about the *Dictionary of Maqiao* is its use of antonymy. Antonymy is a lexical-semantic relation that unites words with "opposite" and "contrastive" meanings

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[10] For example, the Chinese expression "speak of Cao Cao and he is sure to appear" refers to a fierce, martial king who appeared when his enemies least expected him. This is translates easily as "speak of the Devil" in English. Chinese are acutely aware of this historical figure Cao Cao story, while we just perhaps get a "sense" of it.

[11] The whole entry for *beginning* and a portion of *resentment* are used (See Appendix A and B).

and it has several characteristics that set it apart from other such relations. There seems to be something "mysterious" or even "mystical" about antonymy because opposites seem as different as they can possibly be yet they still *seem to have something in common.* In word association tests people often respond to a word with its opposite or with a synonym, while philosophers have noted the tendency to slip into their opposite states with many noting "the thin line between love and hate, genius and madness" (Cruse, 1986, 197).

This simultaneous closeness and distance can be partly explained by *semantic dimension*. When you think of one word, you usually think of its opposite. If you "know the exact antonym of a word, for not only will it give us a firmer grasp of the meaning of the word to which it is opposed, but inversely of itself. (Egan 1968, 28a) This is what Han Shaogong plays on throughout the entire work.

The opening paragraph from *Beginning,* states:

> In Maqiao dialect, the word for "end" (pronounced *wan* in Mandarin) is pronounced the same as the word for "beginning" (*yuan*). Two temporal extremes are thus phonetically linked. In that case, when Maqiao people say "yuan," do they mean end? Or do they mean beginning?

You could consider antonyms to be "gradable opposites" with Time being the dimension, with *beginning* being the first base on the time continuum which ultimately finishes at the "end". Antonyms in paragraph two and three are linked by the conjunction *and*, in most cases, meaning "together with or along with, in addition to; as well as" —again demonstrating the concept of antonyms as something lying on a continuum. This gives the ebb and flow effect, of shifting backwards and forwards of meanings with equal weight.

Even the protagonists are antonyms. *History's optimists* and *history's pessimists* in paragraph three of *beginning* being the noted example. In the middle of the piece we are asked to decide between antonyms. In the last two paragraphs of *beginning* a whole entity, *Maqiao*, is its own antonym. First it is unchanging, or seems to be on first appearances. However in the concluding paragraph, the author shows us that this is not the case at all. Our whole ideas of what things are have been subverted.

In *Resentment* the author frames our reading of word-change by baldly stating:

> Some words undergo a bizarre transformation once they pass into actual usage: their opposite meaning gestates and grows within until it bursts out of them, until they end up annihilating, totally negating themselves.

Here the treatment of antonymy is more obviously stated as in a relational identifying relationship: "the hidden meaning of 'expose' for example is in fact 'hide'" (Clause Complex 4). Later in the text it goes on to say, "criticism is the hidden meaning of 'praise' (Clause Complex 7), again using two opposite concepts and parodying the relational clauses utilised in the traditional dictionary format. The identifier and identified/value and token are at odds with each other. Under each of these "definitions" are stories to illustrate just how expose can in fact mean hide, and how criticism can mean praise.[12] In some ways this is like a dictionary with its "language usage" notes, and the examples of situations in which the word/concept is used.

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[12] For example, *wicked,* which means, "evil by nature or in practice," is modern slang for "strikingly good, effective, or skilful," in *The American Heritage Dictionary of the English Language*, Fourth Edition, *2000* by Houghton Mifflin Company.

Having Lives of Their Own: Words as Material Agents

The transitivity structure of a clause is concerned who does what to whom, who it is done and why (Halliday, 1994: 106). The process is affected by the participants and the circumstances involved setting the scene. Since words "have lives of their own" in the *Dictionary of Maqiao*, they act on their own behalf and the attempts of man to label them are futile. *Resentment* with how words change of their own accord and this is why, material clauses tend to dominate, while in *beginning* relational clauses dominate since here it is humans that have given them labels according to their point of view.

Resentment

Material processes are more like "doing" in the normal sense of the word, they are "concrete" changes in the material world that can be perceived and it can also serve as a model for construing our experience of change in abstract phenomena (Martin *et al.*, 1997, 103). The one inherent participant is the Actor and it does not necessarily have to have the aspect of consciousness. However in *resentment* they are almost given a consciousness of their own.

In *resentment*, the process of word transformation is a violent one, in that words "gestate and grow", "burst out" and end up "annihilating and totally negating" themselves. They (i.e. words and their transformations) "pile up" on humans, crushing them. This violent birthing process was one that in the past that men like Mao Zedong and other authoritarian figures tried to harness for their own ends.[13] However, here the tables are turned. It is the people who are powerless (if only people would

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[13] Literature and art were "screws in the whole machine" to promote the proletarian cause, *Talks at the Yan'an Conference on Literature and Art* (Trans. B. McDougall, 1980: 75). This manifesto was first published in 1943.

realise it, Clause 2b); they almost know what is going on; *but they are not acting*, they remain passive. Therefore, most of the phrases that deal with actual human protagonists are mental or behavioural ones—they realise, they watch, they ponder on the words as they change form. One gets the sense of helplessness, as humans appear as mere onlookers to this change.

In *resentment* words are the main protagonists and actors. And this effect is intensified by the fact that the actors are few; the main players are words and their meanings, for example, "some words", "their opposite meaning" or they are referred to in their anaphorically as "they" or "them"'. There is also use of specific words such as *praise* and *criticism,* being the physical entity of the word (interestingly these are used in relational identifying clauses).

The words act on themselves first and foremost: carrying within themselves their meaning. they self-transform, and this is why there are many circumstantial elements. The verbs used in fact, are almost like phrasal verbs since they are linked with either with verbs-in-series or prepositions of circumstantial elements, reflecting a stage in the completion of the process, a process that enables words to "…shift mooring and endlessly transform".

Words are moving from an inner existence to being out in the world where "they have lives of there own" according to different circumstances. Thus it makes sense that there are many circumstantial elements, which are mostly ones of location. This also gives a sense of drift, of movement in the text. This also, in some respects, is like the list of various meanings in a regular dictionary (meanings a, b, c and d, for example, according to situational use).

After this birthing process a relational clause is foregrounded: its new identity has been formed (to a certain degree) and they have power now that their meanings can be opposite, which the author emphasises by the words "for example and "in fact" in the phrase "the hidden meaning of expose for example is in fact "hide" (Clause Complex 4); you could almost relate this to the Maoist era—when things "were read between the lines" and where indeed "hide" was in fact the meaning of "expose".[14]

Since certain words are now more firmly defined there are more relational clauses. In addition, the material clauses now relate to humans after they have been "acted upon" by the initial power of words. The piece ends with a final bald statement that things are really their opposite.

Beginning (End)

In *beginning*, it is not so much that words are changing themselves but people are trying to make sense of them, or more accurately trying to pin meanings that do not necessarily fit. At first, a series of relational clauses give us the "identity" of the word, but the linking of one thing to its opposite meaning subverts it and causes confusion in the people using it and perhaps to us as readers too.

Thus it makes sense that verbal or behavioural clauses follow the identity-establishment of the word, since words are primarily verbal tools. *Meaning* used in Clauses 3b and 4 is classified as verbal here since you could argue that *meaning* means "what they are really saying is," while Han Shaogong himself wades into the debate a little bit later with the authorial "I" in "as I see it" (Clause 7a), a behavioural clause, a bodily action that really is

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[14] In some cases, a person in a newspaper photograph seen shaking hands with Mao Zedong during his regime would seem to be "in favour", while a prominent person not appearing in a certain photograph would be deemed "out of favour".

a kind of mental one. *Insist* is also used in the verbal sense in Clauses 7b and 8a, in a kind of elaborated speech function reported by Halliday (1994: 255). What is said or insisted on keeps changing (is it this? Or is it that?—Clauses 3a and 3b) and what is viewed or seen is perhaps not what is actually there. This is highlighted by the second-last and last paragraph in which we see Maqiao town as seemingly an unchanging entity ("consider Maqiao"), but on "the other hand" it is not so.

As mentioned previously, humans rather than words are the protagonists here, "they" being history's optimists and history's pessimists, Han Shaogong, Maqiao People, and perhaps us (Clause 12a and Clause 16a). They may be behaving, saying and thinking certain things, but they still seem passive, perhaps because they are onlookers and not really "actors". When we are asked to "consider Maqiao" in Clause 12a, Maqiao itself is "defined" and also "acts" apart from the existence of humans in its environs. In addition, the juxtaposition of opposing views (of history's optimists and history's pessimists) in a parallel structure in long clause complexes also makes this decision-making difficult.

Maqiao, acting apart from its human inhabitants is later dissected into its component parts: sand, stones, withered hands etc. with these items undergoing their own physical transformation (just like words do) and we are told that "no power can stop" and "no power can prevent" this change; while things "appear" and fade", we get a sense of "a testament to eternity" (Clause 14) but that is really only on the surface—this could relate to everything about life – words and also actions will disappear with time.

Going with the Flow: Above and Around the Clause

The text really does undulate and move like ocean current with various aspects held in it slipstream. The limited number of protagonists, placed in parallel structures, either of repetition or of antonymy help to create this effect. The ellipsed subject, too, helps us to focus on the long line of processes in series and carries the stories onwards.

There are also many long clause complexes in a paratactic relationship of coordination (Martin, *et al*, 1997). In principle, paratactic relations are logically symmetrical with various elements being of equal status; and in the experiential relations of the extracts discussed here. This is exemplified by the conjunction "and" – a kind of "oh, by the way, it could be also this" as well. However hypotaxis is also used to effect such as in the second paragraph of *beginning* when the subordinating structure "if…then…" is used in parallel to highlight diametrically opposed concepts (with each aspect of the respective sentence being the polar opposite of the other).

Although punctuation helps us define parataxis here, it is worth briefly discussing it, since dictionaries frequently use various punctuation marks such as the colon and semi-colon to mark off definitions. In this case, the use of these marks helps the drift or flow of the text onto the next point, it enables us to pause, to catch our breath and ponder on the implications of what the author has said and is continuing to say.

Conclusion

Such is the density of this work that only a very general discussion of its implications is possible.[15] However, even in this overview, the text shows, by clever use of semantic and

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[15] I may to do a more in-depth project based on this work later on in the course.

lexical devices, such as antonymy, long clause complexes and material processes, that words indeed are slippery creatures that have a habit of getting out of control, despite our attempts to rein them in to suit our own aims. Meaning as political statement has always been used by various individuals and groups throughout history. Han Shaogong, by subverting both the "normal" narrative structure of fiction and the "authoritative" nature of reference works firmly opposes set guidelines or dogma on thinking, art and literature.

It is an imaginative creation, "to make by shaping, feign, make up or invent a story or excuse"[16] just as all our meaning-making is. Words, drift, wander away and have a general tendency to change, either quickly or in an unhurried fashion. That is why they are so hard to "grasp", and why, Han says in his final lines that "this, is of course, my own individual dictionary, it possesses no standardising significance for other people" (p. 319).

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Appendix A

Beginning [End]

In Maqiao dialect, the word for "end" (pronounced *wan* in Mandarin) is pronounced the same as the word for "beginning" (*yuan*). Two temporal extremes are thus phonetically linked. In that case, when Maqiao people say "yuan," do they mean end? Or do they mean beginning?

If things always have an end, then time always advances forwards in a straight line, never repeating itself, with forward and back, this and that, right and wrong permanently in diametric opposition to each other, implying a certain standpoint for making comparisons and judgments. If, conversely, things always go back to the beginning, then time moves in a circle, always going around and starting again, with forward and back, this and that, right and wrong always confusingly overlapped and overturned.

As I see it, history's optimists insist on the division between beginning and end, viewing history as an ever-advancing straight line, in which all honour and disgrace, success and failure, praise and blame, gains and losses are always precisely recorded, ready to receive its final reward. History's pessimist's, however, insist on the unity between beginning and end, viewing history as an ever-repeating loop in which their retreats endlessly advance, their losses are endlessly gained, everything is futile.

Which *yuan* would Maqiao people choose? Beginning or end?

Consider Maqiao: a little village, impossible to find, almost dropped off the map, with a few dozen households in the upper and lower village combined, a strip of land, set against a stretch of mountain. Maqiao has a great many stones and a great deal of soil, stones and you look, you won't see it changing. Every particle is a testament to eternity. The never-ending flow of its waters gurgles with the sounds of thousands of years; the pearls of dew of thousands of years still hang on the blades of grass at the roadside; the sunlight of thousands of years now shines so brightly we cannot open our eyes—a blazing white heat that buzzes on the face.

One the other hand, Maqiao is not, of course, the Maqiao of former days, or even the Maqiao of a moment ago. A wrinkle has appeared, a white hair has floated to the ground, a withered hand has turned cold, everything moves silently on. Faces appear one by one, then one by one fade away, never to return. Only on these faces can we look nervously for

traces of the march of time. No power can stop this process, no power can prevent this succession of faces from sinking into Maqiao soil—just as one note plucked after another sounds and dies softly away.

Beginning [End] -- Clause Breakdown[17]

Clause Complex 1

(a) in Maqiao dialect the word for end ‹‹b››   is   pronounced   the same as the word for   beginning

Circumstance: Location	Identified/ Value	Process: Relational	Identifier/Token

(*yuan*)

(b) ^THE WORD FOR END   IS   pronounced wan in Mandarin

Identified/Value	Process: Relational	Identifier/Token

Clause Complex 2

two temporal extremes   are   thus   phonetically linked

Carrier	Relational: Attributive	Attribute

Clause Complex 3

(a) in that case   when   Maqiao people   say   yuan

Circumstance: Contingency		Sayer	Process: Verbal	Verbiage

(b)   do   they   mean$^{\#}$ end

	Sayer	Process: Verbal	Verbiage

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[17] All punctuation marks and capitals are omitted (as done in Grammar, Meaning and Discourse); Words in capitals indicate ellipsed elements.

Clause Complex 4

Or	do	they	mean[#]	beginning
		Sayer	Process: Verbal	Verbiage

[#] taken as "are they really saying"

Clause Complex 5

(a) if things always have an end[#]

	things	always	have	an end[#]
	possessor		Process: Possession	Possessed

[#]See Halliday, 1994: 132-133

(b) then time always advances forwards in a straight line

	time	always advances forwards in a straight line
	Actor	Process: Material	Circumstances: Genre

(c) never repeating itself[#]

never	repeating	itself[#]
	Process: Material	Goal

#Non-finite clause

(d) with forward and back this and that right
and wrong permanently in diametric opposition to each other implying[#] a certain standpoint [[for
making comparisons
and judgments]]

Circumstance: accompaniment	Verbal	Verbiage

#See Halliday, 1994: 255

Clause Complex 6

(a) if conversely things always go back to the beginning

		Actor	Process: Material	Circumstance: location

(b) then time moves in a circle

	time	moves	in a circle
	Actor	Process: Material	Circumstance: Manner

(c) always   going around and starting again

	Process: material (verb in series)

with forward and back

this and that right and wrong   always   confusingly   overlapped and overturned

Circumstance: Accompaniment		Circumstance: Manner	Process: Material (verb in series)

Clause Complex 7

(a) As   I   see   it

	Sensor	Process: Behavioural	Phenomenon

(b)   history's optimists   insist[#]   on the division [between beginning and end]

Sayer	Process: Verbal	verbiage

[#]See Halliday, 1994: 255.

(c) viewing   history   as an ever-advancing straight line

Process: Behavioural	Phenomenon	Circumstance: Role/Guise?

(d) in which all honour and disgrace success and failure   are always precisely   recorded
              praise and blame gains and losses

	Goal		Process: Material	Circumstance: Manner	Process: Material

(e) ready   to receive   its final reward

	Process: Material	Goal

Clause Complex 8

(a) history's pessimists   however   insist[#]   on the unity between beginning and end

Sayer		Process: Verbal	Verbiage

#See Halliday, 1994: 255

(b) viewing　　　history　　　　as an ever-repeating loop [[in which their retreats endlessly

advance]]

Process: Behavioural	Behaviour	Circumstance: Manner

(c) everything　　　is　　　　　futile

Carrier	Relational: Attributive	Attribute

Clause Complex 9

Which	yuan	would	Maqiao	people	choose
	Goal		Actor		Process: Material

Clause Complex 10

^ WOULD　　THEY　CHOOSE　beginning

	Actor	Process: Material	Goal

Clause Complex 11

or　　^ WOULD　THEY　　CHOOSE　end

		Actor	Process: Material	Goal

Clause Complex 12

(a) Consider　　Maqiao[#]

Mental: Cognition	Phenomenon

[#]Non-finite clause

(b)a little village　　impossible　　　to find[#]

Goal		Process: Material

[#]Non-finite clause

(c) almost   dropped   off the map

	Process: Material	Circumstance: Location

(d) with a few dozen households [in the upper and lower village]   combined

Goal	Process: Material

(e) a strip of land   set   against a stretch of mountain

Actor	Process: Material	Circumstance: Location

Clause Complex 13

(a)Maqiao   has   a great many stones and a great deal of soil ^AND stones

Carrier	Process: Relational	Attribute

(b) and   you   look

	Behaver	Behaviour

(c) you   won't   see   it   changing

Behaver		Process: Behavioural	Behaving

Clause Complex 14

Every particle   is   a testament [to eternity]

Carrier	Process: Relational/Attributive	Attribute

Clause Complex 15

(a)The never-ending flow of its waters   gurgles   with the sounds of thousands of years

Actor	Process: Material	Circumstance: Accompaniment

(b) the pearls of dew [of thousands of years] still hang   on the blades of grass at the
roadside

Existent		Existential	Circumstance: Location	Circumstance: Location

(c) the sunlight[of thousands of years]   now   shines   so brightly [[we cannot open our eyes]]

Actor		Process: Material	Circumstance: Manner

(d) a blazing white heat   that buzzes   on the face

Actor	Process: Material	Circumstance: location

Clause Complex 16

(a)on the other hand   Maqiao   is   not [of course] the Maqiao of former days

Circumstance:	Carrier	Relational: Attributive	Attribute

(b) or   ^IS   NOT   even the Maqiao   [of a moment ago]

	Process: Relational	Attribute

Clause Complex 17

(a)A wrinkle   has   appeared

Actor	Process: Material

(b) a white hair   has   floated   to the ground

Actor	Process: Material	Circumstance: Location

(c) a withered hand   has   turned   cold

Actor	Process: Material	Goal

(e) everything   moves   silently on

Actor	Process: Material	Circumstance: Manner

Clause Complex 18

(a) faces   appear   one by one

Actor	Process: Material	Circumstance: Manner

(b) then   one by one   ^ FACES   fade away

	Circumstance: manner	Actors	Process: Material

(c) never   to return#

	Material

#Non-finite clause

Clause Complex 19

(a) only on these faces   can   we   look   nervously [[for traces of the march of time]]

	Circumstance: Location		Behaver	Process: Behavioural	Behaviour

(b) no power   can   stop   this process

Actor		Process: Material	Goal

(c) no power   can   prevent   this succession of faces from sinking   into Maqiao soil

Actor		Process: Material	Goal	Circumstance: Location

(d) just   as one note [[plucked after another]] sounds and dies   softly away

	Actor	Process: Material	Circumstance: Manner

Appendix B

Resentment

Some words undergo a bizarre transformation once they pass into actual usage: their opposite meaning gestates and grows within until it bursts out of them, until they end up annihilating, totally negating themselves. In this latent sense, such words always carry within their own antonyms—if only people realize it.

They harbour shadows that are very hard to glimpse.

The hidden meaning of "expose," for example, is in fact "hide".   At first watching, the *exposure* of sex in pornographic film can shock and stun viewers. But when films like this become commonplace, a dime a dozen, when they're coming out of your ears, their "exposure" will have no effect on all beyond leaving viewers increasingly numb, unmoved, and indifferent; show them endless pornography and they'll just yawn and yawn. Excessive sexual stimulation results in the exhausting, even in the total annihilation, of sexual feeling.

Criticism is the hidden meaning of "praise." Criticising someone is most likely to win that person more sympathy. Criticising a film is most likely to lower audience expectations before people view it, so when they do watch it, it will make an unexpectedly favourable impression on them. Anyone experienced in the ways of the world can't fail to acknowledge the logic behind linking praise and criticism, can't fail to realize the terrifying potential of what Lu Xun called "being clapped to death." Praise can pile on too much glory and honour onto the shoulders of enemies, attract envy, make the general public deliberately faultfinding in a way they might not have been otherwise, vastly increasing the risk of widespread resentment. Praise may also go to an enemy's head, encourage sloppiness, result in unforced errors in the future; his reputation will end up in tatters without anyone else needing to raise a finger in reproach. More often than not, the best way of dealing with enemies is in fact to praise and not criticise.

Resentment- Clause Breakdown

Clause Complex 1

(a) some words   undergo   a bizarre transformation

Actor	Process: Material	Range

(b) once   they   pass   into   actual usage

	Actor	Process: Material	Range

(c) their opposite meaning   gestates and grows   within

Actor	Process (verb complex): Material	Circumstance: Location

(d) until   it   bursts   out of them

	Actor	Process: Material	Circumstance: Location

(e) until   they   end up   annihilating ^AND totally   negating   themselves

	Actor	Process: Material			Goal

Clause Complex 2

(a) in this latent sense   such words   always   carry within   their own antonyms

Circumstance: angle	Actor		Process: Material	Range

(b) if   only   people   realize   it

		Sensor	Process: Mental/cognition	Phenomenon

Clause Complex 3

(a) they   harbour   shadows [[that are very hard to glimpse]]

Actor	Process: Material	Goal

Clause Complex 4

the hidden meaning of expose	[for example]	is	[in fact] hide
Identifier/Value	Circumstance	Process: Relational/Identifying	Identified/ Token

Clause Complex 5

(a) at first watching the exposure of sex in pornographic film   can shock & stun viewers

Circumstance: Condition	Actor	Process: Material	Goal

(b) But   when   films like this   become   commonplace [a dime a dozen]

		Carrier	Relational: Attributive	Attribute

(c) when   they're   coming   out of your ears

	Actor	Process: Material	Circumstance: location

(d) their exposure   will have   no effect on all   beyond leaving viewers increasingly
                                                                numb unmoved and indifferent

Carrier	Relational: Attrib/Possessive	Possessed	Circumstances: Manner

(e) show   them   endless pornography [#]

Process: Material	Recipient	Goal

This is a non-finite clause

(f) and   they'll   just   yawn and yawn

	Behaver		Process: Behavioural (verb complex)

Clause Complex 6

excessive sexual stimulation   results in   the exhausting [[even in the total
                                                                anihilation of sexual feeling]]

Carrier	Process: Material	Goal

Clause Complex 7

criticism	is	the hidden meaning of praise
Identified/Token	Process: Relational Identifying	Identifier/Value

Clause Complex 8

criticising someone   is   most likely to win that person more sympathy

Carrier	Process: Relational Attributive	Attribute

Clause Complex 9

(a)criticising a film   is   most likely to lower audience expectations [[before people view it]]

Carrier	Process: Relational	Attribute

(b) so when   they   do watch   it

		Behaver	Process: Behavioural	Phenomenon

(c) it   will make   an unexpectedly favourable impression   on them

Actor	Process: Material	Range	Circumstance:

Clause Complex 10[#]

(a) Anyone [[experienced in the ways of the world]] can't fail to acknowledge the logic behind linking praise and criticism

Sensor	Mental: Cognition	Phenomenon

(b)^ANYONE [[exp.]] can't fail to realize   he terrifying potential [[of what Lu Xun called being clapped to death]]

Sensor	Process: Mental: Cognition	Phenomenon

[#] Both these are non-finite clauses

Clause Complex 11

(a) Praise   can pile on   too much glory and honour   onto the shoulders of enemies

Actor	Process: Material	Goal	Circumstances: Location

(b)^ PRAISE   CAN   attract   envy

Actor		Process: Material	Goal

(c) PRAISE   CAN make   the general public deliberately faultfinding in a way they might not have been otherwise

Actor	Process: Material	Recipient	goal	Circumstance: Quality

(d) vastly   increasing   the risk of widespread resentment

	Process: Material	Goal

Clause Complex 12

(a) praise   may also   go   to an enemy's head

Actor		Process: Material	Goal

(b) ^PRAISE   CAN   encourage#   sloppiness

Actor		Process: Material	Goal

#This can make sloppiness more certain (you could also use verbs like "foster", "support" and so on).

(c) ^PRAISE   CAN   result   in unforced errors   in the future

Actor		Process: Material	Goal	Circumstances: Time

(d) his reputation   will end up   in tatters   without anyone else needing to raise a finger in reproach

Actor	Material	Circumstance: Product	Circumstance: accompaniment

Clause Complex 13

More often than not the best way of dealing with enemies   is   [in fact] to praise and
                                                                                            not criticise

Circumstance: extent/temporal	Identified/Value	Process: Relational Identifying	Identifier-Token