Iconicity in Mandarin: Directional Complement

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Abstract

Bahasa Indonesia does not have the complement of direction quxiang buyu 趋向补语 *as Mandarin, because the Indonesians are not used to thinking iconically like the Chinese. That is, an idea is parallel to language. This parallel between thinking and language is called iconicity. The research question is what kind of directions are in the complement. The goal is to understand different types of direction complement, such as zoushanglai* 走上来, *paochuqu* 跑出去, *xiexialai* 写下来.. *The theory used is Peirce's iconicity theory which is within the scope of semiotics. The method used is to compare word order with action-direction sequences so that parallelism between thought-language or iconicity embodied in the form of complementary direction. This research shows that Chinese people always have compound directive words like VVlai or VVqu to explicit their mind towards or leave the speaker. This kind of idea embodied in the form of directional complement. The directional complement posited after the predicate verbal. The result shows the visible likeness expressing the paralel is due to the paralellism of thought and language or iconic in semiotics.*

Keywords:
Semiotics, Iconicity, Fuhe Quxiang Buyu复合趋向补语, Complex Directional Complement.

1   Introduction

There are some complements in Mandarin, such as resultative complement, qualitative complement, possiblity complement, and directional complement. The topic of this article is the directional complement. It seems that every speaker of Mandarin Chinese should mention the direction of their action clearly to make the hearer understand what he meant. For example, the sentence "I want to go upstairs" consists of one action verb *go* and the direction word *up* or *down* in "go downstairs". In Bahasa Indonesia, we say *Saya mau naik ke lantai atas* also consists of one action word *naik*. However in Mandarin there are three words need to show the direction completely. In *wo zou shang lai* 我走上来 'I go upstairs' consist of the first action verb *zou* 走 'to walk', the second locative verb *shang* 上 'to go up', and the last verb toward or leave a speaker. In this case, the speaker is upstairs, he asked *wo* 我 'I' to go up to come over him. There are three verbs: *zou* 走, *shang* 上*, lai* 来. In that sentence, *shanglai* 上来functions as the complement of direction. *Wo zou shang lai* 我走上来means I go up towards who is upstairs. The order of those three verbs corresponds to the order of the real action of *wo* 我'me'. The paralel of word order and action in directional complement in Mandarin show an iconicity phenomenon in Mandarin.

Iconicity in directional complement in Mandarin syntax is the topic of this research. Direction seems to be very prominent in Mandarin. The order of verbs corresponds to the action-direction

performed. We assume that there is a parallel between thought and word order. In linguistics, the idea of iconicity underlies this parallel. We try to examine it from the point of semiotic perspective. The theory used is Peirce's iconicity theory which is within the scope of semiotics. The methology is descriptive qualitative. We describe the phenomenon of directional complement in Mandarin from the data collected from Mandarin textbooks. The research method used is to observe word order with action-direction sequences so that parallelism between thought-language or iconicity shows that language is not as arbitrary as Saussure said. The question is why Mandarin speakers use direction in their utterances so that the iconic feature appears in this directional complement. The novelty of the research is to understand the ideas contained in the iconic directional complement related to the word order in it.

We also use other articles on Mandarin directional complement to understand how far research about this topic has been done abroad and in Indonesia, which already has 29 Chinese study programs. We will find the theory underlying this research in the following chapter, namely the existence of an iconicity and arbitrary dichotomy in language. Then, we use the iconicity of Peirce's theory to observe the directional complement phenomenon.

1.1 Iconic and Arbitrer

As mentioned above, we use C.S. Peirce's iconicity theory. Before talking about iconicity, it is better to understand the dichotomy between arbitrer and iconic. Arbitreriness is one of Saussure's idea in his semiology. Saussure was a linguist, his idea about arbitreriness came out from his idea as a linguist. That is why we can say that linguistics is a part of semiotics or semiology.

According to Saussure, every sign consists of signifier *(signifiant)* and signified *(signifié)*. The relation (dyadic relation) is arbitrer but conventional. There is an example to explain this idea. In China dynaties era, from films, we saw what the Chinese people did to pay homage to the their emperor. They bowed nine times in front of the emperor. There is no relation between bowing nine times (signifier), and paying respect to emperor (signified) (Sutami 1999: 40). Why did they have to bow nine times? There must be a convention that is enforced as a rule in dynastic protocol. Bowing and paying respect have no relation but conventional. It is what Saussure's meant of arbitrariness. It becomes a scientific paradigm in languages research until 1970-s.

In 1971, Jakobson's writing in "Quest the essence of language" opened new horizons in language research. He disproved Saussure's arbitrariness view that there is no obligatory relation between mind and language. Since then, many researchers have started to believe that there is a relationship between mind and language. Saussure's thought that language is arbitrary is broken, especially in syntax. Beginning in the 1970s, experts such as Haiman, Givon, Krampen, Sebeok, Uexküll, etc. using the semiotic theory of C.S. Peirce regarding the sign to prove that there is non-arbiter or iconic in language, especially in syntax. Yulius Caesar's Latin words *veni vidi vici* in 47 BC is a populer example showing paralellism of idea and and language in iconic concept. This sentence was used by Roman Jakobson (1971) to prove that language is not as arbitrer as Saussure believed.

1.2 Charles Sanders Peirce

C.S. Peirce (1834-1914), a logician and a mathematician lived in America. He proposed his opinion about semiotics in a series of lectures at Harvard University in 1865 under the topic "The Logic of Science". Peirce tried to reconstruct a theory about sign, and he believed that human are surrounded by signs in their life. He believed that there is a logic relation among sign elements. A sign consists of three elements relation (three-place relation), that is firstness, secondness, thirdness. This relational relation is mentioned in Peirce's definition that a sign is something that stands for something in a relation to someething as cited from Oehler in 1987 or something that stands in a relation for something (object) to something (interpretant) . These three elements relation show that there is a process, that can be recursive, called semiosis process.

In his work, Oehler (1987) explained that the triadic relation or three-place relation concept has logical consequences, namely a sign can never stand alone, it relates to other two elements "for a sign

must, as a matter of definition, be interpretable", "a sign consists of the sign itself, the sign in its relation to its object, and the sign to its interpretant."

Peirce divided a sign into three classes: icon, index, and symbol. This article focuses on the icon. The words icon, iconic, and iconicity are the terminologies that appear in this article. An icon is something similar to its reference. A statue, painting, or photograph is considered an icon of the object, person, or other things it refers to. Iconic is the adjective form of an icon. Iconicity is everything associated with icons. In everyday life, we read or hear that the Monumen Nasional (National Monument) is an Indonesian icon because the monument serves to commemorate the struggle of the Indonesian people to seize the independence of the Republic of Indonesia. The images of ⚔ ⚔ ☠ ☺ ☣ ☹ on computer reflect a person laughing and deleting something in the text. In semiotics, those images above symbolize an agreement between the users of the sign regarding its meaning.

Sutami (2013) mentioned other non-linguistic example which is Borobudur and Titik Puspa. Borobudur is an icon of a Buddhist temple in the Central of Java. This temple was built by king Samaratungga from the Syalendra dynasty in the 8th century. Titik Puspa is an icon of a reliable Indonesian singer. Now Borobudur Temple is one of the world heritage. By reading these two names, we know that both of them are images that represent ideas or concepts about Indonesia. The icons above have features that express the content of the thing they depict. The word Borobudur is an icon because it has the characteristics of a temple which reflects the meaning it contains as a building of worship for Buddhism in Indonesia. Likewise, Titik Puspa as a singer reflects his reliability (content) as an Indonesian singer.

Icon is further divided into imagic icon and diagrammatic icon. Haiman (1980) explained that imagic icon is a single sign which resembles its referent concerning some (not necessarily visual) characteristic. On the other hand, he defined a diagrammatic icon as systematic arrangement of signs, none of which necessarily resembles its referent, but whose relationships to each other mirror the relationships of their referents. The imagic icons above are said to be in the form of photos, statues, or paintings that are similar to the people, objects, or things they represent. The topic of this paper is related to the field of Chinese syntax, specifically Mandarin Chinese grammar. The icon discussed is a diagrammatic icon which is the second type of icon. One of the grammatical function, namely directional complement, shows the similarity between thought and language. In this directional complement, there is a parallel relation between thought and sentence (language). We try to gain what direction is shown by this complement so that the iconic feature appears in this directional complement.

1.3   Icon as a Sign in Semiotics

According to Peirce, we are surrounded by signs such as traffic signs, house types, clothes styles, hair styles, furnitures, etc. All of them are signs that can indicate time (outdated or not), position in society, type of work, etc. "Sign" also has another name "representamen" according to Peirce. Hiraga (2005) defines sign as something which stands to somebody for something in some respect or capacity. As mentioned above, Peirce devided sign into icon, index and symbol. Icon consists of two classes: imagic icon and diagrammatic icon. A sign gives meaning or can be understood if it has three components. Peirce's notion of trichotomy (representamen, object, interpretant) in signs was developed by Ogden&Richards (1923) into the semantic triangle.
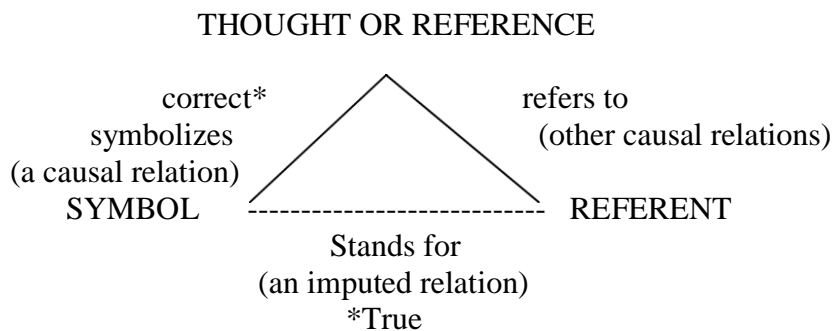
THOUGHT OR REFERENCE

correct*   refers to
symbolizes   (other causal relations)
(a causal relation)
SYMBOL ------------------------------ REFERENT
Stands for
(an imputed relation)
*True

Figure 1. Semantic Triangle (Ogden&Richards, 1923)

The meaning of signs by Ogden&Richards (1923) is called as 'a science of symbolism'. The semantic triangle of these two experts also has three complements: symbol, thought and referent. The difference between Ogden&Richards and Peirce is that the third component of semantic triangle is referent, while for Peirce the third component is interpretant. Referent is something in the real world that thought refer. The absence of interpretants in the Ogden&Richards semantic triangle is due to the absence of semiosis process by Peirce.

Which relation has iconic meaning in the semantic triangle above? Iconicity is present in the direct relationship between symbol and thought; in other words, thought symbolizes the symbol and vice versa with reference to the referent. The referent is the object in the real world. What characterizes an icon is the quality of the referent in the symbol.

Haiman (1985) further divides diagrammatic icons into motivational diagrammatic icons. He defines it as a perceived similarity between the structure of a diagram and the structure of the concepts that it represents. Through the motivational diagram icon, it can be understood the similarities between the structure of a diagram and the structure of the concept in our minds represented by the diagram. How the structure in the mind can be represented by the structure in the diagram, it can be understood from football field map below.
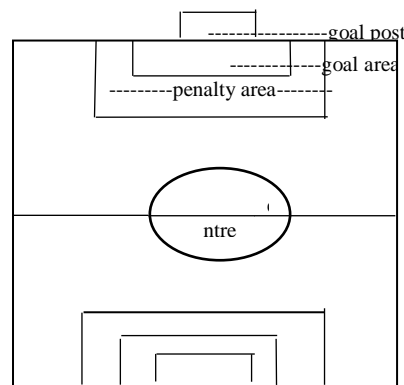

Figure 2. Football Field Map (Sutami, 2023)

The map shows the actual position of football field. From the map we understand where the goal post, goal area, penalty area, and centre of the field. In semiotics terms, structure of the arrangement of every parts of field reflects the structure of the mind when making this map. We can apply this concept to directional complements. The sentence structure with actions in directional complement also reflect the structure of a speaker's thought.

The map shows the real position of a football field. From the map, we understand the position of a goal post, goal area, penalty area, and center of the field. In semiotics terms, it is said the structure of the arrangement of every part of the field reflects the structure of the mind when making this map. We can apply this concept to directional complements. The sentence structure with actions in directional complement also reflects the structure of the mind or thought of a speaker. Now, look at Julius Caesar's veni, vidi, vici. The sentence is a sign because it consists of three elements that have a relationship; the most important thing is that the signifier (symbol) reflects the signified (thought) by referring to the referent. The three clauses in the sentence (1) veni 'I came' (2) vidi 'I saw' and; (3) the vici 'I won' which is a sign reflects the ideas of Julius Caesar: first, he came; second, he saw; third, he won. This idea refers to the three actions he did. The similarity between ideas based on referents, then ideas embodied in sentences veni, vidi, vici proves that not all language signs are arbitrary. That sentence can be illustrated in the diagram below.
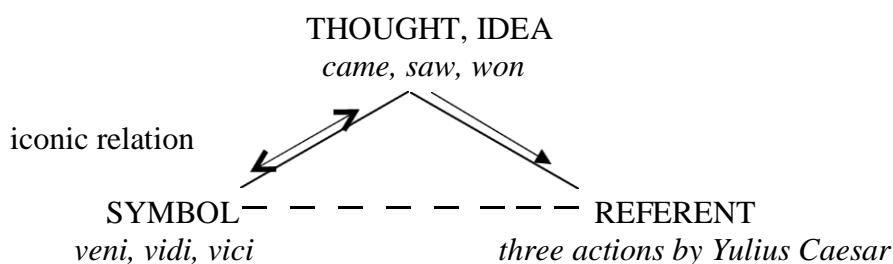
THOUGHT, IDEA
came, saw, won

iconic relation

SYMBOL — — — — — — — REFERENT
veni, vidi, vici   *three actions by Yulius Caesar*

Figure 3. Semantic Triangle for veni, vidi, vici

In this three-place relation *veni, vidi, vici* are symbols, the meaning came, saw, won is, and the actual action of Yulius Caesar to Zela (Asia Minor) is referent. There is a causal relation between veni, vidi, vici and came, saw, won. *Veni* symbolized come referring to Yulius' actual action when he arrived in Zela. *Vidi* symbolized saw referring to Yulius' action after arriving to Zela. After coming and seeing, he knows well the situation of Zela, then he did a battle there and won the war. From this example we understand that the order of the word veni relates to came, vidi relates to saw, and vici relates to won. The parallel between word (symbol) and thought or idea shows no arbitrary meaning, but iconic meaning. These two elements (symbol and thought) will become a sign when they refer to the actual situation named referent. When we analyze language using iconic concepts, the above semantic triangle can explain the language phenomenon. Data on the directional complement will be analyzed based on the relationship between the symbol and thought with reference to the referent that shows the causal relation between thought and language.

2 Literature Review

We have five articles about directional complement. In Indonesia, research on this topic is in descriptive and applied linguistics in the error analysis of language teaching. There are two articles from out of Indonesia. Kevin Dippner (2010) from East Asian Linguistics, Department of Culture Studies and Oriental Languages, Oslo University observed directional complement in spatial metaphor context, such as up and down.The goal is to see the relationship between directional complement and metaphor. The result is that in English time moves downwards, but in Mandarin, time is something that "rise", so Mandarin speakers use *qilai* 起来 . So, there is a conceptual difference in the direction of time in English and Chinese.

Another researcher, Kristin Roose (2010) researched "Using the simple and complex directional complements in Chinese for Beginners". Roose argues that the difficulty she faced as a foreign learner in mastering directional complements was a matter of a speaker's perspective, who

and where he is. Simple directional complement V *lai* and V *qu* shows the direction of the action as it occurs concerning the speaker. Roose added the meaning of relation to the speaker as "going from Point A to Point B, where Point A is the speaker while Point B is a point which is located away from the speaker at Point A." Figure 4 shows the opposite direction of *lai* and *qu* which corresponds to the location of the speaker.
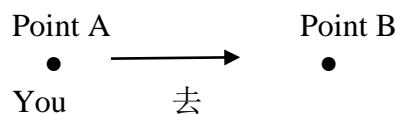
Point A   Point B
●   ———————▶   ●
You   去

Figure 4. "Going"*qu* 去 from Speaker's Perspective (Roose, 2010)

When you move from point A to point B, then you use *qu*. On the contrary, when you are still in point A and somebody from point B walk toward you in point A, then you use *lai*.
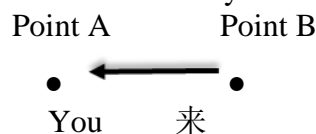
Point A   Point B
●   ◀———————   ●
You   来

Figure 5. "Coming" *lai* 来 from the Speaker's Perspective (Roose, 2010)

Roose mentioned *that qu* means "to go" and *lai* means "to arrive". As complements, *qu* means "to go away from the speaker" and *lai* "to come towards the speaker," respectively. She gave an example showing the difference between "coming" and "going" in English and *lai* and *qu* in Mandarin. E.g. Wang Peng was upstairs, his mother was downstairs. His mother asked him to go downstairs to have breakfast. Look at the small talk below with a different format from Roose.

Mother:快下楼来(1)吃早饭了。Kuai **xia lou *lai*** (1) chi zao fan le.
(Hurry down, breakfast is ready)
Wang Peng:知道了,我马上来 (2) 。Zhidaole, wo mashang ***lai*** (2).
(I know, I am coming soon)
于是他(Wang Peng)穿好衣服，走下楼去(3). Yushi ta (Wang Peng) chuan hao yifu, **zou xia lou *qu***(3) (Then, Wang Peng put on his clothes, then came down)

According to Roose, figure 5 can explain the usage of **lai** in (1). *Lai* denoted the place where mother was (in Point A, downstairs), and Wang Peng from upstairs (Point B) came down towards her mother. In English Wang Peng will answer "I am coming" (2), instead of "going to your place" (*wo mashang **qu***). In *zou xia lou qu*, the location of point A and B was different. It was about Wang Peng himself. Point A was still upstairs and Point B was his mother's location. We can say that Point A was his bed(upstairs), Point B was his mother location, so he moved from Point A to Point B (to his mother's location) or leave his bedroom by using *qu* (3), because he left his previous location (his bedroom upstairs).

In her article, Roose tried to make clear the movement of the action*lai* and *qu* because the use of directional complement,more over complex directional complement are not familiar to English speaking learners because different concept of direction in English and Mandarin.

There is also a BA thesis from the Chinese Study Program, at the University of Indonesia, named "Pelengkap Arah Majemuk *qilai* 起来 dan *chulai* 出来 dalam bahasa Mandarin" (The Complex Directional complement *qilai* 起来 and *chulai* 出来 in Mandarin) written by Ayubi Cakradiwati (2017). Cakradiwati talked about the difference between *qilai*'rise', 'arise' and *chulai* 'come out', 'emerge'. She analyzed the data from the distribution and meaning of that two directional complements as Chinese linguists like Liu Yuehua, et.al (2001) did. She analyzed the distribution of objects, an adverbial adjunct of place and *le* 了 as marker of change situation when they are combined with *qilai* and *chulai*. From the meaning of *qilai*, she gained that 71% of the data

of *qilai* has a figurative meaning "dimulai/berlanjutnya suatu perbuatan/keadaan" or 'starting/continuing a new action/state'. Meanwhile, 51% of data of *chulai* has "pemunculan" 'appearance' figurative meaning. This research did not relate the action and thought as we did.

Another article in 2018, Bossy Paskalis and Nurul Hana Hasanah published their article in *Lingua*, vol.15, no.2, title "Ketepatan dan variasi penggunaan pelengkap arah bahasa Mandarin dalam karangan pembelajar" or 'The accuracy and variety of the use of complementary Chinese directions in students' essays'. This research proved that there are figurative and literal meanings concerning complex directional complement. The complement of directions having literal meaning is easier for Indonesian students to master.

In their analysis, they based their research on the existence of two points of reference with the direction of action. In the example of 我急忙走进妈妈的卧室**去** *wo jimang zou jin mama de woshi* **qu** 'I rushed into mother's room' the sentence describes the subject rushing into his mother's room. The starting point of the subject is outside his mother's room, the endpoint is his mother's room, and the reference point is the subject itself *(wo)*.Stepping into mother's room shows a movement away from the starting point. In this case the informants have correctly chosen *qu* to indicate the direction of action away from the reference point.

According to Paskalis and Hasanah, there are three points in relation to explain an act and location. This opinion is similar to Roose's Point A (starting point), and Point B (end point) idea. Paskalis and Hasanah added one more point, that is a reference point. It relates to the subject *wo*'I' in 我急忙走进妈妈的卧室**去** *wo jimang zou jin mama de woshi* **qu** 'I rushed into mother's room'. *Wo* is also a reference point. Unfortunately, these two researchers did not explain what the third reference point meant. The existence of *wo* 'I' as a reference point for analyzing motion becomes blurred. A reference point is a point referred to, does not move, and becomes the source or the goal of a movement made by someone. In this case, *wo* 'I' go from one location to another. It was *qu*, not *lai* were chosen can be explained from the perspective of *wo*.

Paskalis and Hasanah's data were taken from Chinese learners' essays from the IV and VI semesters, of the Chinese Study Program, at the University of Indonesia. Differing from Kristen Roose' informants whose mother tongue is English, Paskalis, and Hasanah informants have Bahasa Indonesia as their mother tongue. The result showed that 87,8% of learners used the directional complement correctly. These authors also have the same result as Cakradiwati that most of the data have figurative meaning. This research proved that the learners understand the relation between which point to be referred to and action moving.

The four articles above are in descriptive linguistics, and the subsequent article is applied linguistics in language teaching. Sasmita, Misnawaty et al. (2022) published their research on error analysis about *lai* 来 and *qu* 去 in *Wen Chuang* language teaching journal research.

3 Methodology

This study is analyzed using Peirce's iconicity theory within the scope of semiotics. This method used in order to compare word order with action-direction sequences so that parallelism between thought-language or iconicity embodied in the form of complementary direction.

There were 18 high school students who were asked to make sentences using directional complement *lai* and *qu*. From the analysis it appears that students did not understand the use of *lai* and *qu*because they did not understand the reference point. In sentence 一天我弟弟正在学习忽然听见有人叫他出**来**玩 *yitian wo didi zhengzai xuexi huran tingjian you ren jiao ta chu **lai** wan* 'one day when my younger brother was studying, suddenly a voice called him out' , there were students said that ***lai*** was correct, instead of ***qu***. This proved they were still confused the direction of *lai* and *qu*. From the example above, the subject was my brother, not the speaker. *Qu* was determined from my brother's perspective, not the speaker.

4 Results and Findings

4.1 Complex Directional Complement

There are two structures of directional complement which is named as simple directional complement and complex directional complement as mentioned in grammar books. Simple directional complement or *jiandan quxiang buyu* 简单趋向补语consists only one complement *lai*来 or *qu*去. Complex directional complement or *fuhe quxiang buyu*复合趋向补语consists of another V in front of *lai* 来 or *qu*去. Actually there are three verbs: V (predicate) + V (direction) + V *lai/qu* 来/去. To make it easier to explain the iconicity in this complex directional complement, the directional complement is removed from the sentence to become a verbal compound. As a compound, we call it verbal directional compound
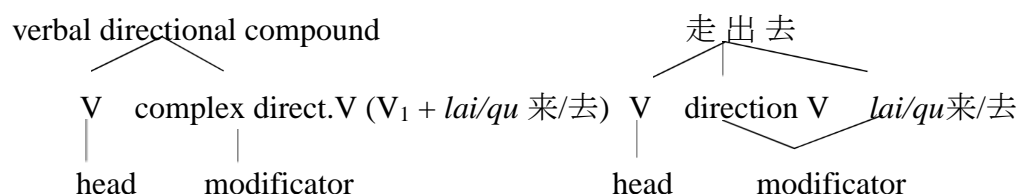

Figure 5. Verbal directional compound

This verbal directional compound consists of three verbs. **The first verb** is an action by a speaker himself, or a speaker asks third person to do. **The second verb** indicates the direction as *jin* 进 'enter', *chu* 出'out', *hui*回'back', *guo*过 'pass', *qi*起 'rise', *shang*上 'up', *xia*下'down'. *Jin* 进 refers to an action from outside to inside, and the reversion is *chu* 出, from inside to outside. *Hui* 回 'back' shows returning home or returning to the original place. *Guo* 过 'pass' shows the direction of passing; while for the direction of rising, while *shang*上 'up' and *xia*下'down' shows the direction up and down. **The third verb** is the characteristic of Mandarin. This language has a grammatical tool that expresses coming nearer to the speaker or staying away from the speaker. Chinese grammar has two explicit directions known as complex direction. We can see them from table (1) below.

Tabel 1. Complex Direction 符合趋向词

-	上	下	进	出	回	过	起
来	上来	下来	进来	出来	回来	过来	起来
去	上去	下去	进去	出去	回去	过去	-

Complex direction in the table above comes from a number of data sources in the form of text books *Hanyu Jiaoke Shu* 汉语教科书 (1957) and *Jichu Hanyu*基础汉语 (1980). Table (2) below shows the combination of V_1 with complex direction which forms a directional compound using seven verbs as example.

Tabel 2. Complex Direction Compound 符合趋向词组

V_1	Complex direction （V_2 V_3 lai/qu ）												
	上来	上去	下来	下去	进来	进去	出来	出去	回来	回去	过来	过去	起来
跑	跑	跑	跑	跑	跑	跑	跑	跑	跑	跑	跑	跑	

	上来	上去	下来	下去	进来	进去	出来	出去	回来	回去	过来	过去	
走	走上来	走上去	走下来	走下去	走进来	走进去	走出来	走出去	走回来	走回去	走过来	走过去	
拿	拿上来	拿上去	拿下来	拿下去	拿进来	拿进去	拿出来	拿出去	拿回来	拿回去	拿过来	拿过去	
搬	搬上来	搬上去	搬下来	搬下去	搬进来	搬进去			搬回来	搬回去	搬过来	搬过去	
站													站起来
坐			坐下来										
说	说上来			说下去			说出来						说起来

Table (2) shows that not all V$_1$ can join complex directions to form a complex direction compound. Columns that use V$_1$ *zhan*站 can join *qilai*起来 to form *zhanqilai*站起来, while **zhanshanglai*站上来, **zhanshangqu*站上去, **zhanjinlai*站进来, **zhanjinqu*站进去, and so on (which use the "__" sign) are unacceptable forms because there is no match between action motion with its complex direction. *Qilai*起来is an action from sitting or lying down to standing. *Qilai* 起来also has a figurative meaning 'to begin' in *shuoqilai*说起来 'begin to talk'. This bottom-up action is not considered as top-down motion, but "rises" or "awake", so 起 is used. In *zhanqilai*站起来 the meaning conveys from sitting position to standing up. Because a person changes his position from sitting or lying down to standing up, the direction is not to leave that person. The last verb *lai* 来 should be used. A contrary action is *zuoxialai*坐下来 showing the actual action of the speaker. The direction when sitting down is downward and still towards the speaker himself.

  *Shuoshanglai*说上来 show direction of words coming up towards the speaker; while *shuochulai*说出来 shows the direction coming out from the mouth. What about *shuoxiaqu*说下去 'go on speaking'? It refers to the words that come out from the mouth go down and leave the speaker and ask another person to continue to speak. Complex directional compound or *fuhe quxiang cizu* 复合趋向补词组 has a non-figurative and figurative meaning. To understand the meaning, especially figurative meaning, first we should associate our mind with the actual direction, then turn it to non-actual direction.

4.2 Action Succession Symbolizes Thought Succession

In a verbal sentence, the first verb of this complex directional compound functions as a predicate, and the second and third verbs function as a directional complement, as shown in Table 2. If there is an object, the object can have two kinds of position: (1) at the end of a sentence or (2) between two direction verbs.

(1)　他　拿　　出来　一个盒子
　　　ta　na　chu lai　yi ge　hezi
　　　He take　out (to the speaker) one box

　　　S　P　Dir.Comp.$_{1,2}$　　O
　　　'He took out a box'

(2) 他　拿　出　一个盒子　来
　　　ta　na chu　yi ge hezi　lai
　　　He take out one box (to the speaker)

　　　S　P　Dir.Comp.$_1$ O　Dir.Comp.$_2$
　　　'He took out a box'

The object *yi ge hezi*一个盒子 'one box' lies at the end of data (1) or it can be inserted inside the complement (data 2) if the object is replaced by an adverbial adjunct of place, such as house, office, school,etc. The adjunct of place is at the end of the sentence.

(3)　老板　走　　进　办公室 去
　　　boss　**walk　enter** office **qu** (leave speaker)

　　　S　　P　DirComp$_1$　adjunct　Dir.Comp$_2$

(4)*老板　走　进　　去　　　办公室
　　　boss　**walk　enter** (leave speaker)　office

　　　S　P　　Dir.Comp.$_{1,2}$　　adjunct

　'The boss walk into the office' (the speaker outside the office, the boss leave him)

Further, we will discuss the three successive verbs such as *nachulai* 拿出来 'take out'and *zoujinqu* 走进去 'walk into' from the point of iconicity.

How can the order of the three verbs reflect the order of thinking? Bybee (1985) argues that the proximity of elements in a clause follows some natural (iconic) principle whose result is that elements that go together semantically tend to occur close together in the clause. It means clause elements that are semantically close are also put side by side in a clause because humans tend to put things that have similarities placed together. A non-linguistic example is a meeting room seat arrangement. In a meeting room participants seats are arranged by the committee through the mind that person who has prominent role sit in the first row. The second row sit the people whose role are less prominent than whom in front of him, and so on. No important person sit in the back row. The idea is important person sit in front, while less important person sit behind them. It reflects a thought that less important in the back. This idea is carried out into actual sitting position in the meeting room. The reflection of the order of thought into the order of words in the languageby referring to the actual situation is called iconicity.

There are three verbs placed side by side in *nachulai* 拿出来 'take out' (data 1) and *zoujin...qu* 走进...去 'walk into' (data 2). Those verbs symbolize the first act is *na* 'take', then *chu* 'out', and the last *lai* 'towards a speaker'. The order of those three verbs refers to the actual situation that reflects the succession in mind. The order of three verbs in data (2) above also symbolizes the thought by referring to the referent.

In iconicity, the meaning behind the sequence of words reflects thought or idea. When someone utters a sentence containing a directional complement, it seems that he has a specific intention regarding direction. Let us notice these examples. In a small talk between Santi and Lily, Santi told Lily that she saw Ali had already walked upstairs. She told Lily: *Wo kan Ali zoushangqu le* 我看阿里走上去了. 'I saw Ali has walked upstairs'. There are verbal compound *zoushangqu* 走上去that implies iconic meaning. The speaker's (Yanti) point of view will result in the direction of *qu* 去because Ali left her (who is downstairs) to go upstairs by walking. There must be a verb (*shang*上 'up') denoting direction from downstairs to upstairs. The iconic meaning of *Ali zoushangqu le* 阿里走上去了is reflected in the sequence of three verbs (*zou* 走*shang* 上*qu*去) which is the same as the sequence of thought (walk - up- leave the speaker) that refer to the three actions in the real

world (Ali walked-Ali went up-Ali left Santi). The sequence of ideas is realized in complex directional compound *zoushangqu*走上去. Here the parallels between an idea or thought and language appear.

Let us look at another example that demostrates succession in thinking. Sentece *Maike cong louxia nashanglai yi feng xin* 麦克从楼下拿上来一封信 'Mike brought a letter from downstairs'shows three succession in ideas. From this sentence, we know that the speaker is upstairs because of the verb *lai*来which means that the letter was delivered in the direction of the speaker. Mike carried the letter from downstairs to upstairs as indicated by the verb *shang* 上. Then, he gave the letter to the speaker who is already above. The sequence of actions is (1) bring or *na*拿 (2) up or *shang*上(3) come to the speaker *lai*来. The iconicity between thought and language lies in Mike's first act is to walk, then go upstairs, and finally, come to the speaker. Those three words represent three ideas that refer to three kind of actions in a sequence. The order of the three actions can be described in figure 6.
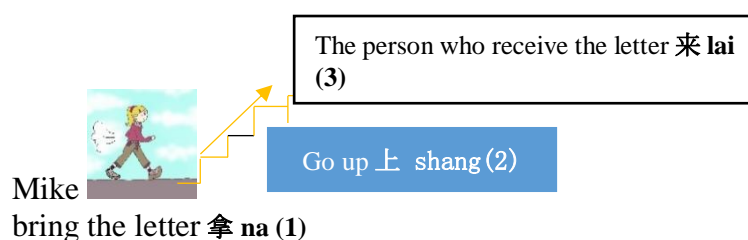

The person who receive the letter 来 **lai** **(3)**

Go up 上 shang（2)

Mike

bring the letter 拿 **na (1)**

Figure 6. 麦克从楼下拿上来一封信 'Mike Brought a Letter from Downstairs' *Illustrated by Minah Febriani Budianto*

This figure tells us that Mike brought a letter upstairs. Then, the letter came to the person who received it. The order of the three verbs (symbol) represented the order of idea or thought that denotes Mike's actual action (referent). The resemblance of thought to the symbol that refers to the referent is called iconicity in sign.

5 Conclusion

Peirce's idea about iconicity proved that language is a natural sign system in syntax. It means, sign is not always arbitrer as Saussure said. Roman Jakobson through the sentence of Yulius Caesar veni, vidi, vici shows the order of verbs in a clause are not arbitrer, but reflects of a thought of idea into language by referring to a real world. It is a kind of evidence that language is not always arbitrer.

Mandarin Chinese shows this iconic idea in verbal compound that has function as directional complement inside a sentence. The order of the verbal predicate which is followed by one verb that indicates direction and another verb that points to the speaker is proof that iconicity also exists in Mandarin. This phenomenon is systemic. By understanding the order of the first words is an action which is a predicate, followed by another action that states the direction and then followed again by the verb *lai/qu* show the regularity in Chinese thinking.

By understanding this iconic Chinese way of thinking, Mandarin Chinese learners can master the various directions of Chinese directional complement more easily. The order of verbal compound is really due to the actual actions. By examining the sequence of actions, we understand the Chinese way of thinking that is different from the Indonesian in terms of indicating the direction that should appear in the sentence. The result obtained is that the iconicity is visible in the direction complement.

This research shows that Chinese people use compound directive words like VV*lai* or VV*qu* to explicit their mind towards or leave a speaker. The result shows the visible likeness expressing the parallel is due to the parallelism of thought and language or iconic in semiotics.

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